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IMPROPERIA, *i. e.* 'The Reproaches.' A series of Antiphons and Responses, forming part of the solemn Service, which, on the morning of Good Friday, is substituted for the usual daily Mass of the Roman Ritual.

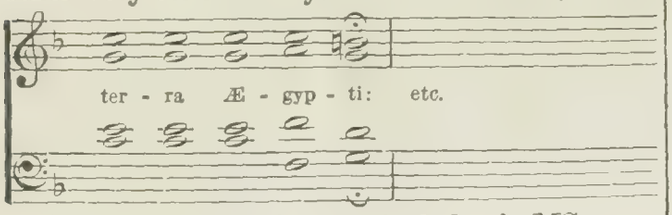
The text of the *Improperia*, written partly in Latin, and partly in Greek, is designed to illustrate the sorrowful remonstrance of our Lord with His people, concerning their ungrateful return for the benefits He has bestowed upon them. The touching words in which these remonstrances are expressed were originally sung to well-known Plain Chaunt melodies, preserved in the *Graduale Romanum*, and still retained in very general use, both in England, and on the Continent: but, since the Pontificate of Pope Pius IV, they have been invariably chaunted, in the Sistine Chapel, to some simple, but exquisitely beautiful *Faux bourdons*, to which they were adapted, by Palestrina, in the year 1560. In depth of feeling, true pathos, and perfect adaptation of the music to the sense of the words, these wonderful *Improperia* have never been exceeded, even by Palestrina himself. We may well believe, indeed, that he alone could have succeeded in drawing, from the few simple chords which enter into their construction, the profoundly impressive effect they never fail to produce; an effect so strictly in accordance with that of the solemn Ceremony with which they are associated that we can only hope to render the one intelligible by describing it in connexion with the other.

A small Crucifix having been laid upon the Altar Step, the Clergy, first, and afterwards the people, kneel down to kiss its Feet. While they are slowly approaching the Sanctuary, by two and two, for this purpose, the *Improperia* are sung, very softly, and without any accompaniment whatever, by two Antiphonal Choirs, which answer each other, by turns, in Greek, and Latin, sometimes in full Chorus, and sometimes employing the Voices of a few leading Choristers only, on either side. After the last 'Reproach,' and the Response which follows it, the two Choirs unite in singing the first Verse of the Psalm, 'Deus misereatur nostri,' preceded, and followed, by the Antiphon, 'Crucem tuam adoramus.' The Hymn 'Pange lingua' is then sung, entire, with the Verse, 'Crux fidelis,' divided into two portions, which are sung, alternately, between the other Strophes. It is the duty of the *Maître de Chapelle* to take care that this music occupies exactly the same time as the ceremony of 'Creeping to the Cross' (as it was formerly called, in England). Should there be but few people present, he is at liberty to omit any portion of it: should there be many, he may cause as much as he considers necessary to be sung over again.[1] In either case, when all present have kissed the Crucifix, the Candles on the Altar are lighted: a new Procession is formed: the Blessed Sacrament is carried, with great solemnity, from the Chapel in which it has been reserved since the Mass of Holy Thursday, to the High Altar, the Choir singing the Hymn, 'Vexilla regis,' as they precede it on its way: and the Service called 'The Mass of the Presanctified' then proceeds in accordance with directions contained in the Missal.

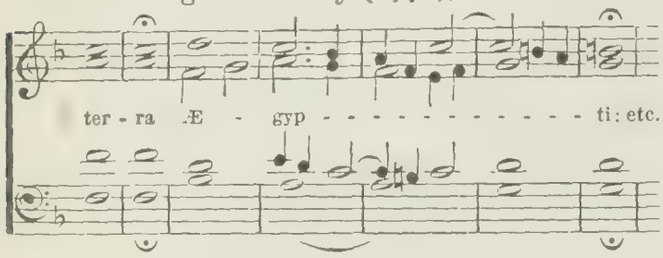
No printed copy of the Improperia was issued, either by Palestrina himself, or the assignees of his son, Igino. They were first published in London, by Dr. Burney; who, on the authority of a MS. presented to him by the Cavaliere Santarelli, inserted them, in the year 1771, in a work entitled 'La Musica della Settimana Santa,' which has now become very scarce. Alfieri also printed them among his Excerpta, published, at Rome, in 1840; and, in 1863, Dr. Proske included them in the fourth volume of his *Musica*

[1] Mendelssohn, who, in the year 1831, was much impressed, both by the music, and the Ceremony, laments, in his well-known letter to Zelter, that, the crowd not being very great, he had not an opportunity of hearing the Responses repeated so often as he could have wished.

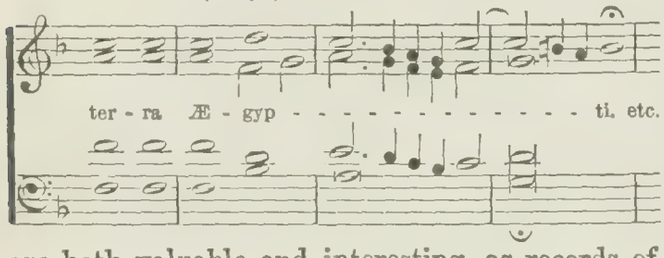
Divina. These three editions differ from each other very considerably. That of Proske,



copied from the Altämps-Otthoboni MS. preserved in the Vatican Library, may fairly be assumed to represent the work exactly in the condition in which Palestrina left it: but the varied readings of Burney (1771),



and of Alfieri (1840),



are both valuable and interesting, as records of the *abellimenti* used in the Pontifical Chapel at the time of their transcription. Burney's version was reproduced, by Choron, among his examples of the Great Masters, in 1836; and again, in 1840, by Vincent Novello, in 'The Music of Holy Week,' which is still in print. [W.S.R.]

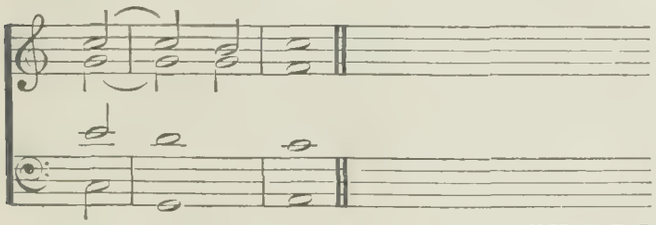
IMPROVISATION, an equivalent term for Extempore Playing or Extemporising. Moscheles has left a curious account of the way in which Mendelssohn and he used to amuse themselves by improvising *à quatre mains*, a feat already mentioned in respect to Beethoven and Wölffl under Extempore. 'We often,' says he (Life, i. 274), 'improvise together on his magnificent Erard, each of us trying to dart as quick as lightning on the suggestions contained in the other's harmonies and to make fresh ones upon them. Then, if I bring in a theme out of his music, he immediately cuts in with one out of mine; then I retort, and then he, and so on *ad infinitum*, like two people at blind man's buff running against each other.'

Nottebohm remarks in his 'Beethoveniana' (p. 54) that of all Beethoven's string quartets that in C♯ minor (op. 131) has most the character of an Improvisation, but at the same time he quotes alterations from the sketchbooks (15 of one passage only) which show that the work was the very reverse of an impromptu, and the result of more than ordinary labour and vacillation, thus corroborating the remark made in the article on Beethoven in this Dictionary (p. 174 *a*) that the longer he worked at his phrases, the more apparently spontaneous did they become. [G.]

INCLEDON, Charles Benjamin,—the second of which names he despised and seldom used,—was the son of a medical practitioner at St. Kevern, Cornwall, where he was born in 1763. At 8 years of age he was placed in the choir of Exeter Cathedral, where he received his early musical education, first from Richard Langdon and afterwards from William Jackson. In 1779 he entered on board the Formidable, man-of-war, 98 guns, under Capt. (afterwards Rear-Admiral) Cleland. On the West India station he changed his ship for the Raisonable, 64 guns, Captain Lord Hervey. His voice had now become a fine tenor, and his singing attracted the attention of Admiral Pigot, commander of the fleet, who frequently sent for him to join himself and Admiral Hughes in the performance of glees and catches. Incledon returned to England in 1783, when Admiral Pigot, Lord Mulgrave, and Lord Hervey gave him letters of introduction to Sheridan and Colman. Failing to obtain an engagement from either manager he joined Collins's company and made his first appearance at the Southampton Theatre in 1784 as Alphonso in Dr. Arnold's 'Castle of Andalusia.' In the next year he was engaged at the Bath Theatre, where he made his first appearance as Belville in Shield's 'Rosina.' At Bath he attracted the attention of Rauzzini, who gave him instruction and introduced him at his concerts. In 1786 he made his first appearance in London at Vauxhall Gardens with great success, and during the next three years he was engaged there in the summer and at Bath in the winter. On Sept. 17, 1790, he made his first appearance at Covent Garden Theatre as Dermot in Shield's 'Poor Soldier,' and from that time for upwards of 30 years held a high position in public favour, singing not only at the theatre and Vauxhall, but also at concerts, the Lenten oratorios, and the provincial music meetings. In 1817 he visited America, and made a tour through a considerable part of the United States, where he was received with great applause During the latter years of his life he travelled through the provinces under the style of 'The Wandering Melodist,' and gave an entertainment which was received with much favour. Early in 1826 he went to Worcester for the purpose of giving his entertainment, where he was attacked by paralysis, which terminated his existence on Feb. 11. He was buried at Hampstead, Middlesex. Incledon's voice and manner of singing were thus described by a contemporary:—'He had a voice of uncommon power both in the natural and falsette. The former was from A to G, a compass of about fourteen notes; the latter he could use from D to E or F, or about ten notes. His natural voice was full and open, neither partaking of the reed nor the string, and sent forth without the smallest artifice; and such was its ductility that when he sung pianissimo it retained its original quality. His falsette was rich, sweet and brilliant, but totally unlike the other. He took it without preparation, according to circumstances either about D, E, or F, or ascending an octave, which

was his most frequent custom; he could use it with facility, and execute ornaments of a certain class with volubility and sweetness. His shake was good, and his intonation much more correct than is common to singers so imperfectly educated. . . . He had a bold and manly manner of singing, mixed however with considerable feeling, which went to the hearts of his countrymen. He sang like a true Englishman. . . . His forte was ballad, and ballad not of the modern cast of whining or wanton sentiment[1], but the original manly energetic strain of an earlier and better age of English poesy and English song-writing, such as 'Black-eyed Susan' and 'The Storm,' the bold and cheering hunting song, or the love song of Shield, breathing the chaste and simple grace of genuine English melody.' All who had heard Incledon's singing of 'The Storm' (which he sang in character as a sailor) were unanimous in pronouncing it unique, both as a vocal and an histrionic exhibition. Of the songs written expressly for him it may suffice to mention Shield's 'Heaving the lead' and 'The Arethusa.'

CHARLES VENANZIO INCLEDON, his eldest son, originally engaged in agricultural pursuits, but on Oct. 3, 1829, appeared at Drury Lane Theatre as Young Meadows in 'Love in a Village,' and shortly afterwards played Tom Tug in Dibdin's 'Waterman.' Meeting however with but very moderate success he returned to his former avocation, and, it is believed, emigrated to one of the colonies. [W.H.H.]

INGANNO, *i.e.* Deception. Any false or deceptive Cadence, in which the Bass proceeds, from the Dominant, to any other note than the Tonic :—

[W.S.R.]

INGLOTT, WILLIAM, born 1554, became organist of Norwich Cathedral. He was distinguished for his skill as a performer on the organ and virginals. He died in Dec. 1621 aged 67, and was buried Dec. 31 in the cathedral, where on the west side of the southern pillar adjoining the entrance to the choir a painted monument to his memory was placed June 15, 1622. Nearly 90 years afterwards the monument, having become dilapidated, was restored at the expense of Dr. Croft. An engraving of it in its restored state is given in 'The Posthumous Works of Sir Thomas Browne,' 1712. [W.H.H.]

INITIALS, ABSOLUTE. Though it is not necessary that a Plain Chaunt Melody should begin on the Final, Dominant, or even Mediant, of the Mode in which it is written, the choice of the first note is not left entirely to the Composer's discretion. He can only begin upon one of a series of sounds, selected from the Regular or Conceded Modulations of the Scale in which he writes, and invariably occupying the first place in all Plain Chaunt Melodies referable to that Scale. These sounds are called Absolute Initials. Their number varies, in different Modes; no Tonality possessing less than three, or more than six: and, among them, there are a few, which, though freely permitted, by law, are, in practice, very rarely used.

In the following Table, the letters, enclosed in brackets, denote the more unusual Initials: while those printed in Italics indicate that the sounds they represent are to be taken in the lower Octave, even though they should thus be brought beyond the normal bounds of the Mode.

Mode I.	*C.* D. F. G. A.
Mode II.	A. C. D. F. [E.]
Mode III.	E. [F] G. *C.*
Mode IV.	C. D. E. F. [G.] [A.]
Mode V.	F. A. C.
Mode VI.	F. [*C.*] [D.]
Mode VII.	G. [A] B. C. D.
Mode VIII.	*C.* D. F. G. A. C.
Mode IX.	*G.* A. C. D. E.
Mode X.	E. G. A. C. [B.]
(*Mode XI.*)	B. [C.] D. G.
(*Mode XII.*)	G. A. B. C. [D.] [E.]
Mode XIII.	C. [D.] E. G.
Mode XIV.	[*G.*] [A.] C. [D.]

The selection of some of these sounds may seem, at first sight, a little arbitrary: but, in truth, it is sometimes very difficult to decide upon a suitable first note. This is particularly the case with regard to Antiphons, the first notes of which exercise a marked effect upon the Tones to which the corresponding Psalms are sung. It will be remembered that the entire Antiphon is always repeated, immediately after the Psalm. It follows, therefore, that, unless care be taken to bring the last note of the Ending of the Psalm Tone into true melodic correspondence with the first note of the Antiphon, forbidden intervals may arise. By a careful arrangement of the Absolute Initials, the earlier writers on Plain Chaunt did their best to reduce the danger of introducing such intervals to a minimum. [See ANTIPHON; MODES, THE ECCLESIASTICAL.] [W.S.R.]

INNIG. A word used by Beethoven during his German fit (op. 101, 1st movement; 109, last do.; 121 *b*), and Schumann (op. 12, 'Des Abends'; op. 24, No. 9; op. 56, Nos. 2 and 4, Manfred music, No. 2, etc.) to convey an intensely personal, almost devotional, frame of mind. [G.]

IN NOMINE. A somewhat vague name, bestowed, by old English writers, on a certain kind of Motet, or Antiphon, composed to Latin words. It seems to have been used, in the first instance, for compositions the text of which began with the words in question, or in which those words were brought prominently forward: such as the Introit, 'In nomine Jesu'; the Psalm, 'Deus, in nomine tuo'; and other similar cases. But its signification certainly became more extended: for Butler, writing in 1636, commends 'the *In nomines* of Parsons, Tye, and Taverner,' just as we should commend the Madrigals of Weelkes, or Morley, or Gibbons. The name is even employed for instrumental pieces.

[1] This was written in 1818, during Incledon's absence in America.

The term, *In nomine*, is also very reasonably applied to a Fugue, in which the solmisation of the answer does not correspond with that of the subject, and which, therefore, is a fugue in name only. [See HEXACHORD.] [W.S.R.]

IN QUESTA TOMBA OSCURA. A song of Beethoven's for contralto, with P. F. accompaniment, to words by Carpani, written probably at the invitation of the Countess von Rzewuska, and forming one of sixty-three compositions to the same words by various musicians, professional and amateur. Among the most eminent of the contributors are Salieri, Sterkel, Cherubini, Asioli, Righini, Zingarelli, Weigl, Dionis Weber, Tomaschek, Alois Förster, Paer, Eberl, Czerny. Zingarelli sent ten versions with quartet accompaniment. Czerny's single setting occupied 11 folio pages. Beethoven's was the last in the volume, and is the only one which has survived. The Allgemeine Musik. Zeitung for Oct. 19, 1808, in announcing the publication, prints two of the settings, by Salieri and Sterkel, and in Jan. 1810, two more by Reichardt. For another joint-stock volume in which Beethoven took part, see VATERLÄNDISCHE KÜNSTLERVEREIN. [G.]

INSCRIPTION (Lat. *Inscriptio*, Ital. *Motto*). A Motto, or Sign, or combination of both, placed at the beginning of a Canon, to indicat , more or less clearly, the manner of its Resolution.

During the latter half of the 15th century, the founders of the Flemish School—by whom the more abstruse forms of Imitation were assiduously cultivated—seem chiefly to have aimed at rendering the solution of their *Enimme*, or Ænigmatical Canons, impossible. Some of their most extravagant conceits are presented in the shape of Crosses, Circles, Squares, Triangles, Rainbows, Chess-boards, Sun-dials, and other equally fantastic designs, without the addition of any clue whatever to their hidden meanings. (See examples in Hawkins, Hist. chap. 67.) But, more frequently, they are written in a single line—called, the *Guida*—headed by some old proverb, or well-known quotation from Holy Scripture, which, though ostensibly vouchsafed for the purpose of giving the student some little insight into the secret of their construction, tends rather, as a general rule, to increase his perplexity. Headings, such as these, are called Inscriptions: and so obscure is their occasional meaning, that even Glareanus calls one of them *τῆς σφιγγὸς αἴνιγμα*.

Foremost among the composers of these ingenious works, and high above them all, stands Josquin des Prés, the refinement of whose scholarship is as clearly proved, by the grace of his *Motti*, as his quite exceptional genius is by the smooth flow of the Canons to which they are prefixed. In the second Agnus Dei of his 'Missa L'Ami baudichon,' he intimates that the Tenor is to be silent, by the pretty Inscription, 'Agnus secundum non est cum grege.' In another place, he veils the same meaning under the Greek proverb, *βάτραχος ἐκ Σερίφου*, in allusion to Ælian's statement that the frogs on the Island of Seriphos do not croak. Other writers have contented themselves with 'Vox faucibus hæsit.'

To shew that the second Voice is to begin at the end, and sing backwards, Hobrecht says, plainly enough, 'Ut prius, sed dicitur retrograde.' Pierre de la Rue more sternly exclaims, 'Vade retro, Sathanas.' Another quaint old Composer writes, 'Canit more Hebræorum'; referring to the custom of reading Hebrew from right to left. Josquin sums up the whole matter in a single word—'Cancriza,' *i.e.* walk like a crab. Equally terse is the motto prefixed to the third Agnus Dei in his 'Missa L'Omme armé'; where the omission of all rests, in one of the parts, is indicated by the direction 'Clama ne cesses.' Sometimes he gives us a French motto, as in his 'Missa de Beata Virgine,' where 'Vous jeunerez les quatre temps' shews that one part is to wait four semibreves, before taking up the Subject—a direction which is less poetically expressed by another writer, in the words 'Fuga in epidiapason, post duo tempora'—'a Canon in the Octave above, after two Semibreves.'

Some of Hobrecht's Inscriptions are very obscure. 'Accidens potest inesse et abesse præter subjecti corruptionem' implies that the part may be sung, or omitted, at will, without injury to the music. 'Decimas reddo omnia quæ possideo' shews that the (unwritten) Bass must sing a Tenth below the Discant. 'Tu tenor cancriza, et per antifrasin canta' indicates that the Tenor is to sing backwards, and, with all the intervals inverted. Not less oracular is Mouton's 'Duo adversi adverse in unum,' which means that two singers are to stand opposite each other, with the Canon between them, each reading it upside down from the other's point of view—an arrangement which is also dictated by 'Respice me, ostende mihi faciem tuam.' More mysterious still is 'Justitia et Pax osculatæ sunt'—indicating that the two performers are to begin at opposite ends, and meet in the middle.

When black notes are to be sung in the time of white ones, we sometimes find 'Nigra sum, sed formosa'; or, 'Noctem in diem vertere'; or, 'Dum habetis lucem credite in lucem.' By 'Crescit in duplum' (or 'triplum') we understand that the notes are to be sung in Double (or Triple) Augmentation. 'Tres dent sex voces' means, that each of the three written parts is to be doubled, in Canon, so as to form a composition for six Voices.

The list of these hard sayings is interminable; and the hardness of many of them is increased by the Signs of Mode, Time, and Prolation, with which they are sometimes accompanied. For instance, a Semicircle, a Semicircle with a Bar drawn through it, and a Circle with a Point in the centre, would, if placed one above the other, at the beginning of a Stave, serve to indicate that one Voice was to sing four Crotchets in a Bar, another, four Minims, and the third, three Semibreves. In the last Agnus Dei of Pierre de la Rue's 'Missa L'homme armé,' we find a combination of no less than four such Signs.

Following the example of Palestrina, the great Composers of the 'Golden Age' cast, all these pedantries aside, and wrote their really beautiful

Canons in notation which any singer could readily understand. Palestrina himself delights in making two Voices sing in Canon, while three or four others carry on the Subject in close Imitation, or complicated Free Fugue; as in the lovely second Agnus Dei of his 'Missa Brevis,' and many others, equally beautiful. In all these cases, the Voices to which the Canon is committed are expected to sing from a single part; but, the Inscription prefixed to that part is so plain, that they find no difficulty whatever in doing so. Thus, 'Symphonizabis' (Missa Brevis as above) indicates a Canon in the Unison. 'Canon in Diapason' or 'Epidiapason,' a Canon in the Octave above, and so on. The sign, 𝄋, or some similar figure—called the *Presa*—indicates the place at which the second Voice is to begin; and a pause, 𝄐, is placed over the note on which it ends. The two Voices can, therefore, sing just as easily from a single part, as from two separate copies.

In modern editions, the matter is still farther simplified, by writing out the Canon in full; though, in the best copies, the Inscription is still carefully retained. [W.S.R.]

INSTITUT, PRIX DE L', a prize of 20,000 francs founded by Napoleon III. in 1859, in place of the 'Prix triennal' instituted by the decree of April 1855. By a second decree, of Dec. 22, 1860, it was enacted that from and after 1861 the prize should be biennial, and should be awarded to such work or discovery, of the ten years previous to the award, as should be deemed most honourable or useful to the nation, in the department of each of the five Academies of the Institute successively—l'Académie Française, l'Académie des Inscriptions et Belles lettres, des Sciences, des Beaux-Arts, des Sciences morales et politiques. The first prize was adjudged to M. Thiers, as the representative of the Académie Française, in 1861. In 1867 the turn of the Académie des Beaux Arts arrived, and the prize was then awarded to Félicien David, the only musician who has obtained it, the award on the second occasion, 1877, having been made to a sculptor—M. Chapu. [G.C.]

INSTRUMENT (Lat. *Instrumentum*, Ital. *Stromento*). In general language, a tool, that by means of which work is done; hence, in music, an apparatus for producing musical sounds. Numerous as are the various kinds of instruments in practical use at the present day, they form but a small proportion of the immense number which have been invented and used from time to time. Out of nearly 340 different kinds mentioned in a list in Koch's *Musikalisches Lexicon* (art. 'Instrument') only 67 are given as being in use at present, and some even of these are merely varieties of the same genus. Various causes have contributed to the survival of certain instruments and the extinction of others. Quality of tone would of course be a powerfully operating cause, and practicableness in a mechanical sense would be scarcely less so; but besides this, the various ways of combining instruments in performance which prevailed at different periods, had the effect of proving certain of them to be unnecessary, and so indirectly tended to abolish them. Thus before the time of Lully it was customary for the most part to combine instruments of the same class only, and we read of a 'Concert of Violins,' 'Concert of Flutes,' etc.; this fact rendered necessary flutes of deeper compass than are now used, and accordingly we find tenor and bass flutes, extending downwards to F on the fourth line of the bass stave.[1] So soon however as the combination of wind and stringed instruments was found to be preferable, the feeble bass of the flute would be insufficient and unnecessary, and the larger kinds of flutes naturally enough fell into disuse.

All musical sounds are the result of atmospheric vibrations; and such vibrations are excited either directly, by blowing with suitable force and direction into a tube, or indirectly, by agitating an elastic body, such as a stretched string, whereby it is thrown into a state of vibration, and communicates its own vibrations to the surrounding air. One or other of these two is the acting principle of every musical instrument. On tracing the history of the two it does not appear that either is of earlier date than the other; indeed tradition with respect to both carries us back from history into myth and fable, the invention of the earliest form of stringed instrument, the Lyre, being attributed to the god Mercury, who finding the shell of a tortoise cast upon the bank of the Nile, discovered that the filaments of dried skin which were stretched across it produced musical sounds; while the invention of the *tibia* or pipe—the earliest form of which is said to have been made (as its name implies) from the shank-bone of a crane—is variously ascribed to Pan, Apollo, Orpheus and others.

To attempt to describe, however briefly, all the various kinds of instruments which have been in use from the earliest ages to the present day, would extend this article far beyond its due limits. It will only be possible to mention those which are still of practical importance, referring the reader for a fuller description to the articles under the headings of their various names, and for the earlier and now obsolete kinds to Hawkins's History[2] of Music, which contains copious extracts from the works of Blanchinus, Kircher, Luscinius, and others, illustrated by wood-cuts.

In all essential respects, instruments may be divided into three classes; namely, wind instruments, the descendants of the pipe; stringed instruments, descended from the lyre; and instruments of percussion. This classification, which is of considerable[3] antiquity, is not entirely satisfactory, as there are certain modern instruments which can scarcely be classed under any one of its heads without confusion—for instance the Harmonium, which although played by wind, is not strictly a wind-instrument, since

[1] In Lully's ballet 'Le triomphe de l'amour,' Paris, 1681, there is a quartet of flutes, the lowest part of which is only possible on a bass flute.

[2] Reprinted by Novello and Co. in 2 vols. 8vo. 1853.

[3] Cassiodorus, writing in the 6th century, gives the same three divisions, under the names *inflatilia*, *tensibilia*, and *percussionalia*.

its sounds are produced not from pipes but from elastic reeds. Nevertheless the old arrangement is sufficiently comprehensive, and appears more practical than any other.

1. Wind instruments (Ger. *Blasinstrumente*; Ital. *Stromenti da vento*; Fr. *Instruments à vent*). These are of two kinds; namely, those in which a separate pipe or reed is provided for each note, and those in which the various notes are produced from a single tube, either by varying its length, or by the action of the lip in blowing. In the first kind the wind is provided by means of bellows, and is admitted to each individual pipe or reed by the action of a key. The instruments of this kind are the Organ, Harmonium, Concertina, and Accordion. The only members of this class which differ from the others are the Syrinx or Pan's-pipes (which although it possesses a pipe for each sound has neither keys nor bellows, but is blown directly with the breath) and the Northumbrian and Irish Bag-pipes, which are provided with bellows, but have their pipes pierced with holes, as in the flute. Wind-instruments which have but a single tube are made of either wood or metal (generally brass), and the various sounds of which they are capable are produced, in the case of two of the metal instruments—the Horn and Trumpet,—by simply altering the tension of the lips in blowing, while in the others and in the wood instruments this alteration is supplemented and assisted by varying the length of the tube. In brass instruments the length of the tube is altered in three different ways; first, by means of a slide, one part of the tube being made to slip inside the other, after the manner of a telescope; secondly, by valves, which when pressed have the effect of adding a small piece of tube to the length of the circuit through which the wind passes; and thirdly, by keys, which uncover holes in the tube, and so shorten the amount of tube which is available for the vibrating column of air. The brass instruments with slide are the Trombone[1] and Slide Trumpet; those with valves are the Cornet à pistons, Valve Horn, Valve Trumpet, Flügelhorn or Valve Bugle, Saxhorn, Valve Trombone, Euphonium, Bombardon, Bass Tuba, and Contrabass Tuba; while those with keys are the Key-bugle or Kent Bugle and the Ophicleide. All these are played with a cup-shaped mouthpiece. Wood wind-instruments have the tube pierced with holes, which are covered by the fingers or by keys, and the uncovering of the holes shortens the amount of tube available for vibration and so gives notes of higher pitch. Some of them receive the breath directly through a suitably shaped opening; these are the Flute, Piccolo (i.e. *flauto piccolo*, a small flute), Fife, and the Flageolet and the toy 'tin whistle,' which two last are survivors of the now obsolete family of *flutes à bec*. In others the sound is produced from the vibrations of a split reed, which is either single and fixed in a frame or mouthpiece, as in the Clarinet and Bassethorn [see CLARINET], or double, consisting of two reeds bound together so as to form a tube with the upper end flattened out, as in the Oboe, Cor Anglais or Oboe di Caccia, Bassoon, and Contrafagotto or Double Bassoon. One wind-instrument of wood remains to be mentioned, the use of which is becoming rare, though it is still occasionally met with in military bands. This is the Serpent, which differs from all other wood instruments in having a cup-shaped mouthpiece, similar to that of the trumpet. It is the only remaining member of a now extinct family of German wood instruments called Zinken (Ital. *Cornetti*), which were formerly much used in the Church service, and were in use as late as 1715 for playing chorales at the top of church towers.[2]

2. Stringed Instruments (Ger. *Saiten-instrumente*; Ital. *Stromenti da corde*; Fr. *Instruments à cordes*). In all these the sound is produced from stretched strings of either catgut, wire, or occasionally silk, the naturally feeble resonance of which is in all cases strengthened by a sound-board. As with the wind-instruments, some of these are provided with a separate string for each note, while in others the various sounds are obtained by shortening the strings, of which there are now never fewer than three, by pressure with the fingers. Stretched strings are thrown into vibration in three different ways—friction, plucking, and percussion.

The mode of friction usually employed is that of a bow of horse-hair, strewn with powdered rosin (see BOW), and instruments so played are called 'bowed instruments' (Ger. *Streichinstrumente*). They are the Violin, Viola or Tenor, Violoncello, and Contrabasso or Double Bass; and an humble though ancient member of the same family is occasionally met with in the Hurdy-gurdy, in which the friction is produced by the edge of a wooden wheel strewn with rosin and revolving underneath the strings. In this instrument the stopping or shortening of the strings is effected by means of a series of keys, which are pressed by the fingers of the left hand, while the right hand turns the wheel. [See HURDY-GURDY.]

The instruments played by plucking are the Harp, in which each note has a separate string, and the Guitar, Mandoline, and Banjo, in which the strings are 'stopped' by pressure with the fingers upon a finger-board, provided with slightly-raised transverse bars, called frets. In the Cither or Zither, an instrument much used in Switzerland and the Tyrol, 4 of the 29 strings are capable of being stopped with the fingers, while the remaining 25 are played 'open,' giving but one sound each. In most of these instruments the plucking takes place with the tips of the fingers (*pizzicato*), but in the Zither the thumb of the right hand is armed with a ring bearing a kind of metal claw. In the now obsolete Harpsichord and Spinet the strings were also played by plucking, each key being provided with a small piece of quill or stiff leather. [JACK.] Only two stringed instruments

[1] Mr. Ford's Slide-Horn is highly spoken of (see p. 794 a), but it has not yet come into actual use.

[2] In 1636 was published in Paris a 'Phantasie à cinq parties, pour les Cornets, par H. Lejeune.' J. S. Bach occasionally uses them in his Church Cantatas.

are played by percussion—the Pianoforte and the Dulcimer; in the former the strings are struck by hammers attached to the keys, and in the latter by two hammers held in the hands.

3. Instruments of Percussion (Ger. *Schlag-instrumente*; Ital. *Stromenti per la percussione*; Fr. *Instruments à percussion*). These are of two kinds, those whose chief use is to mark the rhythm, and which therefore need not, and in many cases do not, give a note of any definite pitch, and those which consist of a series of vibrating bodies, each giving a definite note, so that the whole instrument possesses a scale of greater or less extent. Of the instruments of indefinite pitch, some are struck with drumsticks or other suitable implements; these are the Bass Drum, Side Drum, Tambour de Provence, Gong or Tam-tam, and Triangle; others, such as Cymbals and Castagnettes, are used in pairs, and are played by striking them together; and one, the Tambourine, or Tambour de Basque, is struck with the open hand. The instruments of percussion which give definite notes, and which are therefore musical rather than rhythmical, are the Kettle Drums (used in pairs, or more), Glockenspiel (bells used in military bands and occasionally with orchestra), and the Harmonica, consisting of bars of either glass, steel, or wood, resting on two cords and struck with a hammer.

4. There are still one or two instruments to be mentioned which are not easily classed in any of the three categories just described. In the Harmonium, which we have accepted as a wind-instrument, the sound is really produced by the vibrations of metal springs, called reeds, though these vibrations are certainly excited and maintained by the force of wind; so also stretched strings may be acted upon by wind, and of this the Æolian Harp is an illustration. [See ÆOLIAN HARP.] The instrument or organ of Mr. Baillie Hamilton, which is said to be a combination of tongue and string, is not sufficiently perfected to be described here.

Metal tongues or reeds may also be played by plucking, and this method is employed in the so-called Musical Box, in which a series of metal tongues are plucked by pins or studs fixed in a revolving barrel.—Another instrument played by plucking, but possessing only a single reed or tongue, is the Jews-harp. In respect to the production of its various notes this instrument differs from all others. It is played by pressing the iron frame in which the reed is fixed against the teeth, and while the reed is in a state of vibration altering the form of the cavity of the mouth, by which means certain sounds of higher pitch than the fundamental note may be produced, and simple melodies played. These higher sounds appear to be upper 'partial-tones' of the fundamental note of the reed, which are so strongly reinforced by the vibrations of the volume of air in the mouth as to overpower the fundamental tone, and leave it just audible as a drone bass.—In the Harmonica proper, another mode of sound-production is employed, the edges of glass bowls being rubbed by a wetted finger. [See HARMONICA.]

For much of the information contained in this article the writer is indebted to Schilling 'Universallexicon der Tonkunst.' [F.T.]

INSTRUMENTATION, see ORCHESTRATION.

INTERLUDE (Germ. *Zwischenspiel*). A short Voluntary, played, by English Organists of the older School, between the verses of a Hymn, or Metrical Psalm.

Fifty, or even thirty years ago, a good extempore Interlude was regarded as no unfair test of an Organist's ability. The late Mr. Thomas Adams had a peculiar talent for Voluntaries of this kind: and, at S. Peter's, Walworth, John Purkis charmed his hearers, at about the same period, with delightful little effusions which were frequently far more interesting than the Hymns between the verses of which they were interpolated. Of late years, however, the Interlude has fallen so much into disuse that it is doubtful whether a good one is now to be heard in any Church in England.

In French Cathedrals, a long and elaborate Interlude is usually played, at Vespers, between the verses of the Magnificat, as well as those of the Hymn: and, at Notre Dame de Paris, S. Sulpice, and other Churches built on the same grand scale, where the Organ in the Choir is supplemented by a larger one at the western end of the Nave, a fine effect is sometimes produced by the alternate use of the two instruments; the smaller one being employed for the accompaniment of the voices, while the larger is reserved for the Interludes alone.

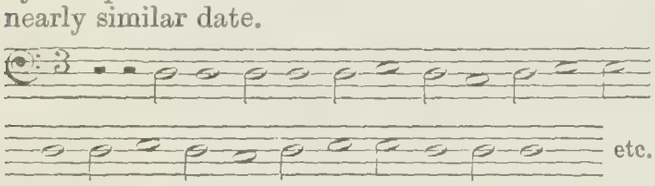
Interludes are played, in Germany, not between the verses of the Choral, but between the separate lines of each verse—an arrangement, which, however effective it may be in the hands of an accomplished Organist, is generally very much the reverse in those of a tyro. (Good examples are to be found in Ch. H. Rink's 'XXIV Choräle,' op. 64, 1804.) The delicious orchestral Interludes which embellish the Choral, 'Cast thy burthen upon the Lord,' in Mendelssohn's 'Elijah,' and those on a more extended scale in 'Nun danket' in the 'Lobgesang,' were evidently suggested by this old German custom; while the grand crash of brass instruments, introduced between the lines of 'Sleepers, wake!' in the same composer's 'S. Paul,' illustrates, perhaps, the most striking effect which it has yet been made to produce. [See CHORALE.]

For an explanation of the word Interlude, in its dramatic sense, see INTERMEZZO. [W.S.R.]

INTERMEZZO (Fr. *Intermède. Entr' Acte.* Old. Eng. *Enterlude*). I. A dramatic entertainment, of light and pleasing character, introduced between the Acts of a Tragedy, Comedy, or Grand Opera; either for the purpose of affording an interval of rest to the performers of the principal piece; of allowing time for the preparation of a grand scenic effect; or, of relieving the attention of the audience from the excessive strain demanded by a long serious performance.

The history of the Intermezzo bears a very important relation to that of the Opera; more

especially to that of the Opera Buffa, with the gradual development of which it is very intimately connected. The origin of both may be traced back to a period of very remote antiquity. It is, indeed, difficult to point out any epoch, in the chronicles of Dramatic Art, in which the presence of the Intermezzo may not be detected, now in one form, and now in another. Its exact analogue is to be found in the *Satiræ* of the old Roman Comedy. In the Mysteries and Miracle Plays of the Middle Ages—those strange connecting-links between old things and new—it assumed the form of a Hymn, or Carol, sung, either in chorus, or by the *Angelo nunzio*, to a sort of Chaunt which seems to have been traditional. In a rare old work, by Macropedias, entitled, 'Bassarus. Fabula festivissima' (Utrecht, 1553), some verses, adapted to a melody by no means remarkable for its festive character, are given at the close of every scene. And the popularity of the Tune is sufficiently proved by its persistent reiteration in other works of nearly similar date.



These rude beginnings contrast strangely enough with the highly finished Intermezzi decennially presented in the course of the Passion-Play at Ober-Ammergau. But, the Passion-Play is known to have undergone many important improvements, within a comparatively recent period; and its case is, in every way, so exceptional, that it is no easy task to determine its true position as a historical landmark.

Almost all the earlier Italian plays were relieved by Intermezzi. Many of these were simply Madrigals, sung by a greater or less number of voices, as occasion served. Sometimes they were given in the form of a Chorus, with instrumental accompaniment. The most favourite style, perhaps, was that of a Song, or Canzonetta, sung, by a single performer, in the character of Orpheus. In no case was the subject of these performances connected, in any way, with that of the pieces between the Acts of which they were interpolated. Their construction was extremely simple, and their importance relatively small. We first find them assuming grander proportions, at Florence, in the year 1589, on the occasion of the Marriage of the Grand Duke Ferdinand, with Christine de Lorraine. To grace this ceremony, Giovanni Bardi, Conte di Vernio, produced a new Comedy, entitled *L'Amico fido*, with Intermezzi, *à grand spectacle*, prepared expressly for the festival, and presented with a degree of splendour hitherto unknown. For the first of these, called 'The Harmony of the Spheres,' the poetry was written by Ottavio Rinuccini, and the music composed by Emilio del Cavaliere, and Cristofano Malvezzi. The second, also written by Rinuccini, and called 'The Judgment of the Hamadryads,' was set to music by Luca Marenzio. For the third, called 'The Triumph of Apollo,' invented by Bardi, and written by Rinuccini, the music was composed, partly by Luca Marenzio, and partly, it is said, by the Conte di Vernio himself. The fourth, entitled 'The Infernal Regions,' was written by Pietro Strozzi, and accompanied by sombre music, composed, by Giulio Caccini, for Violins, Viole, Lutes, Lyres of all forms, Double Harps, Trombones, and 'Organs of [1] Wood.' The fifth—'The Fable of Arion'—was written by Rinuccini, and set to music, by Cavaliere and Malvezzi.

This grand performance naturally gave an extraordinary impulse to the progress of dramatic music. Within less than ten years, it was followed, in the same city, by the production of the first Opera Seria, at the Palazzo Corsi. Meanwhile, the Intermezzo steadily continued to advance in interest and importance. Guarini (1537–1612) wrote Intermezzi to his own *Pastor Fido*, in the form of simple Madrigals. In 1623, *L'Amorosa Innocenza* was produced, at Bologna, accompanied by *Intermezzi della Coronazione di Apollo, per Dafne convertita in Lauro*, set to music by Ottavio Vernizzi. This work introduces us to a new and extremely important epoch in the history of the branch of Dramatic Art we are now considering. By degrees, the Intermezzi were made to embody a little continuous drama of their own. Their story—always quite unconnected with that of the principal piece—was more carefully elaborated than heretofore. Gradually increasing in coherence and interest, their disjointed members rapidly united themselves into a consistent and connected whole. And thus, in process of time, two distinct dramas were presented to the audience, in alternate Acts; the character of the Intermezzi being always a little lighter than that of the piece between the divisions of which they were played, and on that very account, perhaps, better fitted to win their way to public favour. The merry wit inseparable from the Neapolitan School undoubtedly did much for them; and, before long, they began to enter into formidable rivalry with the more serious pieces they were at first only intended to relieve. Their popularity spread so widely, that, in 1723, a collection of them was printed, in two volumes, at Amsterdam; and so lasting was it, that, to this day, a light Italian Operetta is frequently called an *Intermezzo in Musica*.

The next great change in the form of the Intermezzo, though really no more than the natural consequence of those we have already described, was sufficiently important, not only to mark the culminating point in its career, but to translate it, at once, to a sphere of Art little contemplated by those who first called it into existence. Already complete in itself, all it now needed was independence: an existence of its own, apart from that of the graver piece to which it owed its original *raison d'être*. Such an existence was obtained for it, by the simple process of leaving the graver piece—

[1] *Organi di legno.*

whether Tragedy, Comedy, or Serious Opera—to depend upon its own resources, while the Intermezzo, with its once disconnected links united in unbroken sequence, was performed as a separate work, in one Act. This revolution was effected chiefly by the genius of a young composer, whose untimely death, considered in relation to its influence upon the Lyric Drama, can never be sufficiently deplored. From beginning to end, the narrative of Pergolesi's Art-life is identified with the ultimate fate of the Intermezzo. His first important composition—a Sacred Drama, called *San Guglielmo d'Aquitania*—was diversified by Intermezzi, of a playful character, introduced between its principal divisions. His greatest triumph—*La Serva Padrona*—was, itself, an Intermezzo, *pur et simple*. This delightful work—the whole interest of which is centred in two characters, whose voices are accompanied only by a stringed band—was first produced, in Italy, between the Acts of another piece, in the year 1734. Its success was unbounded. It soon found its way to every Capital in Europe; and, everywhere but in France, was received with acclamation. The French, however, were slow to appreciate it at its true value. Its first performance in Paris, Oct. 4, 1746, was little short of a failure: but when, Aug. 1, 1752, it was played between the Acts of Lulli's *Acis et Galathée*, it originated a feud between the 'Lullistes' and the 'Bouffonnistes,' scarcely less bitter than that which raged, at a later period, between the rival followers of Gluck and Piccinni. National vanity forbade the recognition of the Italian style: national good taste forbade its rejection. Rousseau, with characteristic impetuosity, threw himself into the thick of the fray; fought desperately on the Italian side; declared French Opera impossible; and stultified his own arguments by the immediate production of a French *Intermède*—the well-known *Devin du Village*. Long after this, the controversy raged, with unabated fury: but, in spite of the worst its enemies could do, *La Serva Padrona* exercised a salutary and lasting effect upon French dramatic music—indeed, upon dramatic music everywhere. In 1750 it met with an enthusiastic reception in England. Its success was as lasting as it was brilliant: and, almost to our own day, it has kept its place upon the stage, not between the Acts of a Serious Opera, but as an independent piece; marking the critical period at which the history of the Intermezzo merges, permanently, into that of the Opera Buffa, its legitimate heir. [See OPERA BUFFA.]

The anomalous character of this sweeping change became at once apparent. It was as necessary as ever, that, on certain occasions, some sort of entertainment should be given between the Acts of serious pieces. The Intermezzo having so far outgrown its original intention as to be utterly useless for this purpose, something else must needs be found to supply its place. The Dance was unanimously accepted as a substitute; and soon became exceedingly popular. And thus arose a new species of Interlude, which at no time, perhaps, attained a greater degree of perfection, than under the 'Lumley Management' at Her Majesty's Theatre, where, night after night, a *Ballet Divertissement*, with Cerito, or Carlotta Grisi, for its principal attraction, was given between the Acts of a Grand Opera, sung by Grisi, Persiani, Rubini, Tamburini, and Lablache; the long line of successes culminating in that memorable *Pas de Quatre*, which, danced by Taglioni, Fanny Elsler, Carlotta Grisi, and Cerito, is still regarded as one of the greatest triumphs of Terpsichorean Art on record.

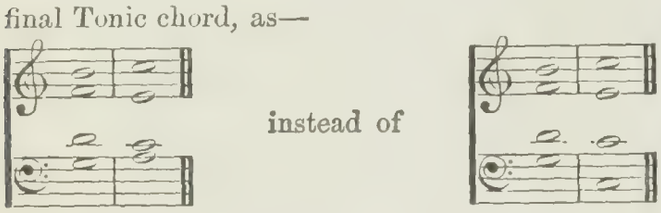
Instrumental music is frequently played, in Germany, after the manner of an Intermezzo. The noble *Entr'actes* composed by Beethoven, for Schiller's 'Egmont,' by Schubert for 'Rosamunde,' and by Mendelssohn, for Shakspeare's 'Midsummer Night's Dream,' are familiar to every one. These, of course, can only be presented in association with the great works they were originally designed to illustrate. But, less appropriate music, good enough of its kind, though intended for other purposes, was, at one time, by no means uncommon. We once heard Vieuxtemps play a Violin Concerto between the Acts of an Opera, at Leipzig, in the days when the Orchestra was under the masterly direction of Ferdinand David: and, in the year 1845, Alboni (then unknown in England) sang several of her favourite Songs, in the same pretty little Theatre, between the Acts of a play. Such performances as these may, naturally enough, be repeated, at any time. But, with our present ideas of Art, anything like a revival of the Intermezzo, in its older form, would manifestly be impossible. We may learn much from its history, which is both instructive, and entertaining: but, for all practical purposes, we must be content to leave it in the obscurity to which, since the production of *La Serva Padrona*, it has been not unprofitably consigned.

II. The word is also used for a short movement, serving as a connecting-link between the larger divisions of a Sonata, Symphony, or other great work, whether instrumental, or vocal; as in No. 4 of Schumann's 'Faschingsschwank aus Wien' (op. 26). The beautiful Intermezzo which, under the name of 'Introduzione,' lends so charming a grace to Beethoven's 'Waldstein Sonata' (op. 53) is said to be an after-thought, inserted in place of the well-known 'Andante in F' (op. 35), which, after due consideration, the great Composer rejected, as too long for the position he originally intended it to occupy. The term is however used for larger movements:—as by Mendelssohn for the 3rd movement in his F minor Quartet (op. 2), or for the 'grand adagio' which, under the name of 'Nachruf,' he specially composed in memory of his friend Ritz, and inserted in his Quintet, op. 18, in lieu of the previous Minuet (Letter, Feb. 21, 1832); or for the Entracte expressive of Hermia's search for Lysander in the Midsummer Night's Dream music. The 2nd movement of Goetz's Symphony, virtually a Scherzo, is entitled Intermezzo.

Schumann and Brahms, again, have both used the word to denote independent pieces of small dimensions, the former in his 'Opera 4'—six pieces usually consisting of a main theme and an Alternativo; and the latter in his latest publication (op. 76), eight pieces for the P.F., of which 4 are Capriccios and 4 Intermezzi. [W.S.R.]

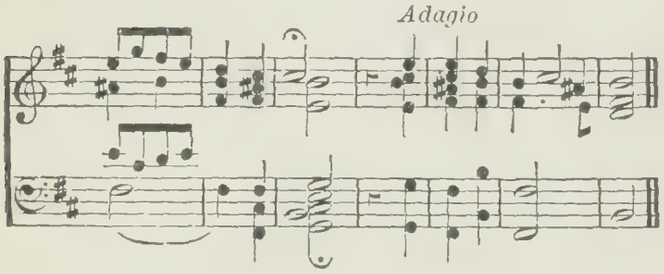
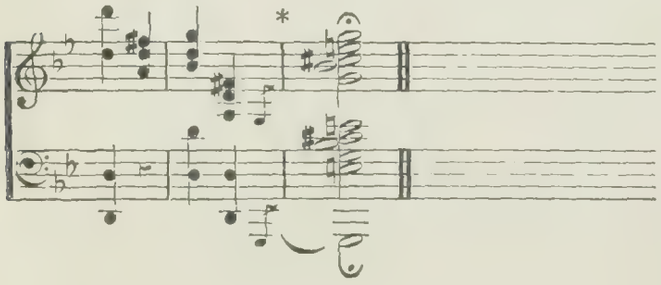
INTERRUPTED CADENCE is a progression which seems to tend towards the final Tonic chord of a perfect cadence through the usual Dominant harmony, but is abruptly deflected; so that the promised conclusion is deferred by the substitution of other harmony than that of the Tonic, after the Dominant chord which seemed to lead immediately to it.

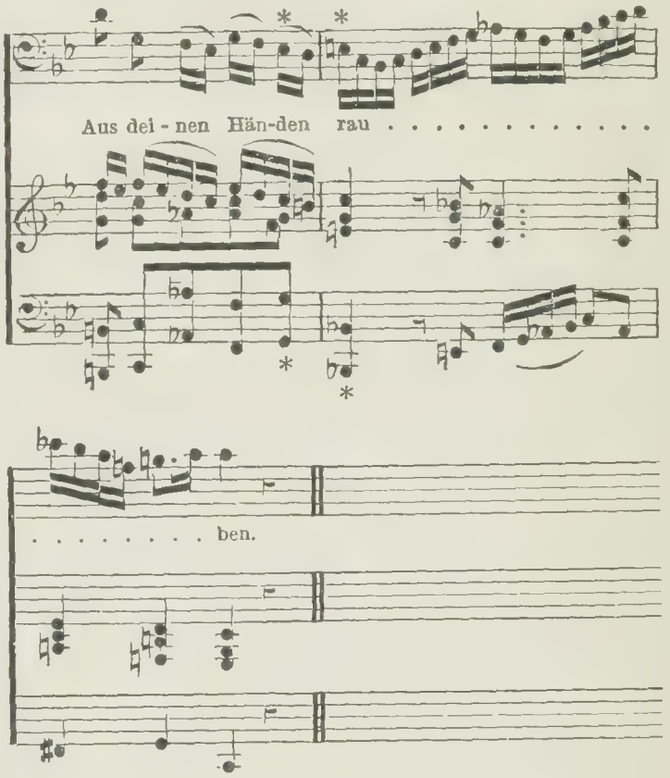
The form which is frequently quoted as typical is that in which the chord of the submediant or third below the Tonic is substituted for the final Tonic chord, as—

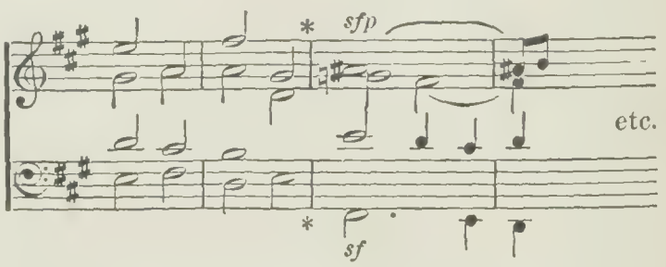


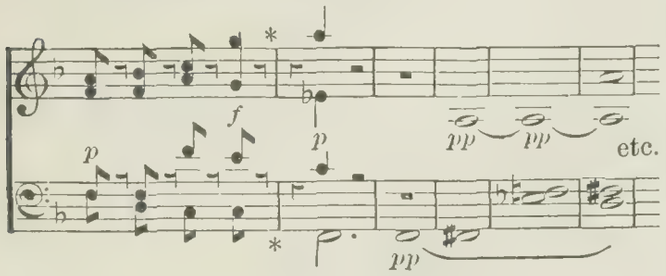
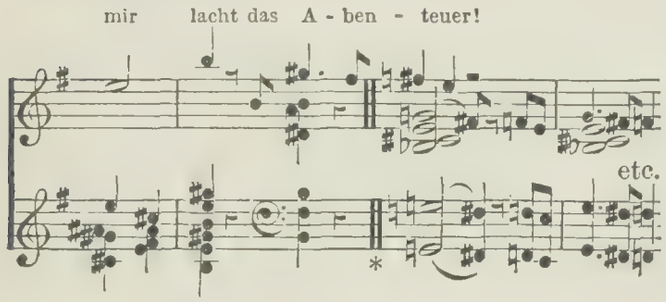
from which the principle will be readily grasped.

In reality the number of different forms is only limited by the number of chords which can possibly succeed the Dominant chord, and it is not even necessary that the chord which follows it and makes the interruption shall be in the same key.

Handel frequently used the Interrupted Cadence to make the final cadence of a movement stand out individually and prominently. The following example, which is made to serve this purpose, is from his Fugue in B minor from the set of Six for the Organ, and is very characteristic of him:—

It is interesting to compare this with the conclusion of the last movement of Schumann's Sonata for Pianoforte in G minor, where a very definite Interrupted Cadence is used for the same purpose of enforcing the final cadence of the work by isolation, and the process is carried out in a thoroughly modern spirit and on an extended scale. The Interrupted Cadence itself is as follows:—

Bach frequently used Interrupted Cadences to prolong the conclusion of a work, and a form which seems to have been a great favourite with him is that in which the Tonic minor seventh succeeds the Dominant chord, thereby leading to a continuance and enforcement of the Tonic in the succession of chords at the conclusion. There are very remarkable and beautiful examples of this in the Prelude in Eb minor, No. 8, in the Wohltemperirte Clavier, the last—four bars from the end—being in the form above mentioned. The effect of this form of the Interrupted Cadence is most powerful when the seventh is in the bass, and of this there is a very striking instance in his Cantata 'Jesu, der du meine Seele,' which is as follows:—



Mozart uses the Interrupted Cadence in a similar manner to extend the movement or the section in which it occurs. As an example from him, which presents yet another form, the following from his Quartet in A, No. 5, may be taken:—

Beethoven also uses Interrupted Cadences for similar purposes to the instances quoted above; but latterly he employed them in a manner which it is important to take note of as highly characteristic and conspicuous in modern music. This is the use of them actually in place of a perfect cadence, taking them as a fresh starting point, by which means greater continuity is obtained. A well-known example is that at the end of the slow movement of the Appassionata

Sonata, by means of which the two last movements are made continuous. Two very remarkable and unmistakeable instances occur also in the first movement of the Sonata in E (op. 109), one of which has already been quoted in the article CADENCE. Another instance occurs in the Quartet in A (op. 132), where the 'working out' commences; the cadence of F major is interrupted at *, and the 'working out' commences in the next bar, proceeding immediately with modulation, as follows:—

Wagner has made great use of this device, and by it secures at once the effect of a conclusion and an uninterrupted flow of the music; the voice or voices having a form which has all the appearance of a full cadence, and the instruments supplying a forcible Interrupted Cadence which leads on immediately and without break to the succeeding action. An example which will probably be familiar is that at the conclusion of the chorus at the beginning of the 4th scene of the 2nd act of Lohengrin, where Ortruda suddenly steps forward and claims the right to precede Elsa into the cathedral. Another instance which illustrates the principle very clearly is the following from the 3rd scene of the 1st act of Tristan und Isolde:—

Beethoven also made occasional use of this device in Fidelio. One specially clear instance is in the Finale of the last act, at the end of Don Fernando's sentence to Leonora—'Euch, edle Frau, allein, euch ziemt es, ganz ihn zu befrei'n.' By such means as this, one scene is welded on to another, and the action is relieved of that constant breach of continuity which resulted from the old manner of coming to a full close and beginning again. [C.H.H.P.]

INTERVAL. The possible gradations of the pitch of musical sounds are infinite, but for the purposes of the art certain relative distances of height and lowness have to be definitely determined and maintained. The sounds so chosen are the notes of the system, and the distances between them are the Intervals. With different objects in view, different intervals between the sounds have been determined on, and various national scales present great diversities in this respect—for instance the ancient Gaelic and Chinese scales were constructed so as to avoid any intervals as small as a semitone; while some nations have made use of quarter-tones, as we have good authority for believing the Muezzins do in calling the faithful to prayer, and the Dervishes in reciting their litanies. The intervals of the ancient Greek scales were calculated for the development of the resources of melody without harmony; the intervals of modern scales on the other hand are calculated for the development of the resources of harmony, to which melody is so far subordinate that many characteristic intervals of modern melody, and not unfrequently whole passages of melody (such as the whole first melodic phrase of Weber's Sonata in Ab), are based upon the use of consecutive notes of a single chord; and they are often hardly imaginable on any other basis, or in a scale which has not been expressly modified for the purposes of harmony. Of the qualities of the different intervals which the various notes form with one another, different opinions have been entertained at different times; the more important classifications which have been proposed by theorists in mediæval and modern times are given in the article HARMONY.

The modern scale-system is, as Helmholtz has remarked, a product of artistic invention, and the determination of the intervals which separate the various notes took many centuries to arrive at. By the time of Bach it was clearly settled though not in general use, and Bach himself gave his most emphatic protest in favour of the equal temperament upon which it is based in his Wohltemperirte Clavier, and his judgment has had great influence on the development of modern music. According to this system, which is specially calculated for unlimited interchange of keys, the semitones are nominally of equal dimensions, and each octave contains twelve of them. As a consequence the larger intervals contained in the tempered octave are all to a certain extent out of tune. The fifth is a little less than the true fifth, and the fourth a little larger than the true fourth. The major thirds and sixths are considerably more than the true major thirds and sixths, and the minor thirds and sixths a good deal less than the true minor thirds and sixths. The minor seventh is a little larger than the minor seventh of the true scale, which is represented by the ratio 9 : 16, and is a mild dissonance; and this again is larger than the harmonic sub-minor seventh which is represented by the ratio 4 : 7; and this is so slight a dissonance that Helmholtz says it is often more harmonious than the minor sixth.

The nomenclature of intervals is unfortunately in a somewhat confused state. The commonest system is to describe intervals which have two forms both alike consonant or dissonant as 'major' and 'minor' in those two forms. Thus major and minor thirds and sixths are consonant, and major and minor sevenths and ninths are dissonant; and

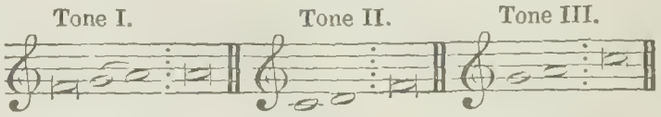
where they are capable of further reduction they are called 'diminished,' as diminished thirds and sevenths; and when of further enlargement as 'augmented,' as augmented sixths. With intervals which have only one normal form the terms 'major' and 'minor' are not used; thus fifths and fourths lose their consonant character on being either enlarged or reduced by a semitone, and in these forms they are called respectively 'augmented' and 'diminished' fifths and fourths. The interval of the augmented sixth is indifferently called 'superfluous' or 'extreme sharp' sixth; and the same terms are applied to the fifth; the term 'false' is also used for diminished in relation to the fifth and for augmented in relation to the fourth.

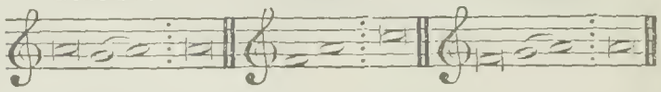
The term 'Imperfect' is used in two senses in relation to Intervals. In the classification of Consonances it was common to divide them into perfect and imperfect, or perfect, middle and imperfect; but as the classification varied at different times reference must be made for details to the article HARMONY (vol. i. pp. 669–685). On the other hand, when an interval is commonly known in its normal condition as perfect, such as a fourth or a fifth, it is natural per contra to speak of the interval which goes by the same name, but is less by a semitone, as 'imperfect.'

For further details on the subject see TEMPERAMENT. [C.H.H.P.]

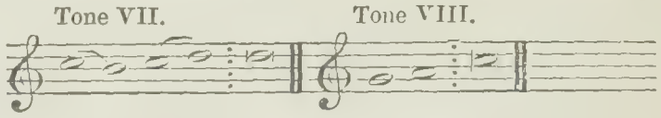
INTONATION (Lat. *Intonatio*). I. The initial phrase of a Plain Chaunt melody: usually sung, either by the Officiating Priest, alone, or, by one, two, or four leading Choristers. Some of the most important Intonations in general use are those proper to the Gregorian Tones. Though differing widely in character and expression, these venerable Chaunts are all constructed upon the same general principle, and all exhibit the same well-marked combination of four distinct elements—the Intonation, the Reciting-Note, the Mediation, and the Cadence. The first of these, with which alone we are now concerned, consists of a few simple notes, leading upwards—except in one peculiar and somewhat abnormal case—to the Dominant of the Psalm about to be sung, and thus connecting it with its proper Antiphon. [See ANTIPHON.] Now, as each Mode has a fixed Dominant upon which the greater part of every Psalm is recited, it follows, that each Tone must also have a fixed Intonation, to lead up to that note: and this principle is so far carried out that two Tones, having a common Reciting-Note, have generally, though not always, a common Intonation—as in the case of Tones I and VI, III and VIII. This rule, however, is broken, in the case of Tone IV; which, though its Reciting Note is identical with that of Tone I, has a peculiar Intonation of its own.[1] Almost all the Tones have one form of Intonation for the Psalms, and another for the Canticles; while some few add to these a third variation, which is used only for the second part of the Introit. [See INTROIT.] The subjoined forms are taken from the editions of the Roman Vesperal, and Gradual, lately published at Ratisbon; in the former of which, the Intonation assigned to the Magnificat, in the Sixth Tone, varies widely from the more usual reading given in the Mechlin edition. The forms used for the Introit so nearly resemble those for the Canticles, that we have thought it necessary to give those of the Fourth and Sixth Tones only.

For the Psalms.

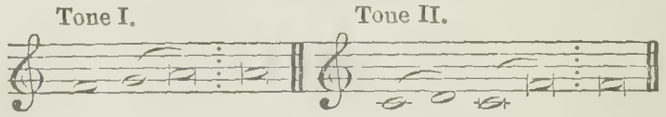
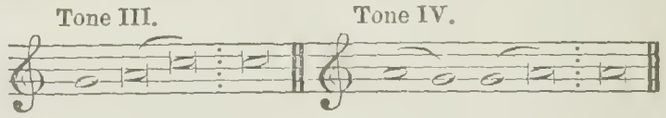
Tone I. Tone II. Tone III.

Tone IV. Tone V. Tone VI.

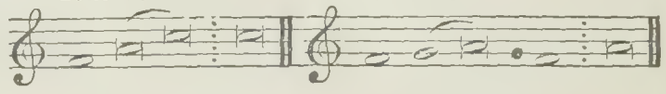


Tone VII. Tone VIII.

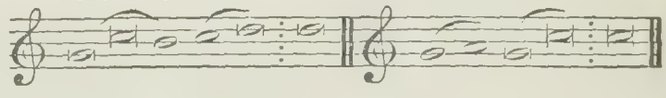


For the 'Magnificat.'

Tone I. Tone II.

Tone III. Tone IV.

Tone V. Tone VI.

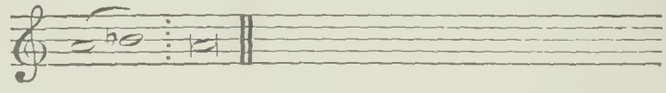


Tone VII. Tone VIII.



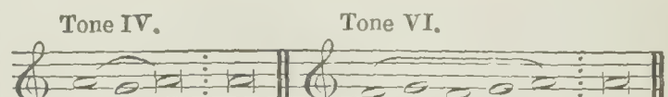
For the Psalm 'In Exitu Israel.'

Irregular or Peregrine Tone.



For the Introit.

Tone IV. Tone VI.



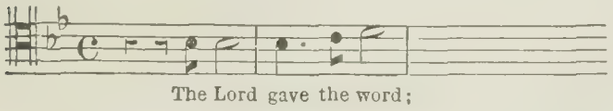
The Intonation is usually sung to the first verse, only, of each Psalm, but, to every verse of the Magnificat and Benedictus. When sung before the first verse only, whether of Psalm or Canticle, it is assigned either to the Officiating Priest, or to the two leading Choristers. Before the remaining verses of the Magnificat, and Benedictus, it is sung by the whole Choir.

The opening phrases of the Antiphon, the antiphonal portion of the Introit, the Gradual, and many other Plain Chaunt Anthems and Hymns, are also sung, as Intonations, either by a single Priest, or by one, two, or four leading Choristers.

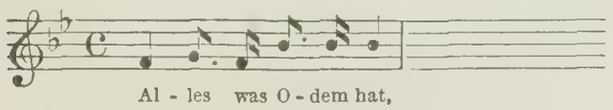
[1] Though constructed of similar intervals, the Intonations of Tones II and III are not identical. By no permissible form of transposition, could the G, A, C of the latter be substituted for the C, D, F of the former.

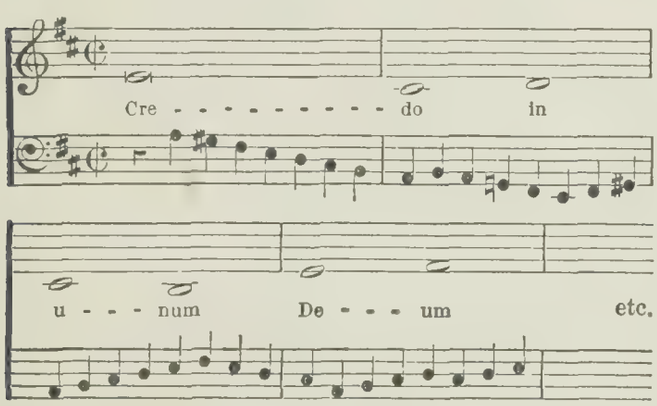
The *Gloria in excelsis*, and *Credo*, have fixed Intonations of their own, which may be found in their proper places, in the Missal.

It is always interesting to observe the use made, by modern composers, of antient materials: and we shall find that some of the Intonations given, in our examples, have been turned, by the greatest Masters of the modern School, to very profitable uses indeed. For instance, Handel, in 'The Lord gave the word,' from 'The Messiah,' uses the Intonation of the First Tone, transposed a fourth higher, with wonderful effect—



while that of the Eighth (as sung to the Magnificat) has been employed, in a very striking manner, by Mendelssohn, in the 'Lobgesang'—



We have selected these instances from innumerable others, not only because the chief interest of the works mentioned is centred in these few simple notes; but because, in both cases, the phrases in question are really used as Intonations—i.e. as initial phrases, given out in unison, to be continued in harmonious chorus. Whether the composers were conscious of the source of the ideas they treated with such masterly power, is a question open to argument: but, there can be no doubt that John Sebastian Bach, when writing his great Mass in B minor, chose the opening subject of his magnificent *Credo*, simply because it was the Intonation assigned to the *Credo* in the Plain Chaunt Mass—

That the effect with which Bach introduces this grand old subject was not lost upon Mendelssohn, is evident, from a passage in a letter written from Rome, by the last-named composer, to his friends in Germany (April 4, 1831).

II. The art of singing, or playing, correctly in tune. Thus, we say that the intonation of such and such a performer is either true, or false, as the case may be. For a detailed account of the conditions upon which perfect tune depends, see TEMPERAMENT. [W.S.R.]

INTONING. The practice of singing the opening phrase of a Psalm, Canticle, or other piece of Ecclesiastical Music, not in full chorus, but, as a solo, or semi-chorus, assigned either to a single Priest, or to one, two, or four leading Choristers. The term is sometimes strangely misapplied. For instance, we are constantly told that the Litany, or even a whole Service, was 'intoned' by some particular person; when the word used should have been, in the one case, 'sung,' and, in the other, 'monotoned.' [W.S.R.]

INTRADA or ENTRATA. A term used for an opening movement, as by Beethoven for the introductory piece of the 'Battle-Symphony' of his Battle of Vittoria, or for the first movement of the Serenade, op. 25. 'Intrade' is used by Mozart for the overture of his 'Bastien' (K. 50); and 'Intrada o Concerto' by Bach for an independent movement (Cat. No. 117). [See ENTREE 2.] [G.]

INTRODUCTION. The main purpose of an Introduction in music is either to summon the attention of the audience, or to lead their minds into the earnest and sober mood which is fittest for the appreciation of great things. The manner in which these purposes are accomplished varies greatly with the matter which is to follow. If that be light and gay any noise will answer the purpose, such as brilliant passages or loud chords; but if it be serious it is manifest that the Introduction should either have proportionate inherent interest or such dignity of simplicity as cannot be mistaken for triviality. It is interesting to note the manner in which this has been carried out by great masters, and the more important relations which seem to subsist between a movement and its Introduction in their works.

In the first place there are many examples of simple signals to attention; such as the single independent chord which opens Haydn's Quartet in E♭ (Trautwein No. 33); the simple cadence which introduces his Quartet in C, op. 72 (Trautwein No. 16), and the group of chords with cadence which precedes the Quartet in B♭, op. 72 (Trautwein No. 12). These have no other relation to the movement than that of giving notice that it is about to commence, and are appropriate enough to the clear and simple form of the Haydn Quartet. Similar examples are to be remarked in very different kinds of music; as for instance at the commencement of the Eroica Symphony, where the quiet soberness of the beginning of the movement seems to call for some signal to attention, while its supreme interest from the very first seems to indicate that introductory elaboration would be out of place. In Chopin's Nocturne in B major, again, it is not difficult to see the reason for the adoption of the two simple *forte* chords with which it is introduced; since the commencement of the Nocturne proper is so quiet and delicate that without some such signal the opening notes might be lost upon the audience; whilst a more developed Introduction would clearly be disproportionate to the dimensions of the piece.

In great orchestral works, such as symphonies, Haydn usually commences with a set and formal Introduction in a slow tempo, which marks the importance of the work, and by remaining so close to the principal key of the movement as

hardly ever to pass the limits of the Tonic and Dominant keys, assists the audience to realise the tonality. Mozart did not follow the example of Haydn in this respect, as many of his symphonies are without Introductions,—especially the well-known ones in C (Jupiter) and G minor. In quintets, quartets, sonatas, and such forms of chamber-music he is also sparing of Introductions, but there is an example of some extent in the quintet for pianoforte and wind in Eb (Köchel, 452), in which the harmonic successions are simple, and there is a more celebrated one to the string quartet in C, in which the harmonic bases vary more freely than in other examples of that period which can be adduced.

Beethoven began from the first to follow up this point, and it is said that some pedants never forgave him for opening the Introduction to his Symphony in C (No. 1) with chords which appear not to belong to that key. The Symphony in D again (No. 2) has a very important Introduction, in which there is free modulation, such as to Bb and F, and many passages and figures of great beauty and interest. In the Symphony in Bb the introductory Adagio is in the highest degree beautiful and impressive, and contains modulation even to the degree of an enharmonic change. In the Symphony in A the idea of the independent Introduction culminates. It has a decidedly appreciable form and two definite subjects. It opens with great dignity and decision in A major, and passes thence to C, the key of the minor third above, in which a clear and beautiful second subject is given; after this the figures of the opening are resumed and a short transition is made back to the original key, passing on from thence to F major, the key of the third below, in which the second subject again appears. From this key the transition to E, the Dominant of the original key, is at the same time easy and natural and sufficiently interesting; and considerable stress being laid upon this note both by its continuance in the harmonies and its reiteration individually, it thoroughly prepares the definite commence- of the Vivace.

In the above instances the Introduction is practically an independent movement, both as regards the substance and the clear division which is made between it and the succeeding movement by a full or half close. In many of his later works Beethoven made an important change in respect of the connection between the Introduction and the movement introduced; by abolishing the marked break of continuity, by the use of figures which are closely related in both, and by carrying the subject matter of the Introduction into the movement which follows.

One of the clearest and most interesting examples of his later treatment of the Introduction is in the first movement of the Sonata in Eb, op. 81 a, in which the introductory Adagio opens with the text of the movement, which is constantly reiterated in the 'working out' of the Allegro, and yet more constantly and persistently and with many transformations in the long and beautiful coda. Rubinstein has adopted the same device in his Dramatic Symphony in D minor; in which also the first subject of the first movement proper is a transformed version of the opening subject of the Introduction.

In several of his later Quartets Beethoven makes the most important material of the Introduction appear in the movement which follows it, in different ways—as in the Quartet in Eb, op. 127, and that in Bb, op. 130, and A, op. 132, in the last two of which the subjects of the Introduction and the first movement are very closely intermixed. In the Eb Concerto also the Introduction reappears with certain variations of detail in the latter part of the movement previous to the 'recapitulation' of the subject. In its intimate connection with the movement which follows it, the Introduction to the first movement of the 9th Symphony is most remarkable. It commences mysteriously with the open fifth of the Dominant, into which the first rhythms of the first subject begin to drop, at first sparsely, like hints of what is to come, then closer and closer, and louder and louder, till the complete subject bursts in in full grandeur with the Tonic chord. In this case the introductory form reappears in the course of the movement, and also briefly in the discussion of the previous themes which immediately precedes the commencement of the vocal portion of the work.

After Beethoven no composer has grasped the idea of intimately connecting the Introduction with the work which it introduces more successfully than Schumann, and many of the examples in his works are highly interesting and beautiful. In the Symphony in C, for instance, a striking figure of the opening reappears in the first movement, in the scherzo, and in the last movement. In the Symphony in D, in which all the movements are closely connected, the introductory phrases are imported into the Romanze, where they occupy no unimportant position. In his Sonata in D minor, for violin and pianoforte, op. 121, the Introduction proposes in broad and clear outlines the first subject of the succeeding allegro, in which it is stated with greater elaboration. The Overture to Manfred affords another very interesting specimen of Schumann's treatment of the Introduction. It opens with three abrupt chords in quick tempo, after which a slow tempo is assumed, and out of a sad and mysterious commencement the chief subject of the Overture proper is made by degrees to emerge. An earlier analogue to this is the Introduction to Beethoven's Egmont Overture, in which one of the chief figures of the first subject of the overture seems to grow out of the latter part of the introduction.

Of all forms of musical composition none are more frequently preceded by an Introduction than overtures; the two above mentioned, and such superb examples as those in the Overtures to Leonora Nos. 2 and 3, and to Coriolan, and such well-known ones as those to Weber's Der Freischütz and Oberon, Schumann's Genoveva, and Mendelssohn's Ruy Blas, will serve to illustrate this fact.

Introductions are not unfrequently found in the place of overtures before choral works, as in Handel's Joshua, Haydn's Creation, Beethoven's Mount of Olives, and Rossini's Stabat Mater. In this sense also the 'Vorspiel,' which Wagner so often adopts in place of an overture before his operas is an Introduction; as in Lohengrin and Rheingold, and the three operas of the Trilogy. In these the figures are generally very intimately connected with the music of the opera, and in all but the first they are part of the first scene, into which they pass without a break. In 'Tristan und Isolde' Wagner gives the name 'Einleitung' to the Orchestral prelude both of the first and second acts, and this term is yet more literally translateable as 'Introduction' than Vorspiel. In earlier operas the term Introduction is frequently applied to the whole first scene, as in Don Giovanni, Zauberflöte, Figaro, Freischütz, Il Barbiere, Norma, and so on. In Fidelio, Beethoven gives the name to the opening of the second act, which comprises more of an orchestral prelude, like Wagner's 'Einleitung.'

In relation to instrumental music again Introductions are occasionally found in other positions than at the beginning of an entire work; as for instance the preparatory adagio before the last movement of Beethoven's Septet and of his Symphony in C, the more important one in the same position in Brahms's C minor Symphony, the short passage before the slow movement of the 9th Sypmhony, the two notes which introduce the slow movement of the B♭ Sonata (op. 106), and the Introduction to the last movement of Brahms's Quintet in F minor. [C.H.H.P.]

INTROIT (Lat. *Introitus, Antiphona ad Introitum, Ingressa*). An Anthem, sung, by the Choir, at the beginning of High Mass, while the Celebrant, assisted by the Deacon, and Subdeacon, is engaged in saying the *Judica me, Deus*, and *Confiteor* at the foot of the Altar step.

The Introit is so called, not, as some have supposed, because the Cantors begin to intone it at the moment of the Celebrant's approach to the Altar, but, because it was antiently sung while the Faithful were entering the Church.[1] Its form has undergone many important changes. At present it consists of two distinct members: an Antiphon, and a Psalm. The words of the Antiphon, or Introit proper, are generally, but not always, selected from Holy Scripture. Of the Psalm, one verse only is sung, followed by the *Gloria Patri*, at the conclusion of which the Antiphon is repeated in full. Proper Introits are appointed for every day in the Ecclesiastical Year: and, from the first words of these, many Sundays derive the names by which they are familiarly known — as '*Lætare* Sunday,' the Fourth Sunday in Lent; '*Quasimodo* Sunday,' the First Sunday after Easter, (*Dominica in Albis*— the 'Low Sunday' of the old English Kalendar). The music to which the Introit is sung is exclusively Plain Chaunt, and is given, complete, in the Roman Gradual. The antiphonal portion of every Introit has a special melody of its own. The Psalm is sung to a peculiar version of the Gregorian Tones, based upon, but considerably more elaborate than, that used for the Vesper Psalms. The Introit for the First Mass on Christmas day—which we would have transcribed, had space permitted— is a remarkably fine specimen of the style.

The manner of singing the Introit is as follows. The first clause is intoned when the Celebrant approaches the Altar, by one, two, or four Choristers, according to the solemnity of the Festival: which done, the strain is taken up by the full Choir, and continued as far as the end of the Antiphon. The first clause of the Psalm, and Gloria Patri, is then intoned, by the leading Choristers, and continued, in like manner, by the Choir; after which the Antiphon is repeated, as before. During Advent, Septuagesima, and Lent, it is sung, like the rest of the Mass, without any accompaniment whatever. At other Seasons, it is usually sung with the organ—but, always, so far as the voices are concerned, in unison.

No trace of the Introit is retained in the last revision of the Book of Common Prayer: though the first Prayer-Book of King Edward VI (1549) directs its use, in the form of an entire Psalm, followed by the Gloria Patri, but sung without an Antiphon. At first sight, the Rubric, 'Then shall he say a Psalm appointed for the Introit,' would lead to the supposition that the Psalm in question was not intended to be sung by the Choir: this idea, however, is disproved by the fact that the music for it is supplied in Merbecke's 'Booke of Common Praier Noted,' printed in 1550, and adapted, throughout, to King Edward's First Book.

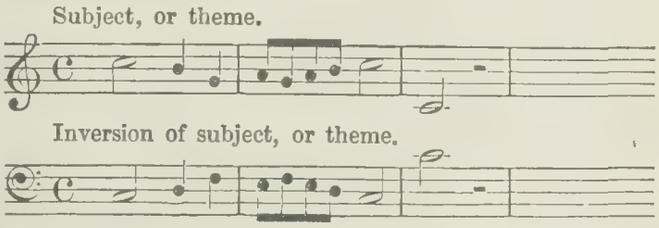
N.B. Handel uses the word as a synonym for Intrada or Introduction. The autograph of 'Israel in Egypt' is headed 'Moses' Song. Exodus, Chap. 15. Introitus.' [W.S.R.]

INVENTION. A term used by J. S. Bach, and probably by him only, for small pianoforte pieces—15 in 2 parts and 15 in 3 parts—each developing a single idea, and in some measure answering to the IMPROMPTU of a later day. [G.]

INVERSION. (Germ. *Umkehrung.*)

The word Inversion bears, in musical terminology, five different significations.

I. In Counterpoint it is used to signify the repetition of a phrase or passage with reversed intervals, or, as it is sometimes called, by contrary motion, e. g.—

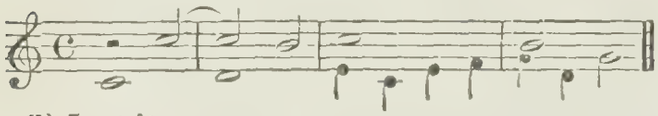
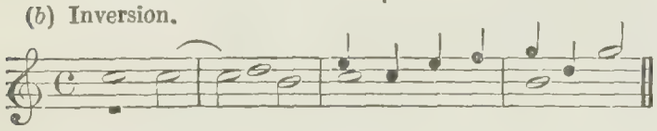


This is a device very frequently adopted in the construction of fugues in order to secure variety. In J. S. Bach's fugues are many magnificent

[1] Martene, *De Antiq. Eccl. Rit.* i. 131.

instances of the effective use of this contrivance —as in the 'Well-tempered Clavier' Nos. 6 and 8 of Part 1. Mendelssohn also uses it in his Pianoforte fugues in E minor and B minor, Op. 35, Nos. 1 and 3. Sometimes the answer to the subject of a fugue is introduced by inversion —as in Nos. 6 and 7 of Bach's 'Art of Fugue' —and then the whole fugue is called 'a fugue by inversion.' Canons and Imitations are often constructed in this way. As examples see the Gloria Patri in the Deus Misereatur of Purcell's Service in B♭, and the Chorus 'To our great God' in Judas Maccabæus. [See CANON, FUGUE, INSCRIPTION.] [F. A. G. O.]

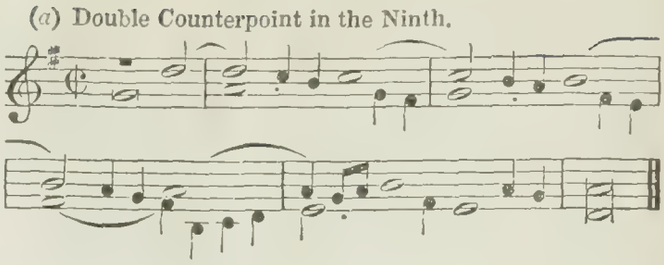
II. Double Counterpoint is said to be inverted, when the upper part is placed beneath the lower, or *vice versa*: thus (from Cherubini)—

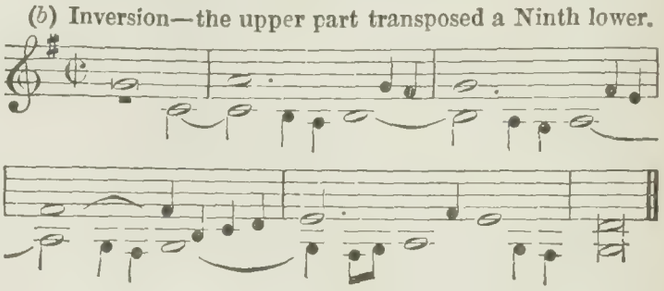
(*a*) Double Counterpoint for 2 Voices.

(*b*) Inversion.

We have, here, an example of what is called Double Counterpoint in the Octave, in which the Inversion is produced by simply transposing the upper part an octave lower, or the lower part an octave higher. But, the Inversion may take place in any other Interval; thus giving rise to fourteen different species of Double Counterpoint —those, namely, invertible in the Second, Third, Fourth, Fifth, Sixth, Seventh, Eighth, Ninth, Tenth, Eleventh, Twelfth, Thirteenth, Fourteenth, and Fifteenth, either above, or below. In order to ascertain what Intervals are to be avoided, in these several methods of Inversion, Contrapuntists use a table, constructed of two rows of figures, one placed over the other; the upper row beginning with the unit, and the lower one, (in which the numbers are reckoned backwards,) with the figure representing the particular kind of Counterpoint contemplated. Thus, for Inversion in the Ninth, the upper row will begin with one, and the lower, with nine; as in the following example—

1 2 3 4 5 6 7 8 9
9 8 7 6 5 4 3 2 1

By this table, we learn, that, when the relative position of two parts is reversed, the Unison will be represented by a Ninth; the Second, by an Eighth; the Third, by a Seventh; and so on, to the end: and we are thus enabled to see, at a glance, how every particular Interval must be treated, in order that it may conform strictly to rule, both in its normal and its inverted condition. In this particular case, the Fifth being the only Consonance which is answered by a Consonance, is, of course, the most important Interval in the series, and the only one with which it is possible to begin, or end: as in the following example from Marpurg—

(*a*) Double Counterpoint in the Ninth.

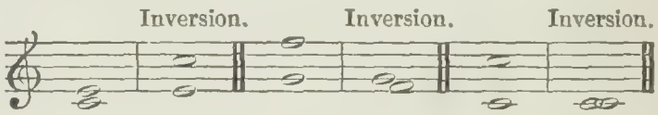


(*b*) Inversion—the upper part transposed a Ninth lower.

Each of the different kinds of Inversion we have mentioned is beset by its own peculiar difficulty. For each, a separate [1]table must be constructed; and, after carefully studying this, the Student will be able to distinguish, for himself, between the Intervals upon which he must depend for help, and those most likely to lead him into danger. Without the table, he will be unable to move a step: with its aid, the process is reduced to a certainty.

A detailed account of every possible kind of Inversion will be found in the works of Fux, Marpurg, Azzopardi, Cherubini, and other great writers on Counterpoint, to whom we must refer the reader for further information on the subject.

III. Intervals are said to be inverted, when their lowest notes are raised an octave higher, and thus placed above the highest ones, or *vice versa*; thus—

Inversion. Inversion. Inversion.



In order to ascertain the Inversion of a given Interval, add to it as many units as are necessary to make up the number nine. The sum of these units will represent the Inverted Interval. Thus, since six and three make nine, the inversion of a Sixth will be a Third: as eight and one make nine, the Inversion of an Octave will be an Unison. The following Table shews the Inversions of all Intervals lying within the compass of the Octave—

1 2 3 4 5 6 7 8
8 7 6 5 4 3 2 1

9 9 9 9 9 9 9 9

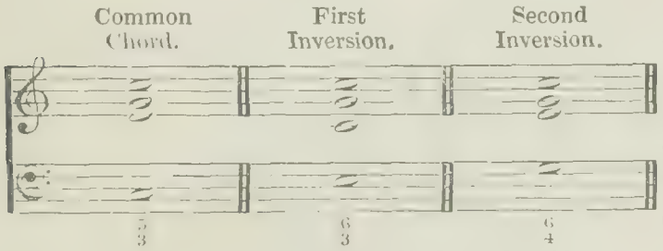
The process of Inversion not only changes the name of an Interval, but, in certain cases, and to a certain extent, influences its nature. Major Intervals, for instance, become Minor, by Inversion; and Minor Intervals, Major. Augmented Intervals become Diminished, and Diminished ones, Augmented. But, the essential character

[1] One and the same table will, however, serve for Inversion in the Ninth, and the Second; the Tenth, and the Third; the Eleventh, and the Fourth, etc., etc.

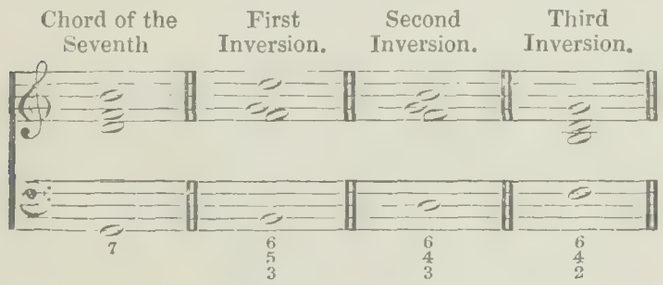
of the Interval survives the operation, unchanged, and asserts itself, with equal force, in the Inversion. In whatever position they may be taken, Consonant Intervals remain always [1] consonant; Dissonant Intervals, dissonant; and Perfect Intervals, perfect. [See INTERVAL.]

IV. A Chord is said to be Inverted, when any note, other than its Root, is taken in the lowest part.

Thus, if the Root of a Common Chord be transposed from the lowest part, to one of the upper parts, and the Third placed in the Bass, the change will produce the Chord of the 6-3. If the Fifth be similarly treated, the result of the transference will be the Chord of the 6-4. Hence, the Chord of the 6-3 is called the First Inversion of the Common Chord; and the Chord of the 6-4, the Second.

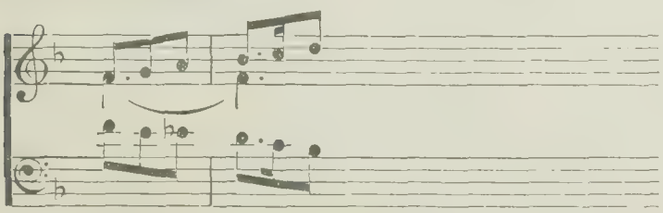


If the same process be applied to the Chord of the Seventh, we shall, by successively taking the Third, Fifth, and Seventh, in the Bass, obtain its three Inversions, the 6-5-3, the 6-4-3, and the 6-4-2.



Chords, in their normal form, with the Root in the Bass, are called Fundamental Harmonies: those in which any other note occupies this position are called Derivative, or Inverted Chords. [See HARMONY.]

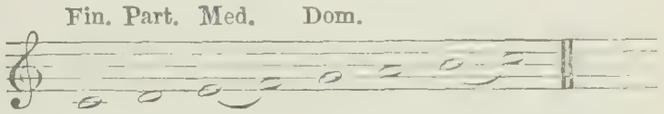
V. A Pedal Point (*Point d'orgue*) is described as Inverted, when the sustained note, instead of being placed in the Bass, is transferred to an upper part, as in Mozart's Pianoforte Fantasia in C minor (op. 11):—

—or, to a middle one, as in the following passage from *Deh vieni, non tardar*, (*Nozze di Figaro.*) where the Inverted Pedal is sustained by the Second Violins:—

[1] Although the Perfect Fourth—the Inversion of the Perfect Fifth—is classed, by Contrapuntists, among Discords, it only forms an apparent exception to the general rule; since it is admitted to be a Consonance, when it appears between the upper parts of a Chord.

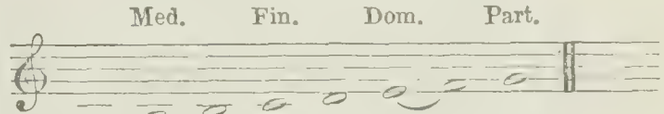
In these, and similar cases, the characteristic note (whether sustained, or reiterated), forms no part of the Harmony, which remains wholly unaffected, either by its presence, or removal. [See HARMONY.] [W. S. R.]

IONIAN MODE (Lat. *Modus Ionicus, Modus Iastius*). The Thirteenth—or, according to some writers, the Eleventh—of the Ecclesiastical Modes. [See MODES, THE ECCLESIASTICAL.]

The Final of the Ionian Mode is C. Its compass, in the Authentic form, extends upwards, from that note to its octave; and, as its semitones occur between the third and fourth, and the seventh and eighth degrees, its tonality corresponds exactly with that of the major diatonic scale as used in modern music—a circumstance which invests it with extraordinary interest, when considered in connexion with the history of musical science. Its Dominant is G—another point of coincidence with the modern scale. Its Mediant is E, and its Participant, D. Its Conceded Modulations are F, A, and B; and its Absolute Initials C, E, G, and frequently, in polyphonic music, D. Its chief characteristics, therefore, may be illustrated thus—

Mode XIII (or XI).

The compass of the Plagal, or Hypo-ionian Mode, lies a fourth lower than that of the Authentic form, ranging from G to G. The Dominant of this Mode is E, its Mediant, A, and its Participant, G. Its Conceded Modulations are D, F, and the F below the initial G; and its Absolute Initials C, G, A, and, in polyphonic music, very frequently D.

Mode XIV (or XII).



It will be seen, that the semitones here fall between the third and fourth, and sixth and seventh degrees—exactly the position they occupy in the Authentic Mixolydian Mode: and, as the compass of these Modes is also identical, the one is often mistaken for the other, though they are as clearly distinguished, by their respective Finals, as the modern keys of E♭, and F♯ minor.

Though not included in the system set forth by St. Gregory, the Ionian and Hypo-ionian Modes are certainly as old as the 8th or 9th century: for, when the question of the number of Modes to be retained in use was submitted to the Emperor Charlemagne, he at first said that eight seemed to be enough, but afterwards authorised the employment of twelve, thus extending his indulgence to all except the notoriously impure Locrian and Hypolocrian. Eight Modes have, indeed, been always considered enough for the chaunting of the Psalms: hence, we find no Psalm Tones in either the Ionian or Hypo-ionian Modes; though

other pieces of Ecclesiastical Music exist, in both. For instance, the fine Plain Chaunt 'Missa in Festis Solemnibus'—better known, perhaps, in a less pure form, as the 'Missa de Angelis'—is in the Authentic Ionian Mode, throughout: and a particularly captivating Hypo-ionian melody has been preserved to us, in the Paschal form of the Responsory 'In manus tuas, Domine,' as given in the Mechlin Vesperal.[1]

A strong prejudice existed against the Ionian Mode, in mediæval times, when the softness of its intervals gave so great offence, that it was commonly called *Modus lascivus*. The early contrapuntists seem also to have regarded it with grave suspicion. It was only as Art advanced, that the inexhaustible extent of its capabilities became gradually apparent. When first employed in polyphonic music, the Authentic scale was usually transposed (for the greater convenience of ordinary combinations of voices) with the customary B♭ at the signature; in which condition it is often mistaken for the modern key of F. Palestrina delighted in using it, with this transposition, as the exponent of a certain tender grace, in the expression of which he has never been approached; as in the 'Missa Brevis,' the Missa 'Æterna Christi munera,' the delightful Motets, 'Sicut cervus desiderat,' and 'Pueri Hebræorum,' and innumerable other instances. Giovanni Croce has also employed it in the Motet 'Virtute magna'—known in England as 'Behold, I bring you glad tidings': while in our own School, we find instances of its use in the imperishable little Anthem, 'Lord, for Thy tender mercy's sake,' and Gibbons's fine Service in F.

The Hypo-ionian Mode is less frequently transposed, in writing, than the Authentic scale, though it is sometimes found desirable to depress it a whole tone, in performance. This is the Mode selected, by Palestrina, for the *Missa Papæ Marcelli*; and by Orlando di Lasso, for his Motet, *Confirma hoc, Deus*—both which compositions are erroneously described, in the latest German reprints, as in the Mixolydian Mode.

The melody of the Old Hundredth Psalm, in its original form, is strictly Hypo-ionian; and is given in its true Mode, transposed, in the masterly setting, by John Dowland, printed in Ravenscroft's 'Book of Psalms' (Lond. 1621). [See HYMN; OLD HUNDREDTH PSALM.] [W. S. R.]

IPERMESTRA. An opera of Metastasio's which has proved very attractive to a long list of composers. The Dictionnaire Lyrique of Clement gives no less than 18 settings of it by Galuppi, Sarti, Jommelli, Hasse, Gluck, and other eminent musicians. [G.]

IPHIGÉNIE EN AULIDE, 'tragédie-opéra' in 3 acts; words by the Bailli du Rollet, after Racine; music by Gluck. Produced at the Académie, Thursday, April 19, 1774. The nightly receipts at first were 5000 livres, a sum then unheard of. The sum taken on April 5, 1796, amounted, owing to the depreciation of the assignats, to 274,900 livres. Up to Dec. 22, 1824, it was played 428 times. [G.]

IPHIGÉNIE EN TAURIDE, 'tragédie lyrique' in 4 acts; words by Guillard, music by Gluck. Produced at the Académie, Thursday, May 18, 1779. On June 6, 1796, the assignat of 100 livres being equal to only 10 centimes, the receipts were 1,071,350 livres = 1,071 livres 7 sous. Up to June 5, 1829, it was played 408 times. On Jan. 23, 1781, the tragedy of the same name by Piccinni, words by Dubreuil, was produced at the Académie and survived in all 34 representations. On the first night, one of the actresses being obviously intoxicated, a spectator cried out 'Iphigénie en Tauride! allons donc, c'est Iphigénie en Champagne!' [G.]

IRENE. An English version (or rather transformation) of Gounod's 'Reine de Saba,' by H. Farnie; produced, as a concert, at the Crystal Palace, Aug. 12, 1865. [G.]

IRISH MUSIC. Although it is not long since the opinion was generally entertained that Ireland had been sunk in barbarism until the English invasion, historical and antiquarian researches have established the fact that the island was in early times the seat of Christianized learning and a remarkable artistic civilization. Her music, however, and in particular her ancient school of Harp-playing, have from early times been in high repute, having been lauded in the writings of Brompton, Giraldus Cambrensis, and John of Salisbury (12th cent.). The latter writes thus: 'The attention of this people to musical instruments I find worthy of commendation, in which their skill is beyond comparison superior to that of any nation I have seen.' Fuller's words are equally strong: 'Yea, we might well think that all the concert of Christendom in this war [the Crusade conducted by Godfrey of Boulogne] would have made no music, if the Irish Harp had been wanting.' Fordun (13th cent.), Clynn (14th cent.), Polidore Virgil and Major (15th cent.), Vincenzo Galilei, Bacon, Spenser, Stanihurst, and Camden (16th cent.), speak with equal warmth. Written music being however comparatively modern, no remains are existing, like the beautiful Irish illuminated MSS. and examples of ornamental Celtic metal-work, which would substantiate the praises of the above writers.

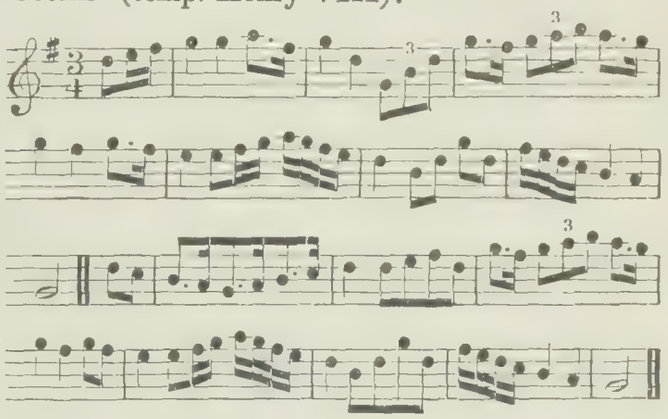
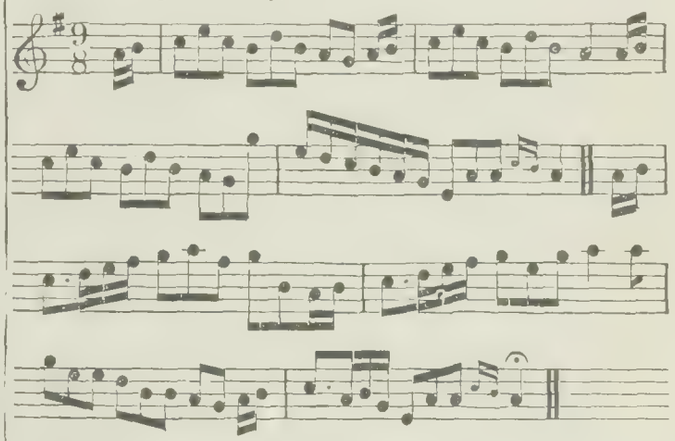
Three Irish airs, extracted from Queen Elizabeth's Virginal Book, are given in vol. ii. p. 793 of Mr. Chappell's 'Popular Music of the Olden Time'—(1) 'The Ho-hoane' (Ochone), (2) an 'Irish Dumpe,' and (3) 'Callino Casturame.' They are all in 6-8 measure, and seem deficient in the characteristic features of Irish melody. To the latter air there is an allusion in Shakespeare, Henry V, act iv. sc. 4, where Pistol addresses a French soldier thus:—'Quality! Calen o custure me!'—an expression which has greatly puzzled the critics. It is evidently an attempt to spell as pronounced the Irish phrase 'Colleen, oge astore!'—young girl, my treasure!

The earliest published collections of Irish music are by Burke Thumoth (1720); by Neill

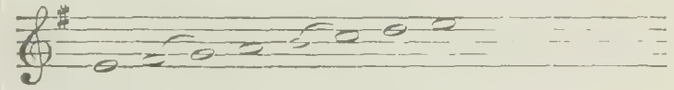
[1] In the Ratisbon Vesperal, this melody is reduced, from the Fourteenth, to the Sixth Mode; and a similar reduction, from Mode XIII, to Mode V, is by no means uncommon, in Plain Chaunt Office-Books.

of Christ Church Yard, in the vicinity of the cathedral of that name in Dublin, a few years later; and by the son of Carolan in 1747. But these being for flute or violin, supply no idea of the polyphonic style of the music for the Irish Harp, an instrument with many strings of brass or some other metal: the Harp preserved in Trinity College, Dublin (commonly but erroneously called the Harp of Brian Boru), having 30 strings; that of Robin Adair (an Irish chieftain), preserved at Hollybrooke in co. Wicklow, 37 strings; and the Dallway Harp (1621), 52 strings. [See HARP, vol. i. p. 686*a*.] During the incessant wars which devastated the island in the 16th, 17th, and 18th centuries, the art of music languished and decayed: there had indeed been many famous performers upon the Harp, the national instrument had appeared on the coinage of Henry VIII, and had also been appended to some State papers A.D. 1567; but the powers of the law had been brought to bear upon the minstrels who sympathized with the natives, struggling at this time against the English power. When the wars of Elizabeth, Cromwell, and William III ceased, the distracted country had peace for a while. Soon afterwards the Hanoverian Succession was settled, and foreign musicians visited Ireland, and remaining there, introduced the music of other countries; the nobility and gentry too, abandoning their clannish customs, began to conform to the English model: and the Irish melodies went out of fashion.

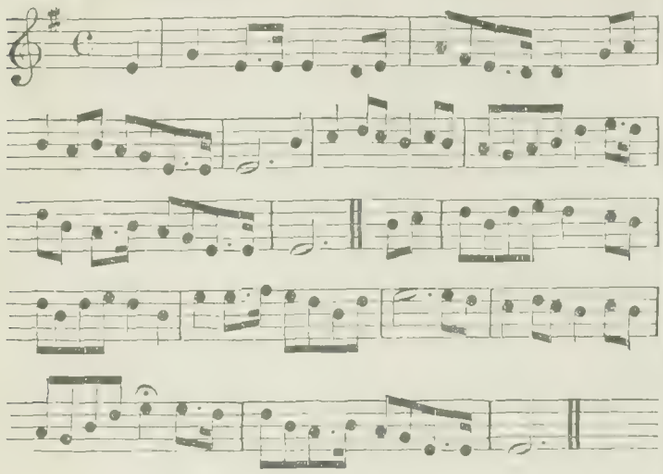
Some of the celebrated harpers of the 16th and 17th centuries were Rory Dall O'Cahan (whom Sir W. Scott makes the teacher of Annot Lyle); John and Harry Scott; Gerald O'Daly (the composer of *Aileen-a-Roon*); Miles Reilly (born 1635); Thomas and William O'Conallon (1640); Cornelius Lyons; Carolan (1670); Denis Hempson (1695), who in 1745, when 50 years old, went to Scotland and played before Charles Edward; Charles Byrne (1712); Dominic Mungan (1715); Daniel Black (1715); Echlin Kane (1720), a pupil of Lyons, before named—Kane, who travelled abroad, also played for the Pretender, and was much caressed by the expatriated Irish in Spain and France; Thaddeus Elliot (1725); Owen Keenan (1725); Arthur O'Neill (1734); Charles Fanning (1736); and James Duncan, who having adopted the profession of a harper in order to obtain funds to carry on a law-suit in defence of his patrimony, was successful, and died in 1800, in the enjoyment of a handsome competence.

Among efforts to arrest the decay of the Irish Harp School may be mentioned the 'Contentions of Bards' held at Bruree, co. Limerick, 1730–50, under the presidency of the Rev. Charles Bunworth, himself a performer of merit; a meeting of harpers at Granard, co. Longford, organized by an Irish gentleman, James Dungan of Copenhagen, in 1781; and the assemblage of harpers at Belfast, 1792, when the promoters engaged the subsequently well-known collector, Edw. Bunting, to write down the music as performed. From this arose Bunting's three volumes of Irish Music, dating 1796, 1809, and 1840: accurate drawings, biographical notices, and some hundred airs have been left on record by Bunting, to whom indeed the subject owes whatever elucidation it has received. Ten performers from different parts of Ireland attended the meeting of 1792, and their instruments, tuning, and use of a copious Irish musical vocabulary agreed in a remarkable manner. The compass of the Harps was from C below the bass stave to D above the treble one. Their scale was sometimes C, but mostly that of G. Each string, each grace, each feature had a name peculiar to it. It was proved that the old harpers had played with their nails, not the fleshy tip of the fingers. They used other scales beside those above, but agreed that G major was the most ancient: in this lies 'The Coolin' (temp. Henry VIII):—

One of the most striking of the Irish airs is that called *Colleen dhas*, etc., to which Moore's lines, 'The valley lay smiling,' are adapted: it lies on a scale from A to A, but with semitones between 2-3 and 6-7, as follows:—

It was of course to be expected, that singers, pipers, whistlers, or violinists, would not always adhere to the fixed semitones of a harp scale; hence this air is sometimes corrupted, and its pathetic beauty impaired by the introduction of G♯. This scale, it may be remarked, is that used for the Scottish pipes, where the upper G♮ is however frequently false; such Scotch airs as 'Johnnie Cope' are suitable to it.

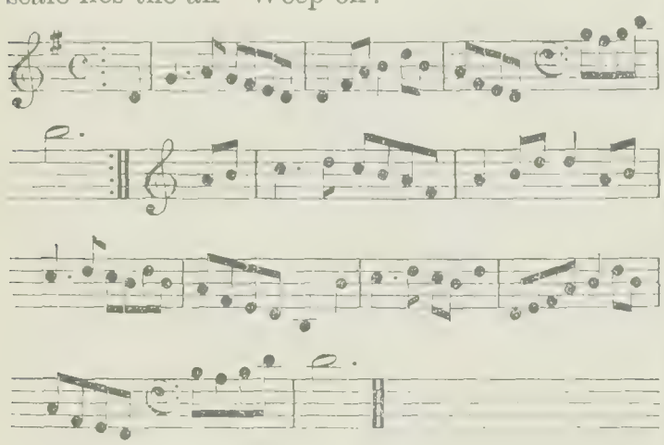
An example of the scale



E to E, semitones between 2-3 and 5-6, is found

in the fine Irish air, 'Remember the glories of Brian the Brave!'

Here again, in careless performance, D♯ may have been used instead of D♮, once or twice.

Very plaintive airs are found in the 4th scale

D to D, semitones between 3-4 and 6-7. In this scale lies the air 'Weep on!'

Moore seems to have noticed the peculiar wail, thrice repeated, of the second strain, but to have been unaware of the true cause, when he says, 'We find some melancholy note intrude—some minor third or flat seventh, which throws its shade as it passes and makes even mirth interesting.'

The bagpipe of Ireland is distinguished from the Scottish pipes by being blown with bellows instead of the mouth[1]: from this cause, and the delicacy of its reeds, the tone is softer. Dr. Burney remarked upon the perfection of the intervals of the Irish chanter (or melody-pipe), which he had never met with in the pipes of North Britain. The scale of the Irish bagpipe is from C below the treble stave to C above it, with all the semitones. The Irish instrument is also furnished with a sort of tenor harmony of chords:—

The pipe of Scotland has nothing of this sort, and, as previously noticed, its scale is only nine

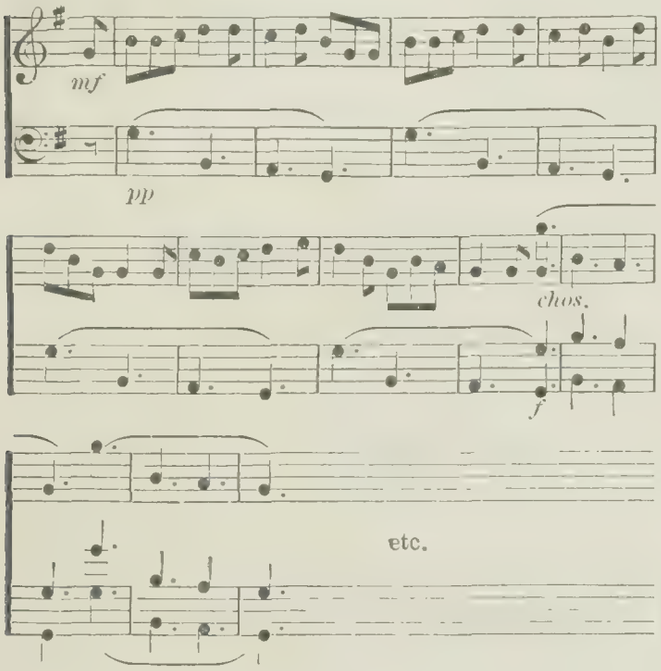
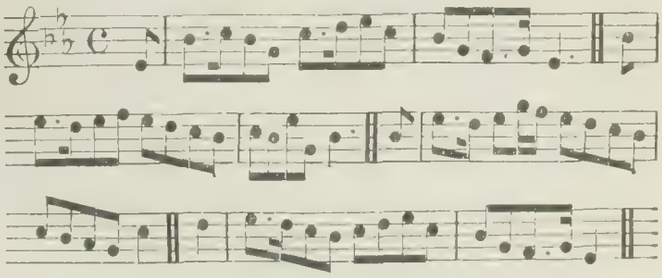
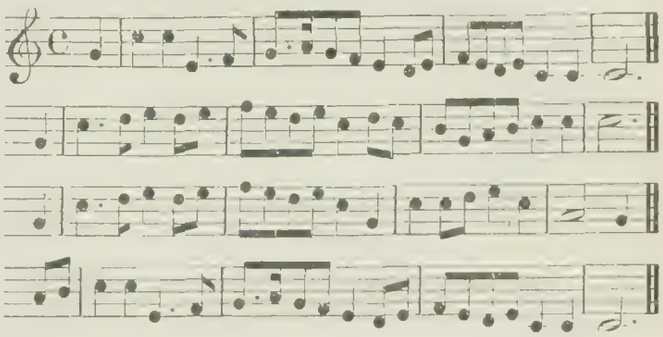
[1] This is the distinction between the Musette and the Cornemuse, the former answering to the Scotch and the latter to the Irish Pipe.

notes and is not very true in general. There generally are two drones in the Scottish pipe, A and its octave; and three in the Irish instrument, generally middle C, tenor C, and violoncello C. The ancient Irish bagpipe, like that of Scotland, was an instrument of shrill and warlike tone, by which, as Stanihurst tells us, the natives were animated—as other people are by trumpets. The bagpipe, perhaps the oldest and most widely known instrument in the world, still subsists in Ireland; the harp however is almost extinct: both have been in a great degree superseded by the violin and flute, which are cheaper, more readily repaired, and above all more portable: most of the ancient minstrels of Ireland found it necessary to maintain attendants to carry their harps. Of late years, during the Temperance movement and the various semi-military organizations which have sprung up in Ireland, brass and reed bands have become popular, and play through the streets of the towns; the music produced by them is however for the most part execrable. Choral classes are not popular throughout the country: they meet with no favour among the peasantry of the South and West. In the Eastern coast towns, like Dublin, Kingstown, Wicklow, and Wexford, choral music is not popular, and in the Northern town of Belfast, the only manufacturing community in the island, we seek in vain for choral associations like those of Leeds, Bradford, etc., among the artizans, although oratorios are fairly supported by the middle class.

Dismissing the bagpipe, ancient or improved, we find among ancient Irish wind-instruments the following:—(1) the *Ben-Buabhill* (pronounced Ben-Buffal), a real horn, generally that of a wild ox or buffalo; (2) the *Buinne*, a metal trumpet —the horn and trumpet players were assigned regular places in the famous banqueting hall of Tara; (3) the *Corn*, a large curved tube, producing sounds of great power; (4) the *Stoc*, a smaller trumpet; (5) the *Sturgan*, another small trumpet. It is singular that all these pipes were curved: no straight pipe, like an oboe or clarinet, having been found in Ireland. (6) Some large horns were discovered, of which the embouchure, like that of the Ashantee trumpet, was at the side. Singular to say, the Irish possessed an instrument very similar to the Turkish crescent or 'Jingling Johnny' once used in the British army: it was called the 'Musical Branch,' and was adorned with numerous bells. There were single bells called *clothra*: the so-called *crotals* are merely sheep-bells of the 17th and 18th centuries. It should be remarked that the *tympan* was not a drum, as was formerly supposed, but a stringed instrument, and by the researches of the antiquary O'Curry it is proved to have been played with a bow. Some other allusions to music are found in Irish MSS., viz. the *aidsbi*, an union of all voices, a vocal *tutti* as it were: this was called *cepoc* in Scotland. The *certan* was some sort of chirping sound by female singers: the *dordfiansa*, a warlike song accompanied by the clashing of spears after the Greek manner. An interesting example

was the Irish *Cronan* or drone bass, after the manner of the 'Ground' of Purcell's day, or of the Canon, 'Summer is icumen in.' The *Cronan* was softly sung by a [1]Chorus, while the principal voice sustained the solo. The following song (the air called 'Ballinderry') refers to various rustic localities on the banks of the Bann and Lagan rivers :—

'Tis pretty to be in Ballinderry,
'Tis pretty to be at Magheralin,
'Tis pretty to be at the Castle of Toome,
'Tis pretty to be at Aghalee,' etc.

To all of which the Cronan softly furnished the bass, 'Och-hone! och-hone!'

Not only have Irish airs been often claimed as Scottish, as in the case of 'Limerick's lamentation' or 'Lochaber,' but the close resemblance between some Irish and Scottish airs has led to confusion, and an attempt to generalize. Thus it has been quoted, as an unfailing characteristic of Irish as of Chinese melody, to omit the fourth and seventh of the scale; this is quite erroneous. In many Irish airs, like 'I'd mourn the hopes that leave me,' these intervals are wanting; in others they both exist: in some Irish airs the 4th and 7th are omitted in the first strain, and present in the second part of the air. Many canons have been laid down: Bunting, an excellent authority, thought the emphatic presence of the submediant, or sixth of the scale, a never-failing test of an Irish air; but this note is emphatic in the Scottish air 'Auld lang syne,' and in many others which might be cited. An anonymous writer in a Dublin periodical, 'The Examiner,' Aug. 1816, seems to have remarked an interesting point of agreement in the structure of Irish melodies: 'They are formed,' says the writer, 'of 4 strains of equal length: the first soft, pathetic, and subdued; the second ascending in the scale, becomes more bold, energetic, and impassioned; the third, a repetition of the second, is sometimes a little varied and more florid, and leads, generally by a graceful or melancholy passage, to the fourth, which is always a repetition of the first.' To this model may be referred the pathetic 'Gramachree' in Moore's lines 'The Harp that once through Tara's Halls.'

So also the fine marching tune, 'Byrne of Ballymanus':—

It has been noticed that many Irish tunes end upon the fifth of the key, such as that adapted to Moore's song, 'Come, send round the wine!' Again, to commence as in the next example, and reiterate the ending note of the strain, has been described as the 'narrative form' of Irish melody, e.g. 'St. Senanus,' to Moore's lines, 'O haste and leave this sacred isle':—

and it has not failed to be remarked that Moore's fourth line, 'A female form I see,' in obliterating this peculiarity, does injustice to the melody by rendering the repetition impossible.

A few words about the dances of Ireland will not be out of place. These are (1) the Planxty, or Pleraca, 6-8 time, with strains of unequal number of bars. (2) The Jig, or Rinnce, with an equal number of bars. The Jig was, as its name implies, an imitation of the *giga* of Corelli and Geminiani, both very popular in Ireland during the 18th century: of these there were (*a*) the Double Jig, (*b*) Single Jig, (*c*) Hop Jig, and (*d*) *Moneen*, or Green-sod Jig. (3) The Reel, similar to that of Scotland, of which it is the national dance. (4) The Hornpipe. (5) Set dances, chiefly by one dancer, and (6) The Country dance. Many of the dances in 6-8 measure were originally march tunes; for it is remarkable that the 'slow march,' as used by other nations, never prevailed among the Irish, whose battle music was frequently in the 6-8 measure, with two accents in the bar.

Every civil occupation in Ireland had also its appropriate music; thus milking the cows (an occupation in which the ancient Irish took peculiar delight), spinning, and ploughing, had each its tune.

[1] This explains the passage about the wild cats in the Story of Conall (Campbell's Tales and Legends of the W. Highlands, i. 107).

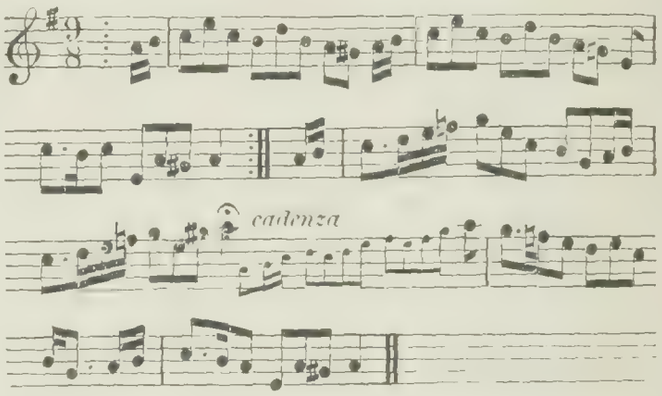
Such are a few of the characteristics of a native minstrelsy second to none in the annals of aboriginal art. But the lines of demarcation by which national peculiarities were preserved are being daily obliterated: steam has worked many wonders, of which this is not the least remarkable. Ireland at the present day differs but little from England, Wales, or Scotland. The tunes whistled in the Irish streets are not the melodies to which Moore in 1808 supplied words, but 'The March of the Men of Harlech,' 'Mandolinata,' and 'Stride la vampa' from Verdi's 'Trovatore.' The terrible famine of 1847, followed as it was by fever and a gigantic emigration that laid whole districts waste, could not fail to produce sweeping artistic as well as social changes. Much of the antient music must have perished with the population. Petrie's volume probably represents the last comprehensive effort to collect the aboriginal strains of Irish music: although given to the world in 1855, it embraced the labours of many previous years.

It remains but to notice the various collections of Irish music. These are—

1. Burke Thumoth, cir. 1720.
2. Neal of Christ-church Yard, 1721.
3. Bunting's, first 1796, second 1809, third 1840.
4. Francis Holden (cited by Geo. Petrie), 1806.
5. Moore, with Stevenson, and subsequently Sir H. Bishop; ten numbers and supplement, 1808-1834.
6. John Mulholland of Belfast, 1810.
7. G. Thomson (Beethoven's accompaniments), 1814.
8. Fitzsimons and John Smith, 1816.
9. Hon. Geo. O'Callaghan with Stevenson, 1821-2.
10. 'The Citizen' magazine, 1840.
11. Horncastle, London, 1844.
12. O'Daly, 'Poets and Poetry of Munster,' 1853.
13. G. Petrie, in connection with the 'Society for the Preservation of Irish Music,' 1855. Of this valuable work but 1 vol. and part of a second appeared.
14. Molloy, 1874.
15. Joyce, 1875.
16. Hoffmann, 1877.

Dance tunes only.

17. R. M. Levey, 1858-78.
18. P. Hughes, 1860.

Of these, few are reliable as authorities, save those of Petrie and Bunting, both honoured names in the annals of Irish music. It is to a Mr. Geo. Thomson, of the Trustees' Office, Edinburgh, who was much interested in national airs from 1792–1820, especially those of Scotland, and engaged Pleyel, Kozeluch, Haydn, Beethoven, Hummel, and Weber, as arrangers of them, that we owe the Irish music arranged by Beethoven between the years 1810 and 1819. Among 16 national airs, with variations, as duets for violin (or flute) and piano (op. 105, 107), are 3 Irish melodies—'The last rose' (a very incorrect version of the air), 'While History's Muse,' and 'O had we some bright little isle.' Although interesting in their way, these little works of Beethoven are very inferior to his Vocal Collections. Of these '12 Irish airs with accompaniments of piano, violin, and cello' (obbligato), were published in 1855 by Artaria & Co. of Vienna, as proprietors of Beethoven's MS. It is likely that Messrs. Power, owners of Moore's copyright lines, refused Mr. Thomson permission to publish them along with Beethoven's arrangements, for in the new edition of Breitkopf & Härtel, of which they form No. 258, the melodies are adapted to verses (some comic, and of extreme vulgarity) by Joanna Baillie and others; three are arranged as vocal duets; two have a choral refrain. Another collection of 25 Irish airs forms No. 261 of Breitkopf & Härtel's edition; they are arranged in similar form and are equal in excellence; some are found in Moore, others are of doubtful authenticity: of the air called 'Garryone,' Beethoven has different arrangements in each. That whoever furnished the great musician with the text of the airs must have been careless or incompetent, will be evident by a comparison of the air 'Colleen dhas,' as found in No. 9 of Artaria's edition, with that already given in this article: not only is the scale destroyed and the air deprived of its pathetic peculiarity, but whole strains are omitted altogether. (The air is here transposed for the sake of comparison.)

Some Irish airs among others arranged by Beethoven appear in No. 259 of Breitkopf & Härtel's edition, and No. 262 consists of 20 of them alone. [R.P.S.]

IRON CHEST, THE. An English play with music; the words by G. Colman, jun., the music by Storace. Produced at Drury Lane March 12, 1796. A quintet from it, 'Five times by the taper's light,' was a favourite until comparatively lately, and will be found in the 'Musical Library.' The piece is based on Caleb Williams; and the Advertisement to the reader contains the author's announcement that he was 'G. Colman the younger.' [G.]

ISAAC, Heinrich. The time and place of the birth of so great a man becomes of more than usual interest when upon its decision depends his claim to be called Germany's first great composer. If he was really a German, which all historians and the evidence of his works lead us to believe, it is certain that the beginning of the 16th century found him the central figure of the few musicians his country could then number. Neither Paul Hoffhaimer, the organist and composer, who, after a life of nearly ninety years (1449-1537) found his last resting-place at Salzburg, nor Thomas Stoltzer, who, in his short time of thirty-six years made his name still more famous, nor even Heinrich Finck with his lovely lieder and hymns,[1]—none of these were so great as Isaac. They had much in common with him, and their names may be found side by side with

[1] Which, nevertheless, failed to move the heart of his royal master the king of Poland, who laughingly replied to the composer's request for an increase of salary—

'A little Finch (Fink) within its cage
Sings all the year, nor asks for wage.'

his in many books of German lieder, but whatever their genius may have been, they have not handed down such monuments of greatness as exist in the works of Isaac. In the higher forms of church composition they scarcely competed with him at all.

According to one tradition he was born at Prague, and Ambros[1] devotes a charming page of his history to showing the Bohemian character of some of the subjects used by the composer in his masses. He appears to have spent much of his time in Florence, and here he was sometimes called by the grand title 'Arrhigo Tedesco' in strange contrast to the modest, quaint 'h. yzac,' another variation of his name. His position in Florence, and one date in his life, is shown by a MS. said by Dr. Rimbault to have been in the library of Christ Church, Oxford, but of which we can find no trace there at present. In 'The Musical World' (Aug. 29, 1844) Dr. Rimbault describes this MS. as containing the music composed in 1488 by Henry Isaac for the religious drama, 'San Giovanni e San Paolo,' written by Lorenzo de' Medici for performance in his own family. He also states that Isaac was the teacher of Lorenzo's children, which fact we presume he learnt from the same MS. M. Fétis shows (1) that he was still, or again in Florence many years after 1488, for Aaron speaks of being intimate with Josquin, Obrecht and Isaac in that city, and Aaron could not have been twenty years old (i.e. old enough for such friendship) until the year 1509; (2) that he was also at one time in the service of the Emperor Maximilian I, who reigned from 1486–1519; and (3) that he must have died some years before 1531, according to a note made upon a MS. of that date in the Munich Library, containing a work begun by him and finished by his pupil Senfl.

Of Isaac's works, first in importance come 23 masses, 10 printed, and 13 in MS. (1) The Library of the Lyceum at Bologna has a copy of the 'Misse Heinrici Izac,' printed by Petrucci in 1506, containing 5 masses, 'Charge de deul,' 'Misericordias Domini,' 'Quant jay au cour,' 'La Spagna,' 'Comme femme.' (2) Rhaw's 'Opus decem missarum 4 vocum' (Wittenberg, 1541) contains the 2 masses 'Carminum' and 'Une Musque de Biscay.' (3) 'Liber quindecim missarum,' etc. (Nuremberg, Petreius, 1539) contains the mass, 'O præclara,' one of the most remarkable of the composer's works. It is composed on a subject of 4 notes reiterated without cessation throughout the mass. Some of the numbers, such as the 'Et in terra pax' and the 'Qui tollis,' have the character of slow movements by the lengthening of the four notes over several bars, the simple accompaniments of the other parts being very beautiful. The subject is kept in the treble nearly throughout the mass, which is one of Isaac's peculiarities. It is presented in various forms in the earlier movements, first announced in triple time, then in long notes with accompaniments in triple time, till in the Credo it bursts out Alla Breve, forming a majestic climax. The Mass exists in score in the Berlin Library amongst the MS. materials collected by Sonnleithner for a history of music. A copy is also in the Fétis Library at Brussels (No. 1807). (4) Ott's collection, 'Missæ 13, vocum' (Nuremberg, 1539), contains two masses, 'Salve nos,' and 'Fröhlich Wesen.' One movement, 'Pleni sunt,' from the latter, is scored in Sonnleithner's MS.

The 13 MS. masses are mentioned by Ambros in his History of Music (iii. 386)—in the Royal Library at Vienna, eight—'Missa Solennis,' Magne Deus, Paschalis, De Confessoribus, Dominicalis, De B. Virgine, and two De Martyribus, all in 4 parts; and in the Munich Library, four 6-part ones,—Virgo prudentissima, Solennis, De Apostolis, and one without name, and a 4-part one, 'De Apostolis.' A MS. volume of Masses in the Burgundy Library at Brussels (No. 6428) contains the 'Virgo prudentissima' under the title 'Missa de Assumptione B. V. M., hẽric ysac.'

Eitner's Bibliographie der Musik-Sammelwerke (Berlin, 1877) mentions upwards of forty collections between the years 1501 and 1564, which contain motets and psalms by Isaac. The Dodecachordon of Glarean contains five, three of which Burney (ii. 521–4), Hawkins (ch. 70) and Forkel, have printed in their Histories, Burney having copied them all in his note-books at the British Museum. Wyrsung's 'Liber selectarum cantionum,' etc. (Augsburg, 1520), contains five of the most important of Isaac's works of this class, amongst them two 6-part motets, 'Optime pastor' and 'Virgo prudentissima,' dedicated respectively to the Pope Leo X and the Emperor Maximilian I. An excellent MS. copy of this work exists in the Fétis Library at Brussels (No. 1679). Of Isaac's lieder, Ott's collection of '115 guter newer Liedlein' (Nuremberg, 1544) contains 10. One of them, 'Es het ein bawer ein töchterlein,' is given in score by Forkel in his History. This collection has lately been reprinted by the Gesellschaft für Musikforschung (Liepmanssohn, Berlin). Förster's collection, 'Ein auszug guter Teutscher liedlein' (Nuremberg, Petreius, 1539) contains four, and amongst them 'Isbruck [Innsbruck] ich muss dich lassen,' the words said to have been written by the Emperor Maximilian. The melody was afterwards sung to the hymns, 'O Welt ich muss dich lassen,' and 'Nun ruhen alle Wälder,' and is one of the most beautiful of German chorales. It is introduced by Bach in the Passions-Musik (St. Matthew), in the scene of the Last Supper. (See 'Innsbruck' in Hymns Ancient and Modern.) Whether Isaac actually composed the melody, or only wrote the other parts to it, is doubtful, but it is remarkable that here, as in others of his works, the melody appears in the upper part, which was quite unusual in such compositions. It is in these Lieder that he shows his nationality. In them we have the music which the composer brought with him from his home, the trace of which is not lost in his greater compositions, but blending itself with the new influences of an adopted country, and of Netherland companions, gives to his music a

[1] Geschichte der Musik, iii. 380-389.

threefold character, 'a cosmopolitan trait' not to be found in the works of any other composer of the time (Ambros, iii. 382). [J.R.S.-B.]

ISABELLA. [See GIRARDEAU.]

ISHAM, JOHN, Mus. Bac., was for some years deputy organist for Dr. Croft. On Jan 22, 1711, he was elected organist of St. Anne's, Soho, on Croft's resignation. On July 17, 1713, he graduated as Bachelor of Music at Oxford, and on April 3, 1718, was elected organist of St. Andrew's, Holborn, with a stipend of £50 per annum, upon which he resigned his place at St. Anne's, the vestry objecting to his holding both appointments. Shortly afterwards he was chosen organist of St. Margaret's, Westminster. He composed some anthems, and joined with William Morley in publishing a joint-collection of songs, Isham's two-part song in which, 'Bury delights my roving eye,' was very popular in its day, and is reprinted by Hawkins in his History (ch. 168). He died in June 1726, and was buried on the 12th of that month in St. Margaret's church. [W.H.H.]

ISOUARD, or ISOARD, NICOLO, usually known as NICOLO, born Dec. 6, 1775, at Malta, where his father was a merchant and secretary of the 'Massa Frumentaria,' or government storehouses. He was taken to Paris as a boy, and educated at the Institution Berthaud, a preparatory school for the engineers and artillery. Much of his time was taken up with the study of the pianoforte under Pin, but he passed a good examination for the navy. He was however recalled before receiving his commission, and on his return to Malta in 1790 was placed in a merchant's office. His pianoforte-playing made him welcome in society; and encouraged by this he went through a course of harmony with Vella and Azopardi, and with Amendola of Palermo—where he passed several years as clerk to a merchant—and completed his studies under Sala and Guglielmi at Naples, where he was employed by a German banking firm. He now determined to become a composer, and abandoning commerce, much against his father's wish, produced his first opera, 'L'avviso ai Maritati,' at Florence in 1795. After this date he called himself simply Nicolo, in order not to compromise his family, and it was under this name that he made his reputation. From Florence he went to Leghorn, and composed 'Artaserse,' an opera seria, which procured him the cross of San Donato of Malta. He succeeded Vincenzo Anfossi as organist of St. John of Jerusalem at Malta, and on the death of San Martino became maître de chapelle to the Order, retaining both posts until the occupation of the island by the French (June 10–13, 1798). During these early years he acquired that facility which was afterwards one of his most marked characteristics. There was not a branch of composition which he did not attempt, as a list of his works at this date will show:—9 Cantatas; masses, psalms, and motets; vocal pieces for concerts; and 8 or 9 operas which it is not necessary to enumerate.

At this time he was strongly urged to go to Paris.[1] On his arrival he found a useful friend in Rodolphe Kreutzer, and the two composed conjointly 'Le petit Page' (Feb. 14, 1800), and 'Flaminius à Corinthe' (Feb. 28, 1801). At the same time Delrieu re-wrote the librettos of two of his Italian operas, which were performed under their original titles, 'L'Impromptu de Campagne' (June 30, 1800), and 'Le Tonnelier' (May 17, 1801). Isouard also made considerable mark in society as a pianist. To his friendship with Hoffmann and Etienne he owed not only sound advice, but a series of librettos upon which he was able to work with a certainty of success. Thus favoured by circumstances, he produced in 16 years no less than 33 operas. The following list is in exact chronological order, which Fétis has not been careful to observe:—

'La Statue, ou la femme avare' (April 29); 'Michel Ange' (Dec. 11, 1802); 'Les Confidences' (March 30); 'Le Baiser et la Quittance' (June 17, with Méhul, Kreutzer, and Boieldieu); 'Le Médecin Turc' (Feb. 24); 'Le Déjeuner de Garçons' (April 24); 'La Ruse inutile' (May 30); 'Léonce' (Nov. 19, 1803); 'L'Intrigue aux fenêtres

In his own way he continued Grétry's work, but being no originator was eclipsed by Boieldieu and afterwards by Auber. The successes of his rival provoked him beyond control, and when Boieldieu was elected by the Institut in 1817 to succeed Méhul in preference to himself, his mortification was extreme. It was, perhaps, to drown the remembrance of this defeat, and of the triumphs of his opponent, that, although a married man, he plunged into a course of dissipation which ruined his health and brought on consumption, from which he died in Paris, March 23, 1818.

There is no biography of Isouard, nor indeed any sketch at all adequate. Several portraits have been published, but are of no artistic merit. From one of them was executed in 1853 the marble bust now in the foyer of the Opéra Comique.

Isouard is little known in England. The only two of his pieces which appear to have been brought out on the London stage are 'Les Rendezvous bourgeois' (St. James's, May 14, 1849), and 'Joconde,' English version by Mr. Santley (Lyceum, Oct. 25, 1876). [G.C.]

ISRAEL IN EGYPT, the fifth of Handel's 19 English oratorios. The present second part was composed first. The autograph of it is headed 'Moses song. Exodus Chap. 15. Introitus. Angefangen Oct. 1, 1738,' and at the end 'Fine Octobr. 11, 1738, den 1 Novembr. völlig geendigt.' The present first part is headed '15 Octobr. 1738. Act ye 2da.' Three pages were written and erased; and on the fourth page begins the present opening recitative, headed 'Part ye 2 of Exodus.' At the end of the Chorus 'And believed' stands 'Fine della Parte 2da d'Exodus. {Octobr. 20 / October 28} 1738.' The autograph is in Buckingham Palace, and the two parts are bound in their present order, not in that of composition.

The title 'Israel in Egypt' appears in the announcements of the first performance, which was on April 4, 1739. On April 11 it was performed again 'with alterations and additions.' Elsewhere it is announced that 'the Oratorio will be shortened and intermixed with songs'—four in number. It was given a third time April 1, 1740, with the Funeral Anthem as a first part, under the name of the 'Lamentation of the Israelites for the Death of Joseph.'

Dr. Chrysander suggests that the adaptation of the Funeral Anthem as an introduction followed immediately on the completion of Moses' Song, and that 'Act ye 2da' followed on that adaptation; and it is difficult to resist the conconclusion that he is right, though beyond the words 'Act ye 2da' and the addition of a short overture to the Funeral Anthem there is no positive evidence. The use of the word 'Act' prevents our taking 'Act the 2da' as 'second' in relation to 'Moses Song'; it was second in order of composition, but not in historic order, nor in order of performance—and 'Moses Song' contains the musical climax to the whole work.

The first subsequent performance in England of the work as composed, without additions or omissions, was given by the Sacred Harmonic Society, Feb. 23, 1849. In Germany it was first performed in any shape by the Sing-Akademie of Berlin, Dec. 8, 1831.

This oratorio is distinguished among those of Handel as much for its sustained grandeur as for the great number of allusions to previous compositions, both of Handel's own and of other musicians, that it contains. Those which have at present been recognised are as follow:—

'They loathed.' Shortened from Fugue in A minor in his own Six organ fugues.
'He spake the word.' The voice parts from a Symphony for double orchestra in Stradella's Serenata.[1]
Hailstone Chorus. From Stradella's Serenata.
'He smote all the firstborn.' From Fugue in A minor in his own Six organ fugues.
'But as for his people.' From Stradella's Serenata.
'Egypt was glad.' Almost note for note from an Organ canzona in D by Kerl.[2]
'And believed the Lord.' From Stradella's Serenata.
'He is my God,' almost note for note from the opening of Erba's Magnificat.
'The Lord is my strength.' From 'Et exultavit' in the Magnificat.
'The Lord is a man of war.' From 'Te eternum Patrem' in Urio's Te Deum, and 'Quia fecit' in Magnificat.
'The depths have covered them.' From Magnificat.
'Thy right hand.' From ditto, 'Quia respexit.'
'Thou sentest forth.' Almost note for note from ditto, 'Fecit potentiam.'
'And with the blast.' From ditto, 'Deposuit.'
'The earth swallow'd them.' Almost note for note from 'Sicut erat' in ditto.
'Thou in Thy mercy.' From ditto, 'Esurientes.'
'I will sing unto the Lord.' Repeated from beginning of Part II.

Notwithstanding this astonishing number of adaptations great and small, so vast is the fusing power of Handel's genius, and also perhaps so full of faith the attitude in which a great work of established reputation is contemplated, that few hearers suspect the want of unity, and even Mendelssohn, keen as was his critical sense, while editing the 'Israel' for the Handel Society, never drops a hint of any anomaly or inconsistency in the style of any of the pieces. Mendelssohn wrote organ accompaniments to the songs and duets, though, strange to say, they have seldom been used in public in this country.

As to the compiler of the words of 'Israel' there is neither evidence nor tradition. It is therefore possible that they may have been selected by Handel himself. In the first part some of the words are taken from the Prayer-book version of the Psalms. In other cases the ordinary Authorised version has been adopted, but not exactly followed. [G.]

ISTESSO TEMPO, L', 'the same time,' a caution in cases of change of rhythm or time-signature. It may mean that the measure remains as before while the value of the note changes—as in the change from 9–16 to 6–16 in Beethoven's Op. 111, or from 2–4 to 6–8 in 'Bagatelle,' Op. 119, No. 6; or that the measure changes while the note remains—as in Op. 126, No. 1; or that neither note nor measure change—as in Op. 111, 6–16 to 12–32, and Op. 120, Var. 3. Or that a former tempo is resumed, as in his Sonata, op. 110—'L'istesso tempo di Arioso,' 'L'istesso tempo della fuga.' [G.]

[1] See the Analyses of Urio's Te Deum and Str della's Serenata, by Mr. Prout, in the Monthly Musical Record for Nov. and Dec. 1871.
[2] Printed by Hawkins, chap. 124.

ITALIANA IN ALGIERI, L'. An Italian comic opera in 2 acts; words by Anelli, music by Rossini. Produced at San Benedetto, Venice, in 1813; at Paris, Feb. 1, 1817; and in London, Jan. 27, 1819; in English, Dec. 30, 1844. [G.]

ITALIAN SIXTH, THE, is the augmented sixth accompanied by the major third, as

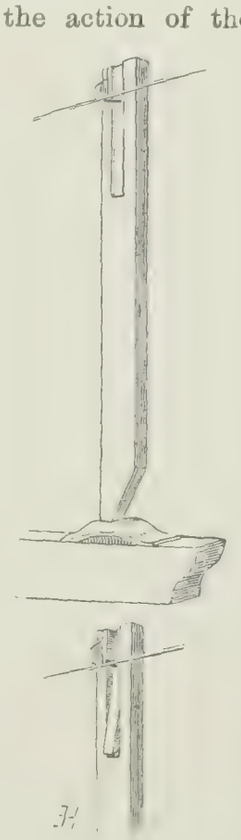
[C.H.H.P.]

IVANOFF, or IVANHOFF, NICHOLAS, born in 1809, an Italianized Russian, appeared in England in the season of 1834. A pupil of E. Bianchi, he had a very beautiful tenor voice, 'a chaste and simple style of singing, but little execution' (Lord Mount-Edgcumbe). On the other hand, Mr. Chorley wrote,—'Nothing could be more delicious as to tone—more neat as to execution. No such good *Rodrigo* in Otello has been heard since I have known the opera:' and Moscheles, in his Diary, says, 'he attracted the public by his great flexibility of voice, but he displeased my German ear by using his head-voice too frequently, particularly when singing Schubert's Serenade. His sickly, sentimental style became so wearisome that some wag circulated a joke about him declaring that his real name was "I've enough."' Sweet as were his voice and method of vocalisation, his acting and appearance on the stage were utterly null and insignificant; 'In England, he was never seen to attempt to act; subsequently, he essayed to do so in Italy, I have heard; but, by that time, the voice had begun to perish' (Chorley). He reappeared in London in 1835 and 37, but he never fulfilled the promise of his first season, and soon retired. With others of the Italian troupe he had taken part, but without effect, in the Festival at Westminster Abbey in 1834. Ivanhoff is still living in retirement at Bologna. [J.M.]

IVES, SIMON, was a vicar choral of St. Paul's cathedral. In 1633 he was engaged, together with Henry and William Lawes, to compose the music for Shirley's masque, 'The Triumph of Peace,' performed at Court by the gentlemen of the four Inns of Court on Candlemas day, 1633-4, for his share in which he received £100. On the suppression of choral service he became a singing master. His elegy on the death of William Lawes, 'Lament and mourn,' appeared in separate parts at the end of H. and W. Lawes's 'Choice Psalmes,' 1648. It is given in score in J. S. Smith's 'Musica Antiqua.' Many catches and rounds by Ives are printed in Hilton's 'Catch that Catch can,' 1652, and Playford's 'Musical Companion,' 1672; 'Si Deus nobiscum,' 3 in 1, is given in Hullah's 'Vocal Scores.' Songs by him are to be found in various collections. He died in the parish of Christ Church, Newgate Street, in 1662. [W.H.H.]

J.

JACK (Fr. *Sautereau*; Ital. *Saltarello*; Ger. *Docke, Springer*). In the action of the harpsichord tribe of instruments the jack represents the Plectrum. It is usually made of pear-tree, rests on the back end of the key-lever, and has a moveable tongue of holly working on a centre, and kept in its place by a bristle spring. A thorn or spike of crowquill projects at right angles from the tongue. On the key being depressed the jack is forced upwards, and the quill is brought to the string, which it twangs in passing. The string is damped by the piece of cloth above the tongue. When the key returns to its level, the jack follows it and descends; and the quill then passes the string without resistance or noise. In some instruments a piece of hard leather is used instead of the quill. In cutting the quill or leather great attention is paid to the gradation of elasticity which secures equality of tone. A row of jacks is maintained in perpendicular position by a rack; and in harpsichords or clavecins which have more than one register, the racks are moved to or away from the strings by means of stops adjusted by the hand; a second rack then enclosing the lower part of the jack to secure its position upon the key. We have in the jack a very different means of producing tone to the tangent of the clavichord or the hammer of the pianoforte. The jack, in principle, is the plectrum of the psaltery, adjusted to a key, as the tangent represents the bridge of the monochord and the pianoforte hammer the hammer of the dulcimer. We do not exactly know when jack or tangent were introduced, but have no reason to think that the invention of either was earlier in date than the 14th century. By the middle of the 16th century the use of the clavecin instruments with jacks had become general in England, the Netherlands and France; and in Italy from whence they would seem to have travelled. They were used also in Germany, but the clavichord with its tangents asserted at least equal rights, and endured there until Beethoven. The first years of the 18th century had witnessed in Florence the invention of the hammer-clavier, the pianoforte; before the century was quite out the jack had everywhere ceded to the



hammer. Although leather for the tongue of the jack has been claimed to have been the invention of Pascal Taskin of Paris in the 18th century (his much-talked-of 'peau de buffle'), it has been found in instruments of the 16th and 17th; and it may be that leather preceded the quill, the introduction of which Scaliger (1484–1550) enables us to nearly date. He says (Poetices, lib. i. cap. lxiii) that when he was a boy the names clavicymbal and harpsichord had been appellations of the instrument vulgarly known as monochord, but that subsequently points of crowquill had been added, from which points the same instrument had become known as spinet—possibly from the Latin 'spina,' a thorn, though another and no less probable derivation of the name will be found under SPINET.

Shakspeare's reference to the jack in one of his Sonnets is well-known and often quoted—

> 'Do I envy those jacks that nimble leap
> To kiss the tender inward of thy hand';

but appears to mean the keys, which as the 'sweet fingers' touch them make 'dead wood more blest than living lips.' A nearer reference has been preserved by Rimbault (The Pianoforte, London, 1860, p. 57) in a MS. note by Isaac Reed to a volume of old plays. Lord Oxford said to Queen Elizabeth, in covert allusion to Raleigh's favour and the execution of Essex, 'When jacks start up, heads go down.' [A.J.H.]

JACKSON, JOHN. One Jackson, who in 1669 held the office of 'Instructor in Musick' at Ely Cathedral for three months, has been conjectured to be identical with the John Jackson who early in 1676 was appointed nominally a vicar choral but in fact organist of Wells Cathedral.[1] His name is not found in the Chapter books after 1688, so that it is presumed that he died or resigned in that year. He composed some church music now almost wholly lost. An anthem, 'The Lord said unto my Lord,' included in the Tudway Collection (Harl. MS. 7338); a Service in C, in the choir books of Wells, and four chants in a contemporary MS. organ part in the library of the Sacred Harmonic Society are all his compositions that are to be found complete. The last-named MS. contains the organ parts of the Service in C and 8 anthems, and in the choir books at Wells are some odd parts of an anthem and a single part of a Burial Service. [W.H.H.]

JACKSON, WILLIAM, known as Jackson of Exeter, son of a grocer in that city, was born in May 1730. He received a liberal education, and having displayed a strong partiality for music, was placed under John Silvester, organist of Exeter Cathedral, for instruction. In 1748 he removed to London and became a pupil of John Travers. On his return to Exeter he established himself as a teacher. In 1755 he published a set of 'Twelve Songs,' 'which were so simple, elegant, and original, that they immediately became popular throughout the kingdom.' He afterwards produced 'Six Sonatas for the Harpsichord,' 'Elegies for three voices,' and a second set of 'Twelve Songs.' These were followed by 'Six Epigrams,' a third set of 'Twelve Songs,' and a setting of Warton's 'Ode to Fancy.' In 1767 he composed the music for a dramatic piece called 'Lycidas,' altered from Milton's poem, on the occasion of the death of Edward, Duke of York, brother of George III, and produced at Covent Garden on Nov. 4, but never repeated. He next published 'Twelve Canzonets for two voices,' which were highly successful, and one of which, 'Time has not thinned my flowing hair,' enjoyed a long career of popularity. To these succeeded 'Eight Sonatas for the Harpsichord,' and 'Six Vocal Quartetts.' In 1777 Jackson received the appointments of subchanter, organist, lay vicar, and master of the choristers of Exeter Cathedral. In 1780 he composed the music for General Burgoyne's opera, 'The Lord of the Manor,' which was produced at Drury Lane, Dec 27, with great success, and kept possession of the stage for more than half a century, mainly owing to Jackson's music. The beautiful song, 'Encompassed in an angel's frame,' is one of those gems which time can never affect. In 1782 Jackson published 'Thirty Letters on various subjects,'—three of them relating to music, which were well received and in 1795 reached a third edition. 'The Metamorphosis,' a comic opera, of which Jackson was believed to be the author as well as, avowedly, the composer, was produced at Drury Lane, Dec. 5, 1783, but performed only two or three times. In 1791 Jackson published a pamphlet entitled 'Observations on the present State of Music in London.' In 1798 he published 'Four Ages, together with Essays on various subjects,' intended as additions to the 'Thirty Letters.' His other musical publications comprised a second set of 'Twelve Canzonets for two voices,' 'Twelve Pastorals,' a fourth set of 'Twelve Songs,' 'Hymns in three parts,' and 'Six Madrigals.' His cathedral music was collected and published many years after his death by James Paddon, organist of Exeter Cathedral. He died of dropsy, July 12, 1803. Jackson employed much of his leisure time in painting landscapes in the style of his friend Gainsborough, in which he attained considerable skill. Whilst much of his music charms by its simplicity, melodiousness, refinement and grace, there is also much that sinks into tameness and insipidity; his church music especially is exceedingly feeble. Notwithstanding this, 'Jackson in F' is even now popular in some quarters. [W.H.H.]

JACKSON, WILLIAM, known as Jackson of Masham, born Jan. 9, 1816, was son of a miller, and furnishes a good instance of the power of perseverance and devotion to an end. His passion for music developed itself at an early age, and his struggles in the pursuit of his beloved art read almost like a romance in humble life. He built organs, learned to play almost every instrument,

[1] In some cathedrals the statutes do not specify an organist as an officer of the church. In such the custom is to assign to one of the vicars choral the performance of the duty of organist.

wind and string, taught himself harmony and counterpoint from books, until at length, in 1832, when he had reached the mature age of 16, the lord of the manor of Masham having presented a finger organ to the church, Jackson was appointed organist with a stipend of £30. Through the circulating library in Leeds, he was able to study the scores of Haydn, Mozart, Spohr and Mendelssohn. In 1839 he went into business at Masham as a tallow-chandler, and in the same year published an anthem, 'For joy let fertile valleys ring.' In 1840 the Huddersfield Glee Club awarded him their first prize for his glee, 'The sisters of the sea'; and in 1841 he composed for the Huddersfield Choral Society the 103rd Psalm for solo voices, chorus and orchestra. In 1845 he wrote an oratorio, 'The Deliverance of Israel from Babylon,' and soon afterwards another entitled 'Isaiah.' In 1852 he made music his profession and settled in Bradford, where, in partnership with William Winn, the bass singer, he entered into business as a musicseller, and became organist, first, of St. John's Church, and afterwards (in 1856) of Horton Lane Chapel. On Winn's quitting Bradford, Jackson succeeded him as conductor of the Choral Union (male voices only). He was chorus-master at the Bradford festivals in 1853, 56 and 59, and became conductor of the Festival Choral Society on its establishment in 56. For the festival of 56 he again set the 103rd Psalm, and for that of 59 composed 'The Year,' a cantata, the words selected by himself from various poets. He compiled and partly composed a set of psalm tunes, and harmonised 'The Bradford Tune Book,' compiled by Samuel Smith. Besides the works already mentioned, he composed a mass, a church service, anthems, glees, part-songs and songs, and wrote a Manual of Singing, which passed through many editions. His last work was a cantata entitled 'The Praise of Music.' He died April 15th, 1866. His son, WILLIAM, born 1853, was bred to the profession of music, became organist of Morningside Church, Edinburgh, and died at Ripon, Sept. 10, 1877. [W.H.H.]

JACOB, BENJAMIN, born in London in 1778, was at a very early age taught the rudiments of music by his father, an amateur violinist. When 7 years old he received lessons in singing from Robert Willoughby, a well-known chorus-singer, and became a chorister at Portland Chapel. At 8 years of age he learned to play on the harpsichord, and afterwards studied that instrument and the organ under William Shrubsole, organist of Spa Fields Chapel, and Matthew Cooke, organist of St. George, Bloomsbury. At 10 years of age he became organist of Salem Chapel, Soho, and little more than a year afterwards was appointed organist of Carlisle Chapel, Kennington Lane. Towards the latter end of 1790 he removed to Bentinck Chapel, Lisson Green, where he remained until Dec. 1794, when the Rev. Rowland Hill invited him to assume the place of organist at Surrey Chapel. In 1796 he studied harmony under Dr. Arnold. In 1800 he conducted a series of oratorios, given under the direction of Bartleman in Cross Street, Hatton Garden. As he advanced in years he became more and more distinguished as one of the best organists of his time, and in 1808 began a series of performances at Surrey Chapel, of airs, choruses, and fugues played upon the organ alone, without any interspersion of vocal pieces. In that and the following year Samuel Wesley addressed to him, as to a kindred spirit, a remarkable series of letters on the works and genius of John Sebastian Bach. These letters were published in 1875 by Miss Eliza Wesley, the writer's daughter; the originals are now in the library of the Sacred Harmonic Society. In 1809 Jacob gave an organ performance at Surrey Chapel in conjunction with Wesley, the two playing alternately the fugues of Bach and Handel and other pieces. In 1811, 1812 and 1814 Jacob repeated the performances in conjunction with Dr. Crotch. As a consequence of his high reputation he was frequently engaged to open new organs and to act as judge on trials for vacant organists' seats.

In Nov. 1823 he quitted Surrey Chapel for the newly-erected church of St. John, Waterloo Road. This led to a dispute between him and the Rev. Rowland Hill, resulting in a paper war, in which the musician triumphed over the divine. The excitement of the controversy, however, proved too much for Jacob; he was attacked by disease, which developed into pulmonary consumption, and terminated his existence Aug. 24, 1829. His compositions were not numerous, consisting principally of psalm tunes and a few glees. The collection of tunes, with appropriate symphonies, set to a course of psalms, and published under the title of 'National Psalmody,' which he edited, is well known. [W.H.H.]

JACQUARD, LÉON JEAN, eminent violoncellist, born at Paris Nov. 3, 1826; studied at the Conservatoire, where he obtained the 2nd prize for cello in 1842, and the 1st prize in 1844. In 1876 he married Mlle. Laure Bedel, a pianist of distinction, and at the end of 1877 succeeded Chevillard as professor of his instrument at the Conservatoire. Jacquard is eminently a classical player—a pure and noble style, good intonation, and great correctness: if he has a fault it is that he is somewhat cold, but his taste is always irreproachable, and his *séances* of chamber music are well attended by the best class of amateurs. He has composed some Fantasias for the cello, but it is as a virtuoso and a professor that he will be remembered. [G.C.]

JACQUIN, VON. A Viennese family with which Mozart was on the most intimate and affectionate terms. The father, Johann Franz Freiherr von Jacquin, was a celebrated botanist, whose house in the botanical garden was the great resort of the most intellectual and artistic society of Vienna; the son Gottfried, an accomplished amateur with a fine bass voice, was a very intimate friend of Mozart's, and the recipient of some of his cleverest letters; and the daughter Franziska was one of his best pupils (Letter, Jan. 14, 1787). For Gottfried he wrote the air

'Mentre ti lascio' (Köchel 513), and for the family more than one charming little Canzonet for 2 sopranos and a bass, such as 'Ecco quel fiero' or 'Due pupille amabili' (K. 436, 439). An air of Gottfried's, 'Io ti lascio' is to this day often sung in concert rooms as Mozart's. He took part in the funny scene which gave rise to Mozart's comic 'Bandl Terzett'—'Liebes Mandl, wo ists Bandl.' The lines which Gottfried wrote in Mozart's Album—'True genius is impossible without heart; for no amount of intellect alone or of imagination, no, nor of both together, can make genius. Love, love, love is the soul of genius'—characterise him as faithfully as those of his father, written in the same book, do the old man of tact and science :—

'Tibi, qui possis
Blandus auritas fidibus canoris
Ducere quercus,
In amicitiæ tesseram.' [G.]

JADASSOHN, Salomon, born at Breslau Sept. 15, 1831. His years of study were passed partly at home under Hesse, Lüstner and Brosig, partly at the Leipzig Conservatorium (1848), partly at Weimar under Liszt, and again in 1853, at Leipzig under Hauptmann. Since that time he has resided in Leipzig, first as a teacher, then as the conductor of the Euterpe concerts, and lastly in the Conservatorium as teacher of Harmony, Counterpoint, Composition, and the Pianoforte. His compositions are varied and numerous (58, to May 1879). Among the most remarkable are Symphony No. 3, in D (op. 50); 3 Serenades for Orchestra (ops. 42, 46, 47); 2 pieces for Chorus and Orchestra (ops. 54, 55); Serenade (op. 35) and Ballet-music (op. 58), each for P.F. and each a series of canons; songs, duets, etc. His facility in counterpoint is great, and his canons are both ingenious and effective. As a private teacher Jadassohn is highly esteemed. [G.]

JADIN, Louis Emmanuel, son, nephew, and brother of musicians, born Sept. 21, 1768, at Versailles, where his father Jean, a violinist and composer, settled at the instigation of his brother Georges, a performer on the bassoon attached to the chapelle of Louis XV. As a child Louis showed great talent for music; his father taught him the violin, and Hüllmandel the piano. After being 'page de la musique' to Louis XVI, he was in 1789 appointed 2nd accompanyist, and in 1791 chief maestro al cembalo at the Théâtre de Monsieur, then in the Rue Feydeau. This post gave him the opportunity of producing 'Joconde' (Sept. 14, 1790), a comic opera in 3 acts. Jadin's industry was extraordinary. Though fully engaged as composer, conductor, and teacher, he lost no opportunity of appearing before the public. He composed marches and concerted pieces for the Garde Nationale; patriotic songs and *pièces de circonstance* such as 'Le Congrès des Rois,' in conjunction with others, 'L'Apothéose du jeune Barra,' 'Le Siége de Thionville' (1793), 'Agricol Viola ou le jeune héros de la Durance,' for the various fêtes of the Revolution; and 38 operas for the Italiens, the Théâtres Molière and Louvois, the Variétés, the Académie, and chiefly the Feydeau. Of this mass of music, however, nothing survives but the titles of 'Joconde' and 'Mahomet II' (1803) familiar to us from the operas of Isouard and Rossini. This does not necessarily imply that Jadin was without talent, but like many others his librettos were bad, and his music, though well written, was wanting in dramatic spirit, and in the style, life, passion and originality necessary for success. In fact his one quality was facility.

In 1802 he succeeded his brother as professor of the pianoforte at the Conservatoire, and was 'Gouverneur des pages' of the royal chapel from the Restoration to the Revolution of 1830. He received the Legion of Honour in 1824. To the close of his life he continued to produce romances, nocturnes, trios and quartets, string quintets, and other chamber-music. Of his orchestral works, 'La Bataille d'Austerlitz' is the best known. He was one of the first to compose for two pianos, and was noted as the best accompanyist of his day. In private life he was a good talker, and fond of a joke. He died in Paris, April 11, 1853.

His brother Hyacinthe, born at Versailles 1769, a pupil of Hüllmandel's, and a brilliant and charming pianist, played at the Concerts Feydeau in 1796–97, and was a favourite with the public up to his early death in 1802. On the foundation of the Conservatoire he was appointed professor of the pianoforte, but had barely time to form pupils, and both Louis Adam and Boieldieu excelled him as teachers. He composed much both for his instrument and the chamber; 4 concertos and sonatas for 2 and 4 hands for P. F.; sonatas for P. F. and violin; string trios and quartets, etc.; all now old-fashioned and forgotten. [G.C.]

JÄHNS, Friedrich Wilhelm, born at Berlin Jan. 2, 1809. His talent for music showed itself early, and strongly; but the first important event in his musical life was the first performance of Freischütz (June 18, 1821), which not only aroused his enthusiasm for music, but made him an adherent of Weber for ever. After some hesitation between the theatre and the concert-room, he finally chose the latter, and became a singer and teacher of singing, in which capacity he was much sought for. In 1845 he founded a singing society, which he led for 25 years. In 1849 he was made 'Königliche Musikdirector'; in 1871 'Professor'; and has since been decorated with the orders of Baden, Saxony, Bavaria, and Hanover. He has composed and arranged much for the piano, but the work by which he will live for posterity is his Thematic Catalogue of Weber's works ('C. M. von W. in seinen Werken,' 1871), founded on Köchel's Catalogue of Mozart, but much extended in limits beyond that excellent work. It is in fact a repertory of all that concerns the material part of those compositions, including elaborate information on the MSS., editions, performances, Weber's handwriting, etc. etc.—a large vol. of 500 pages. The library which he formed in the course of this work, is one of the sights of Berlin. [G.]

JAELL, ALFRED, pianoforte player, born March 5, 1832, at Trieste. Began his career at 11 years old as a prodigy, and seems to have acquired his great skill by constant performance in public. In 1844 he was brought to Moscheles at Vienna, who calls him a Wunderknabe. In 1845 and 6 he resided in Brussels, next in Paris, and then, after the Revolution of 1848, went to America for some years. In 1854 he returned to Europe. In 1862 he played at the Musical Union, and on June 25, 1866, at the Philharmonic Society; and since that date has divided his time between the Continent and England.

In 1866 Mr. Jaell married Miss Trautmann, a pianist of ability. His published works consist of transcriptions, potpourris, and other salon pieces. He has always shown himself anxious to bring forward new compositions; and played the concertos of Brahms and of Raff at the Philharmonic, at a time when they were unknown to that audience. [G.]

JAHN, OTTO, the biographer of Mozart, a distinguished philologist, archæologist, and writer on art and music, born June 16, 1813, at Kiel; studied at Kiel, Leipzig, and Berlin, took his degree in 1831, visited Copenhagen, Paris, Switzerland and Italy, in 39 settled in Kiel, in 42 became professor of archæology and philology at Greifswalde, and in 47 director of the archæological Museum at Leipzig, was dismissed for political reasons during the troubles of 1848–49, and in 55 settled at Bonn as professor of classical philology and archæology, and director of the university art-museum. Here he remained till 1869, when he retired during his last illness to Göttingen, and died on Sept. 9. Jahn wrote important books on all the subjects of which he was master, but his musical works alone concern us. Foremost among these is his 'W. A. Mozart' (Leipzig, Breitkopf & Härtel, 4 vols, 1856–59, 2nd ed. 2 vols, 1867, with portraits and facsimiles). His picture of the great composer is scarcely less interesting and valuable than his description of the state of music during the period immediately preceding Mozart, while the new facts produced, the new light thrown on old ones, and the thorough knowledge of the subject evinced throughout, all combine to place the work at the head of musical biographies.[1]

Jahn intended to treat Haydn and Beethoven on the same scale, and had begun to collect materials, but these projects were stopped by his death[2]. Jahn also published an essay on Mendelssohn's 'Paulus' (Kiel 1842); and an accurate comparative edition, with preface, of Beethoven's 'Leonore' (Fidelio) for P.F. (B. & H. Leipzig 1851). For the 'Grenzboten' he wrote two spirited reports of the Lower Rhine Musical Festivals of 1855–56; an article on the complete edition of Beethoven's works, full of sound criticism and biographical information; and two controversial articles on Berlioz and Wagner. These and other contributions of the same kind were published as 'Gesammelte Aufsätze über Musik' (Leipzig 1868). His four collections of original songs (3 and 4 from Groth's 'Quickborn,' Breitkopf & Hartel), also evince the possession of that remarkable combination of a highly cultivated sense of beauty with scientific attainments, which places him in the first rank among writers on music. Köchel's Catalogue of Mozart is with great appropriateness dedicated to Jahn. [C.F.P.]

JAHRBÜCHER FUR MUSIKALISCHE WISSENCHAFT — 'Year-books of musical science.' A publication due to the remarkable energy and interest of Dr. Chrysander, by whom it is edited and published, through Breitkopf & Härtel. Two volumes have appeared. For pains and ability the papers leave nothing to be desired, but the severe polemic spirit which is occasionally manifested is much to be regretted.

I. 1863. 1. Sound, and 2. Temperament, both by Hauptmann (17-54). 3. Tinctor's 'Diffinitorium,' by H. Bellermann (55-114). 4. The Limburg Chronicle, and German Volksgesang in 14th cent. (115-146). 5. The Brunswick-Wolfenbüttel Band and Opera, 16th-18th cent. (147-286). 6. Henry Carey and God save the King (287-407). 7. Handel's Organ-part to Saul (408-428). 8. Beethoven's connection with Birchall and Stumpf (429-452).

II. 1867. 9. 'Das Lochelmer Liederbuch, nebst der Ars Organisandi, von Conrad Paumann'—a description and complete analysis of a German MS. collection of songs of the 15th cent., and a MS. book of organ pieces of the same date, with facsimiles, woodcuts, and very numerous examples—in all 234 pages, by F. W. Arnold and H. Bellermann. 10. J. S. Bach and Friedemann Bach in Halle (235-248). 11. Mendelssohn's Organ-part to Israel in Egypt (249-267). 12. Reviews:—Reissmann's General History of Music (268-300); Westphal's Rhythm and History of Greek Music (300-310); Coussemaker's 'Scriptorum de Musica . . . novam seriem' and 'L'art harmonique' (310-314); Wackernagel on the German 'Kirchenlied' (314-323); Hommel's 'Geistliche Volkslieder' (323-324); Riegel's Liturgical Music (324-327; Liliencron's Historical Volkslieder (327-329); Thayer's Chronological List of Beethoven's Works (329-330); Bitter's Life of J. S. Bach (330-333); Rudhart's History of the Opera at Munich (333-335); Koch's Musical Lexicon, edited by Dommer (335-); Krüger's System of Music (336). 13. List of the Choral Societies and Concert Institutions of Germany and Switzerland (337-374). [G.]

JAMES, JOHN, an organist in the first half of the 18th century, noted for his skill in extemporaneous performance. After officiating for several years as a deputy he obtained the post of organist of St. Olave, Southwark, which he resigned in 1738 for that of St. George in the East, Middlesex. He died in 1745. His published compositions consist of a few songs and organ pieces only. [W.H.H.]

JAMES, W. N., a flautist, pupil of Charles Nicholson, was author of a work entitled 'A Word or two on the Flute,' published in 1826, in which he treats of the various kinds of flutes, ancient and modern, their particular qualities, etc., and gives critical notices of the style of playing of the most eminent English and foreign performers on the instrument. [W.H.H.]

JANIEWICZ,[1] FELIX, violinist, a Polish gentleman, born at Wilna 1762. He went to Vienna in 1784 or 5 to see Haydn and Mozart, and hear their works conducted by themselves.

[1] For the English reader this admirable book suffers from the frequent interpolation of long digressions on the rise and progress of various sections of music, which, though most valuable in themselves, interrupt the narrative and would be more conveniently placed in an Appendix. Its Index also leaves much to be desired. [G.]

[2] The materials collected for Haydn went to Herr C. F. Pohl, and those for Beethoven to Mr. Thayer, and are being employed by those writers in their biographies of the two composers. Mr. Pohl was designated by Jahn as his successor in the biography of Haydn. [G.]

[1] As the letter J in Polish has the sound of I or Y, he altered the spelling of his name to Yaniewicz, in order that in England it might be pronounced correctly.

He had nearly made arrangements to study composition under Haydn, when a Polish princess offered to take him to Italy; and he availed himself of her protection in order to hear the best violinists of the period, such as Nardini, Pugnani and others, as well as the best singers. After 3 years in Italy he went to Paris, and appeared at the Concerts Spirituels and Olympiens. Madame de Genlis procured him a pension from the Duc d'Orléans as a musician on the establishment of Mademoiselle d'Orléans, but on the reduction of the expenses of the Duke's court in 1790 he left Paris. In 1792 he came to London, and made his débût in February at Salomon's Concerts. He also appeared at Rauzzini's Bath concerts, visited Ireland several times, and for many years conducted the subscription concerts at Liverpool and Manchester. In 1800 he married Miss Breeze, a Liverpool lady. He was one of the 30 members who originally formed the London Philharmonic Society, and was one of the leaders of the orchestra in its first season. In 1815 he settled in Edinburgh, took leave of the public at a farewell concert in 1829, and died in that city in 1848.

His style was pure, warm, and full of feeling, with that great execution in octaves which La Motte first introduced into England. Besides this, he was an excellent conductor. Parke in his Musical Memoirs, and G. F. Graham in his account of the Edinburgh Musical Festival in 1815, speak of the elegant and finished execution of his Concertos. Some of these were published in Paris; but he considered his best work to be a set of 3 Trios for 2 Violins and Bass, published in London. [V. de P.]

JANITSCHAREN, *i. e.* Janissaries. A term used by the Germans for what they also call Turkish music—the triangle, cymbals, and big drum (see Nos. 3 and 7 of the Finale of the Choral Symphony). The Janissaries were abolished in 1825. Their band is said to have contained 2 large and 3 small oboes and 1 piccolo flute, all of very shrill character; 1 large and 2 small kettle-drums, 1 big and 3 small long drums, 3 cymbals, and 2 triangles. [G.]

JANNACONI or JANACCONI, Giuseppe, born, probably in Rome, 1741, learnt music and singing from Rinaldini, G. Carpani and Pisari, under whom, and through the special study of Palestrina, he perfected himself in the methods and traditions of the Roman school. In 1811, on the retirement of Zingarelli, he became Maestro di Capella at S. Peter's, a post which he held during the rest of his life. He died from the effects of an apoplectic stroke, March 16, 1816, and was buried in the church of S. Simone e Giuda. A Requiem by his scholar Basili was sung for him on the 23rd. Baini was his pupil from 1802, and the friendship thus begun lasted till the day of his death. Baini closed his eyes, and all that we know of Janacconi is from his affectionate remembrance as embodied in his great work on Palestrina.—It is strange that one who is said to have been so highly esteemed at home should be so little known abroad. His name does not appear in the Catalogue of the Sacred Harmonic Society, or the Euing Library, Glasgow, and the only published piece of music by him which the writer has been able to find is a motet in the 2nd part of Mr. Hullah's Part Music, 'The voice of joy and health,' adapted from a 'Lætamini in Domino,' the autograph of which, with that of a Kyrie for 2 choirs, formed part of the excellent Library founded by Mr. Hullah for the use of his classes at St. Martin's Hall. This motet may not be more original than the words to which it is set, but it is full of spirit, and vocal to the last degree. Janacconi was a voluminous writer; especially was he noted for his works for 2, 3 and 4 choirs. The catalogue of the Landsberg Library at Rome does not exhibit his name, but Santini's collection of MSS. contained a mass and 4 other pieces, for 4 voices; 14 masses, varying from 8 to 2 voices, some with instruments; 42 psalms, and a quantity of motets and other pieces for service, some with accompaniment, some without, and for various numbers of voices. A MS. volume of 6 masses and a psalm forms No. 1811 in the Fétis library at Brussels; the other pieces named at the foot of Fétis's article in the Biographie seem to have disappeared. [G.]

JANNEQUIN, Clement, composer of the 16th century, by tradition a Frenchman, and one of the most distinguished followers, if not actually a pupil, of Josquin Després. There is no musician of the time of whose life we know less. No mention is made of his holding any court appointment or of his being connected with any church. We may perhaps guess that, like many other artists, he went in early life to Rome, and was attached to the Papal Chapel; for some of his MS. masses are said to be still preserved there, while they are unknown elsewhere. But he must soon have abandoned writing for the church, for among his published works two masses, 'L'aveugle Dieu' and 'La Bataille,' and a single motet 'Congregati sunt,' seem almost nothing by the side of more than 200 secular compositions. Later in life, it is true, he writes again with sacred words, but in a far different style, setting to music 82 psalms of David, and 'The Proverbs of Solomon' (*selon la verité Hébraique*), leading us to conjecture that he may have become, like Goudimel, a convert to the reformed church, as Fétis thinks, or that he had never been a Christian at all, but was of Jewish origin and had only written a few masses as the inevitable trials of his contrapuntal skill. But apart from these vague speculations, it is certain that Jannequin trod a very different path from his contemporaries. Practically confining himself to secular music, he exhibited great originality in the choice and treatment of his subjects. He was the follower of Gombert in the art of writing descriptive music, and made it his speciality. Among his works of this class are 'La Bataille,' written to commemorate and describe the battle of Marignan, fought between the French and Swiss in 1515, to which composition Burney has directed particular attention in his History, and which he

has copied in his Musical Extracts (Brit. Mus. Add. MSS. 11,588), 'Le chant des Oyseaux,' 'Le caquet des Femmes,' 'La chasse de liévre, Le chant du Rossignol,' and one containing imitations of the street cries of Paris—'Voulez ouyr les cris de Paris.' To those who would know how far it may be possible to reproduce these compositions at the present day, it will be a fact of interest that the first three of them were sung in Paris in 1828 under the direction of M. Choron and 'produced a surprising effect.' The Bataille was sung by pupils of the Conservatoire in a course of historical lectures by M. Bourgault Ducoudray, Dec. 26, 1878.

A second edition of some of Jannequin's works was published in Paris (according to Fétis) in the year 1559, and the composer must have been living at that time, for they were 'reveuz et corrigez par lui meme.'

In the same year, according to the same authority, Jannequin published his music to 82 psalms, with a dedication to the Queen of France, in which he speaks of his poverty and age. Old indeed he must have been, for the year after, 1560, Ronsard the poet, an amateur of music and intimately connected with the musicians of his time, in writing a preface for a book of chansons published by Le Roy & Ballard at Paris, speaks of Jannequin with reverence enough as one of Josquin's celebrated disciples, but evidently regards him as a composer of a bygone age. [J.R.S.-B.]

JANOTHA, Nathalie, pianoforte player, born at Warsaw, June 8, 1856; taught music by her father, professor at the Conservatorium there; first appeared in public, in her native town, in the latter part of 1867; studied under Professor Rudorff, at the Imperial Hochschule of Berlin, and under Madame Schumann. She made her first appearance at the Gewandhaus, Leipzig, Jan. 1, 1874. In England she was first heard at the Saturday Popular Concert, April 13, 1878. At the Crystal Palace Saturday Concerts she appeared Dec. 7 of the same year, and at the Philharmonic Mar. 20, 1879. [G.]

JANSA, Leopold, violinist and composer, was born in 1797 at Wildenschwert in Bohemia. Although showing great fondness for music, and playing the violin from his earliest childhood, he entered the University of Vienna in 1817 to study law according to the wish of his father. He very soon however gave up the law and devoted himself entirely to music. After a few years he appeared successfully as a violinist in public; in 1824 became member of the Imperial Band, and in 1834 Conductor of Music at the University of Vienna. Jansa, though a good player and sound musician was not a great virtuoso. In 1849 he lost his appointment in Vienna for having assisted at a concert in London for the benefit of the Hungarian Political Refugees. Henceforth he remained in London, and soon gained a good position as a teacher of the violin. After about 20 years he returned to Vienna, received a pension from the Emperor, and died in 1875.

The most eminent of his pupils is Madame Norman-Neruda. Jansa published a considerable number of works for the violin:—4 concertos; a concertante for 2 violins; Violin Duets; 8 string-Quartets, etc.—all written in a fluent musicianlike style, but with no claim to originality. His duets are much valued by all violin-teachers. [P.D.]

JARNOWICK—whose real name, as he wrote it in Clement's Album, was Giovanni Marie Giornovichj, though commonly given as above—was one of the eminent violin-players of the last century; born at Palermo 1745, and a scholar of the famous Lolli. He made his *début* in Paris in 1770 at one of the Concerts Spirituels, and for some years was all the rage in that capital. Owing to some misbehaviour he left Paris in 1779 and entered the band of the King of Prussia, but his disputes with Duport drove him thence in 1783. He then visited Austria, Poland, Russia, and Sweden, and in 1791 arrived in London, where he gave his first concert on May 4. He had great success here, both as player and conductor. His insolence and conceit seem to have been unbounded, and to have brought him into disastrous collision with Viotti, a far greater artist than himself, and with J. B. Cramer—who went the length of calling him out, a challenge which Jarnowick would not accept—and even led him to some gross misconduct in the presence of the King and Duke of York. He died in Petersburg in 1804—it is said during a game of billiards. From the testimony of Kelly, Dittersdorf, and other musicians, it is not difficult to gather the characteristics of Jarnowick's playing. His tone was fine, though not strong; he played with accuracy and finish, and always well in tune. His bow-hand was light, and there was a grace and spirit about the whole performance, and an absence of effort, which put the hearer quite at ease. These qualities are not the highest, but they are highly desirable, and they seem to have been possessed in large measure by Jarnowick. In mind and morals he was a true pupil of Lolli. [G.]

JAY, John, Mus. Doc., born in Essex, Nov. 27, 1770, after receiving rudimentary instruction from John Hindmarsh, violinist, and Francis Phillips, violoncellist, was sent to the continent to complete his education. He became an excellent violinist. He returned to England in 1800, settled in London, and established himself as a teacher. He graduated as Mus. Bac. at Oxford in 1809, and Mus. Doc. at Cambridge in 1811, and was an honorary member of the Royal Academy of Music. He published several compositions for the pianoforte. His eldest daughter was a harpist and his second a pianist. His son, John, is a good violinist. Dr. Jay died in London, Sept. 17, 1849. [W.H.H.]

JEAN DE PARIS. Opera-comique in 2 acts; music by Boieldieu. Produced at the Théatre Feydeau April 4, 1812. [G.]

JEBB, Rev. John, D.D., formerly Prebendary in Limerick Cathedral, now Canon of Here-

ford and Rector of Peterstow, Herefordshire, an able writer on choral service. His works include 'Three Lectures on the Cathedral Service of the United Church of England and Ireland,' delivered at Leeds in 1841 and published in that year; 'The Choral Service of the United Church of England and Ireland, being an Inquiry into the Liturgical System of the Cathedral and Collegiate foundations of the Anglican Communion,' 8vo. 1843; 'The Choral Responses and Litanies of the United Church of England and Ireland,' 2 vols. fol. 1847–57 (an interesting and valuable collection); and 'Catalogue of Ancient Choir Books at St. Peter's College, Cambridge.' He edited Thos. Caustun's 'Venite exultemus and Communion Service.' [W.H.H.]

JEFFRIES, GEORGE, steward to Lord Hatton, of Kirby, Northamptonshire (where he had lands of his own), and organist to Charles I. at Oxford in 1643, composed many anthems and motets, both English and Latin, still extant in MS. Several are in the Aldrich collection at Christ Church, Oxford, and nearly one hundred—eighty of them in the composer's autograph—are in the library of the Sacred Harmonic Society. His son CHRISTOPHER, student of Christ Church, was a good organist. [W.H.H.]

JEFFRIES, STEPHEN, born 1660, was a chorister of Salisbury Cathedral under Michael Wise. In 1680 he was appointed organist of Gloucester Cathedral. He composed a peculiar melody for the cathedral chimes, printed in Hawkins' History, chap. 160. He died in 1712. [W.H.H.]

JEITTELES, ALOIS. [See LIEDERKREIS.]

JENKINS, JOHN, born at Maidstone in 1592, became a musician in early life. He was patronised by two Norfolk gentlemen, Dering and Hamon L'Estrange, and resided in the family of the latter for a great portion of his life. He was a performer on the lute and lyra-viol and other bowed instruments, and one of the musicians to Charles I and Charles II. He was a voluminous composer of Fancies, some for viols and others for the organ; he also produced some light pieces which he called 'Rants.' Of these 'The Mitter Rant,' an especial favourite, was printed in Playford's 'Musick's Handmaid,' 1678, and other publications of the period. Two others by him, 'The Fleece Tavern Rant,' and 'The Peterborough Rant,' are in Playford's 'Apollo's Banquet,' 1690. Another popular piece by him was 'The Lady Katherine Audley's Bells, or, The Five Bell Consort,' first printed in Playford's 'Courtly Masquing Ayres,' 1662. His vocal compositions comprise an Elegy on the death of William Lawes, printed at the end of H. and W. Lawes' 'Choice Psalms,' 1648; 'Theophila, or, Love's Sacrifice; a Divine Poem by E[dward] B[enlowe] Esq., several parts thereof set to fit aires by Mr. J. Jenkins,' 1652; two rounds, 'A boat, a boat,' and 'Come, pretty maidens,' in Hilton's 'Catch that catch can,' 1652; some songs etc. in 'Select Ayres and Dialogues,' 1659; and 'The Musical Companion,' 1672; and some anthems. He published in 1660 'Twelve Sonatas for two Violins and a Base with a Thorough Base for the Organ or Theorbo' (reprinted at Amsterdam, 1664), the first of the kind produced by an Englishman. His numerous 'Fancies' were never printed. Many MS. copies of them however exist, a large number being at Christ Church, Oxford. J. S. Smith included many of Jenkins's compositions (amongst them 'The Mitter Rant' and 'Lady Audley's Bells') in his 'Musica Antiqua.' Jenkins resided during the latter years of his life in the family of Sir Philip Wodehouse, Bart., at Kimberley, Norfolk, where he died Oct. 27, 1678. He was buried Oct. 29 in Kimberley Church. [W.H.H.]

JENNY BELL, an opéra comique in 3 acts; words by Scribe, music by Auber. Produced at the Opéra Comique June 2, 1855. The scene is laid in England and the characters are English, and the airs of God save the King and Rule Britannia are introduced. [G.]

JENSEN, ADOLPH, composer, born Jan. 12, 1837, at Königsberg, was a pupil of Ehlert and F. Marpurg. In 1856 he visited Russia, but returned the next year to Germany, and was for a short time Capellmeister at Posen. He then paid a two years visit to Copenhagen, where he became intimate with Gade. 1860 to 66 were spent in his native place, and to this time a large proportion of his works (op. 6–33) are due. From 1866 to 68 he was attached to Tausig's school as teacher of the piano, and since that time resided on account of his health at Gratz and other places in South Germany. He died at Baden Baden, Jan. 24, 1879.

Jensen was an enthusiast for Schumann, and for some months before Schumann's death was in close correspondence with him. He has published various pieces, 62 opp. in all—'The Journey to Emmaus,' for Orchestra; 'Nonnengesang,' for Women's Chorus, Horn, Harp, and Piano; two Liedercyclus, 'Dolorosa' and 'Erotikon'; and many other songs; Sonatas and smaller pieces for Piano, which take high rank in his own country, and are much beloved by those who know them here. His genius is essentially that of a song-writer—full of delicate tender feeling, but with no great heights or depths. [G.]

JEPHTHAH. 1. Handel's last oratorio. His blindness came on during its composition and delayed it. It was begun Jan. 21, and finished Aug. 30, 1751. The words were by Dr. Morell. Produced at Covent Garden Feb. 26, 1752. It was revived by the Sacred Harmonic Society April 7, 1841. 2. 'Jefte in Masfa' (Jephthah at Mizpeh) was the title of a short oratorio by Semplice, set by Barthelemon at Florence in 1776; performed there, in Rome—where a chorus from it even penetrated to the Pope's chapel, and procured the composer two gold medals—and in London in 1779 and 82. A copy of it is in the Sacred Harmonic Society's Library. 3. Jephtha and his Daughter. An oratorio in 2 parts; the words adapted from the Bible, the music by C. Reinthaler. Produced in England by Mr. Hullah at St. Martin's Hall April 16, 1856. [G.]

JERUSALEM 1. Grand opera in 4 acts; music by Verdi, the words by Royer and Waez; being a French adaptation of I Lombardi. Produced at the Academie Nov. 26, 1847. 2. A Sacred Oratorio in 3 parts; the words selected from the Bible by W. Sancroft Holmes, the music by H. H. Pierson. Produced at Norwich Festival Sept. 23, 1852. [G.]

JESSONDA. A grand German opera in 3 acts; the plot from 'La Veuve de [1] Malabar.' Words by Edouard Gehe, music by Spohr. Produced at Cassel July 28, 1823; in London, at St. James's theatre (German company), June 18, 1840; in Italian, at Covent Garden, Aug. 6, 1853. [G.]

JEUNE HENRI, LE. Opéra-comique in 2 acts; libretto by Bouilly, music by Méhul. Produced at the Théatre Favart May 1, 1797. The overture has always been a favourite in France. The piece was damned, but the overture was redemanded on the fall of the curtain, having been already encored at the commencement. [G.]

JEUX D'ANCHES. The French name for the Reed Stops of an Organ. [W. S. R.]

JEW'S-HARP, possibly a corruption of Jaw's-harp. In French it is called *Guimbarde*, and in German *Maul-trommel*, *Mund-harmonica*, or *Brummeisen* (i.e. buzzing-iron). In the Highlands, where it is much used, it is called *Tromp*. This simple instrument consists of an elastic steel tongue, rivetted at one end to a frame of brass or iron, similar in form to certain pocket corkscrews, of which the screw turns up on a hinge. The free end of the tongue is bent outwards, at a right angle, so as to allow the finger to strike it when the instrument is placed to the mouth, and firmly supported by the pressure of the frame against the teeth.

A column of air may vibrate by reciprocation with a body whose vibrations are isochronous with its own, or when the number of its vibrations are any multiple of those of the original sounding body. On this law depends the explanation of the production of sounds by the jew's-harp. The vibration of the tongue itself corresponds with a very low sound; but the cavity of the mouth is capable of various alterations; and when the number of vibrations of the contained volume of air is any multiple of the original vibrations of the tongue, a sound is produced corresponding to the modification of the oral cavity. Thus, if the primitive sound of the tongue is C, the series of reciprocated sounds would be C, E, G, B♭, C, D, E, F, G, etc., and by using two or more instruments in different keys, a complete scale may be obtained, and extremely original and beautiful effects produced.

The elucidation of this subject is due to the ingenious researches of Professor Wheatstone, which may be found in the 'Quarterly Journal of Science, Literature, and Art,' for the year 1828, 1st part, of which the above is a condensed account.

A soldier of Frederick the Great of Prussia, so charmed the king by his performance on two jew's-harps that he gave him his discharge, together with a present of money, and he subsequently amassed a fortune by playing at concerts.

In 1827 and 1828 Charles Eulenstein appeared in London [EULENSTEIN] and by using 16 jew's-harps produced extraordinary effects. [V. de P.]

JOACHIM, JOSEPH, the greatest of living violin-players, was born at Kittsee, a village near Pressburg, June 28, 1831. He began to play the violin at five years of age, and showing great ability he was soon placed under Szervacsinsky, then leader of the opera-band at Pesth. When only seven years old, he played a duet in public with his master with great success. In 1841 he became a pupil of Boehm in Vienna, and in 1843 went to Leipzig, then, under Mendelssohn's guidance, at the zenith of its musical reputation. On his arrival at Leipzig as a boy of twelve, he proved himself already an accomplished violinist, and very soon made his first public appearance in a Concert of Madame Viardot's, Aug. 19, 1843, when he played a Rondo of de Bériot's; Mendelssohn, who at once recognised and warmly welcomed the boy's exceptional talent, himself accompanying at the piano. On the 16th of the following November he appeared at the Gewandhaus Concert in Ernst's fantasia on Otello; and a year later (Nov. 25, 1844) took part in a performance at the Gewandhaus of Maurer's Concertante for four violins with Ernst, Bazzini and David, all very much his seniors. The wish of his parents, and his own earnest disposition, prevented his entering at once on the career of a virtuoso. For several years Joachim remained at Leipzig, continuing his musical studies under Mendelssohn's powerful influence, and studying with David most of those classical works for the violin—the Concertos of Mendelssohn, Beethoven and Spohr, Bach's Solos, etc.—which still constitute the staple of his *répertoire*. At the same time his general education was carefully attended to, and it may truly be said, that Joachim's character both as a musician and as a man was developed and directed for life during the years which he spent at Leipzig. He already evinced that thorough uprightness, that firmness of character and earnestness of purpose, and that intense dislike of all that is superficial or untrue in art, which have made him not only an artist of the first rank, but, in a sense, a great moral power in the musical life of our days.

Joachim remained at Leipzig till October 1850, for some time side by side with David as leader of the Gewandhaus orchestra, but also from time to time travelling and playing with ever-increasing success in Germany and England. On the strong recommendation of Mendelssohn he visited London for the first time as early as 1844, and at the 5th Philharmonic Concert (May 27) played Beethoven's Concerto (for the 4th time only at those concerts) with great success. His first actual public appearance in this country was at a benefit concert of Mr. Bunn's at Drury Lane on March 28. After this he

[1] See Spohr's Selbstbiographie, ii. 149.

repeated his visits to England in 1847, 49, 52, 58, 59, 62, and ever since. His annual appearance at the Monday Popular, the Crystal Palace, and other concerts in London and the principal provincial towns has become a regular feature of the musical life in England. His continued success as a solo- and quartet-player, extending now over a period of more than thirty years, is probably without parallel. Since the foundation of the Monday Popular Concerts he has been the principal violinist of those excellent concerts, which have perhaps done more than any other musical institution in England towards popularising that highest branch of the art—classical chamber-music.

In 1849 Joachim accepted the post of Leader of the Grand-Duke's band at Weimar, where Liszt, who had already abandoned his career as a virtuoso, had settled and was conducting operas and concerts. His stay in Weimar was not however of long duration. To one who had grown up under the influence of Mendelssohn, and in his feeling for music and art in general was much in sympathy with Schumann, the revolutionary tendencies of the Weimar school could have but a passing attraction. In 1854 he accepted the post of Conductor of Concerts and Solo-Violinist to the King of Hanover, which he retained till 1866. During his stay at Hanover (June 10, 1863) he married Amalia Weiss, the celebrated contralto singer. [See Weiss.] In 1868 he went to Berlin as head of a newly established department of the Royal Academy of Arts—the 'Hochschule für ausübende Tonkunst' (High School for Musical Execution,—as distinct from composition, for which there was already a department in existence). Joachim entered heart and soul into the arduous task of organising and starting this new institution, which under his energy and devotion not only soon exhibited its vitality, but in a very few years rivalled, and in some respects even excelled, similar older institutions. Up to this period Joachim had been a teacher mainly by his example, henceforth he is to be surrounded by a host of actual pupils, to whom, with a disinterestedness beyond praise, he imparts the results of his experience, and into whom he instils that spirit of manly and unselfish devotion to art which, in conjunction with his great natural gifts, really contains the secret of his long-continued success. In his present sphere of action Joachim's beneficent influence, encouraging what is true and earnest, and disregarding, and, if necessary, opposing what is empty, mean, and superficial in music, can hardly be too highly estimated. It will readily be believed that in addition to the universal admiration of the musical world numerous marks of distinction, orders of knighthood from German and other sovereign princes, and honorary degrees have been conferred on Joachim. From the University of Cambridge he received the honorary degree of Doctor of Music on the 8th March, 1877. No artist ever sought less after such things, no artist better deserved them.

As to his style of playing, perhaps nothing more to the point can be said, than that his interpretations of Beethoven's Concerto and great Quartets and of Bach's Solo Sonatas are universally recognised as models, and that his style of playing appears especially adapted to render compositions of the purest and most elevated style. A master of technique, surpassed by no one, he now uses his powers of execution exclusively for the interpretation of the best music. If in latter years his strict adherence to this practice and consequent exclusion of all virtuoso-pieces has resulted in a certain limitation of *répertoire*, it must still be granted that that *répertoire* is after all richer than that of almost any other eminent violinist, comprising as it does the Concertos of Bach, Beethoven, Mendelssohn, four or five of Spohr's, Viotti's 22nd, his own Hungarian, Bach's Solos, the 2 romances of Beethoven, and in addition the whole range of classical chamber-music, to which we may now add the Concerto of Brahms, played for the first time in England at the Crystal Palace Feb. 22, 1879, and given by him at the Philharmonic on March 6 and 20.

Purity of style, without pedantry; fidelity of interpretation combined with a powerful individuality—such are the main characteristics of Joachim the violinist and the musician.

As a composer Joachim is essentially a follower of Schumann. Most of his works are of a grave, melancholic character, — all of them, it need hardly be said, are earnest in purpose and aim at the ideal. Undoubtedly his most important and most successful work is the Hungarian Concerto (op. 11), a creation of real grandeur, built up in noble symphonic proportions, which will hold its place in the first rank of masterpieces for the violin. The following is a list of his published compositions :—

Op. 1. Andantino and Allegro Scherzoso (Violin and Orchestra).
2, 3 'Stücke (Romanze, Fantasiestück, Frühlingsfantasie)' for Violin and Piano.
3. Concerto (G minor) 'in einem Satze' for Violin and Orchestra.
4. Overture to 'Hamlet,' for Orchestra.
5. 3 Stücke (Lindenrauschen, Abendglocken, Ballade) for Violin and Piano.
9. Hebrew Melodies, for Viola and Piano.
10. Variations on an original Theme for Viola and Piano.
Op. 11. Hungarian Concerto for Violin and Orchestra.
12. Notturno in A. for Violin and small Orchestra.
13. Overture, in commemoration of Kleist the poet—for Orchestra,
14. Scena der Marfa (from Schiller's unfinished play of Demetrius), for Contralto Solo and Orchestra.
Two Marches, in C and D, with Trios.

N.B. Op. 6, 7, 8, Overtures to Demetrius, Henry the IVth, and a Play of Gozzi's respectively, are still in MS.

[P.D.]

JOAN OF ARC. A grand historical opera in 3 acts; the words by Mr. Bunn, the music by Balfe. Produced at Drury Lane Nov. 30, 1837. [G.]

JOANNA MARIA. [See Gallia.]

JOCONDE, ou Les Coureurs d'Aventure. Opéra-comique in 3 acts; libretto by Etienne, music by Isouard. Produced at the Théatre Feydeau Feb. 28, 1814; in English, by Carl Rose (Santley's translation), Lyceum, Oct. 25, 1876. [G.]

JOHN THE BAPTIST, ST. An oratorio in 2 parts; the text selected from the Bible by Dr. E. G. Monk; the music by G. A. Macfarren. Produced at Bristol Festival Oct. 23, 1873. [G.]

JOHNSON, Edward, Mus. Bac., graduated at Cambridge 1594, and was one of the ten composers who harmonised the tunes for Este's 'Whole Booke of Psalms,' 1592. He contributed the madrigal, 'Come, blessed bird!' to 'The Triumphes of Oriana,' 1601. Another madrigal by him, 'Ah, silly John,' is preserved in MS. in the library of the Sacred Harmonic Society. Nothing is known of his biography. [W.H.H.]

JOHNSON, Robert, an ecclesiastic who flourished in the middle of the 16th century, was composer of motets, part-songs and virginal pieces. Burney says 'He was one of the first of our church composers who disposed their parts with intelligence and design. In writing upon a plainsong (moving in slow notes of equal length), which was so much practised in those times, he discovers considerable art and ingenuity, as also in the manner of treating subjects of fugue and imitation.' His part-song 'Defiled is my name' is printed in the Appendix to Hawkins's History; and his motet, 'Sabbatum Maria,' and an Almain from Queen Elizabeth's Virginal Book in Burney's History. Two of his motets are contained in Add. MSS. 5059 and 11,586, British Museum. He was the composer of the part-song 'Tye the mare, Tom boy,' the words of which are printed in Ritson's 'Ancient Songs, 1790, p. 130.

Another Robert Johnson, a lutenist and composer, possibly a relative of the above-named, was in January 1573–4 a retainer in the household of Sir Thomas Kytson, of Hengrave Hall, Suffolk. In April 1575, being still in Sir Thomas's service, he assisted at the grand entertainment given by the Earl of Leicester to Queen Elizabeth at Kenilworth. He subsequently came to London, but at what precise date cannot be ascertained, and became a composer for the theatres. In 1610 he composed the music for Middleton's tragi-comedy, 'The Witch,' printed in Rimbault's 'Ancient Vocal Music of England.' In 1611 he was in the service of Prince Henry, at an annual salary of £40. In 1612 he composed music for Shakspere's 'Tempest,' and in 1617 songs for Beaumont and Fletcher's 'Valentinian' and 'The Mad Lover.' (See Add. MS. 11,608, Brit. Mus.) In 1621 he wrote music for Ben Jonson's 'Masque of the Gipsies,' some of the songs of which are contained in a MS. volume in the Music School, Oxford. He was one of the contributors to Leighton's 'Teares or Lamentacions,' 1614. A beautiful ballad by him, 'As I walked forth one summer's day,' is also printed in Rimbault's 'Ancient Vocal Music of England.' His name occurs Dec. 20, 1625, in a privy seal exempting the King's musicians from payment of subsidies. [W.H.H.]

JOMMELLI, Niccolò, is the most conspicuous name in the long list of eminent composers who during the first half of the 18th century were the outcome and ornament of that Neapolitan school which had become famous under Alessandro Scarlatti. It was a period of transition in musical art all over Italy. It witnessed the abandonment of the old Gregorian modes in favour of modern tonality. Counterpoint itself, while pursued as ardently as ever, and still recognised as the orthodox form of expression for musical thought, was assuming to that thought a new and different relation. Ideas were subjected to its conditions, but it no longer constituted their very essence. The distinctive tendency of all modern Art towards individualisation was everywhere making itself felt, and each successive composer strove more and more after dramatic truthfulness as a primary object, while at the same time there was educated in the schools of Italy a race of great singers to whom individual expression was a very condition of existence. Pure contrapuntal Art—strictly impersonal in its nature, in that, while each part is in itself complete, all are equally subordinate to the whole, was being supplanted by a new order of things. In the music destined to convey and to arouse personal emotions one melodious idea predominates, to which all the rest, however important, is more or less subservient and accessory. Nor is harmony, then, the final result of the superimposition of layer on layer of independent parts, but the counterpoint is contrived by the subdivision and varied time-apportionment of the harmony, and partakes of the nature of a decoration rather than a texture—the work is in fresco and not in mosaic.

To the greatest minds alone it belongs to unite with intuition that consummate art which makes scholastic device serve the ends of fancy, and, while imparting form to the inspirations of genius, receives from them the stamp of originality. In the long chain connecting Palestrina, in whose works contrapuntal art found its purest development, with Mozart, who blended imagination with science as no one had done before him, one of the last links was Jommelli. Gifted with a vein of melody tender and elegiac in its character, with great sensibility, fastidious taste, and a sense of effect in advance of any of his Italian contemporaries, he started in the new path of dramatic composition opened up by Scarlatti, Pergolesi, and Leo, at the point where those masters left off, and carried the art of expression to the highest pitch that, in Italy, it attained up to the time of Mozart.

Born at Aversa, near Naples, Sept. 11, 1714, his first musical teaching was given him by a canon named Mozzillo. At sixteen he entered the Conservatorio of San Onofrio as the pupil of Durante, but was transferred to that of La Pietà de' Turchini, where he learned vocal music from Prato and Mancini, and composition from Feo and Leo. It was the boast of these schools that young musicians on leaving them were adepts in all the processes of counterpoint and every kind of scholastic exercise, but it seems that a special training at Rome was judged necessary to fit Jommelli for writing

church music, the chief object he is said at that time to have had in view. However this may have been, his first works were ballets, in which no indication of genius was discernible. He next tried his hand on cantatas, a style of composition far better suited to his especial gifts, and with so much success that Leo, on hearing one of these pieces performed by a lady, a pupil of Jommelli's, exclaimed in rapture, 'A short time, madam, and this young man will be the wonder and the admiration of Europe!' The young composer himself had less faith in his own powers. According to the notice of his life by Piccinni, he so much dreaded the verdict of the public that his first opera, 'L'Errore Amoroso,' was represented (at Naples, in 1737) under the name of an obscure musician called Valentino; the work, however, met with so encouraging a reception that he ventured to give the next, 'Odoardo,' under his own name.

In 1740 he was summoned to Rome, where he was protected by the Cardinal Duke of York, and where his two operas 'Il Ricimero' and 'L'Astianatte' were produced. Thence he proceeded to Bologna, where he wrote 'Ezio.' During his sojourn there he visited that celebrity of musical learning, the Padre Martini, presenting himself as a pupil desirous of instruction. To test his acquirements, a fugue subject was presented to him, and on his proceeding to treat it with the greatest facility, 'Who are you, then?' asked the Padre; 'are you making game of me? It is I, methinks, who should learn of you.' 'My name is Jommelli,' returned the composer, 'and I am the *maestro* who is to write the next opera for the theatre of this town.' In later years Jommelli was wont to affirm that he had profited not a little by his subsequent intercourse with Martini.

After superintending the production of some important works at Bologna and Rome, Jommelli returned to Naples, where his opera 'Eumene' was given at the San Carlo with immense success. A like triumph awaited him at Venice, where his 'Merope' aroused such enthusiasm that the Council of Ten appointed him director of the Scuola degl' Incurabili, a circumstance which led to his beginning at last to write that sacred music which had been the object of his early ambition, and was to become one chief source of his fame. Among his compositions of the kind at this time was a 'Laudate' for double choir of eight voices, which, though once celebrated, appears never to have been printed. In 1745 we find him at Vienna, where he wrote successively 'Achille in Sciro' and 'Didone.' Here he formed with the poet Metastasio an intimate acquaintance. Metastasio entertained the highest opinion of his genius, and was also able to give him much useful advice on matters of dramatic expression and effect. Sometimes the accomplished friends amused themselves by exchanging *rôles*; Jommelli, who wrote his native language with fluency and elegance, becoming the poet, and his verses being set to music by Metastasio.

From Vienna, in 1748, he went again to Rome, where he produced 'Artaserse.' He found an influential admirer and patron in Cardinal Albani, thanks to whose good offices he was, in 1749, appointed coadjutor of Bencini, chapel-master of St. Peter's. He quitted this post in 1754 to become chapel-master to the Duke of Wurtemberg at Stuttgart, where he remained in the enjoyment of uninterrupted prosperity for more than fifteen years. Through the munificence of his duke he lived in easy circumstances, with all the surroundings most congenial to his cultivated and refined taste, and with every facility for hearing his music performed. Here he produced a number of operas, an oratorio of the Passion, and a requiem for the Duchess of Wurtemberg. In these works German influence becomes apparent in a distinct modification of his style. The harmony is more fully developed, the use of modulation freer and more frequent, while the orchestral part assumes a greater importance, and the instrumentation is weightier and more varied than in his former works. There is no doubt that this union of styles gave strength to his music, which, though never lacking sweetness and refinement, was characterised by dignity rather than force. It added to the estimation in which he was held among the Germans, but was not equally acceptable to Italians when, his fame and fortune being consolidated, he returned to pass his remaining years among his own countrymen. The fickle Neapolitans had forgotten their former favourite, nor did the specimens of his later style reconquer their suffrages. 'The opera here is by Jommelli,' wrote Mozart from Naples in 1770. 'It is beautiful, but the style is too elevated, as well as too antique, for the theatre.' The rapid spread of the taste for light opera had accustomed the public to seek for gratification in mere melody and vocal display, while richness of harmony or orchestral colouring were looked on rather as a blemish by hearers impatient of the slightest thing calculated to divert their attention from the 'tune.' 'Armida,' written for the San Carlo Theatre in 1771, and one of Jommelli's best operas, was condemned as heavy, ineffective, and deficient in melody. 'Il Demofoonte' (1772) and 'L'Ifigenia in Aulide' (1773) were ill executed, and were failures.

The composer had retired, with his family, to Aversa, where he lived in an opulent semi-retirement, seldom quitting his home except to go in spring to l'Infrascata di Napoli, or in autumn to Pietra bianca, pleasant country resorts near Naples. He received at this time a commission from the King of Portugal to compose two operas and a cantata. But his old susceptibility to public opinion asserted itself now, and the failure of his later works so plunged him in melancholy as to bring on an attack of apoplexy. On his recovery he wrote a cantata to celebrate the birth of an heir to the crown of Naples, and shortly after, the Miserere for two voices (to the Italian version by Mattei) which is, perhaps, his most famous work. This was his 'swan's song'; it was hardly concluded

when he died at Naples, aged 60, Aug. 28, 1774.

Jommelli was of amiable disposition, and had the polished manners of a man of the world. Good looking in his youth, he became corpulent in middle age. Burney, who saw him at Naples in 1770, says he was not unlike Handel, a likeness which cannot be traced in any portraits of him that are extant. The catalogue of his works contains compositions of all kinds, comprising nearly fifty operas and four oratorios, besides masses, cantatas, and a great quantity of church music. As a contrapuntist he was accomplished rather than profound, and his unaccompanied choral music will not bear comparison with the works of some of his predecessors more nearly allied to the Roman school. His Miserere for five voices, in G minor (included in Rochlitz's collection), contains great beauties, the long *diminuendo* at the close, especially, being a charming effect. But the work is unequal, and the scholarship, though elegant and ingenious, occasionally makes itself too much felt.

His ideas have, for the most part, a tinge of mild gravity, and it is not surprising that he failed in ballets and other works of a light nature. Yet he has left an *opera buffa*, 'Don Jastullo,' which shows that he was not devoid of a certain sedate humour. This opera is remarkable (as are others of his) for the free employment of accompanied recitative. Jommelli was one of the earliest composers who perceived the great dramatic capabilities of this mode of expression, which has, in recent times, received such wide development. He saw the absurdity, too, of the conventional *Da Capo* in airs consisting of two strains or movements, by which the sympathy of the hearer, worked up to a pitch during the second (usually Allegro) movement, is speedily cooled by the necessity for recommencing the Andante and going all through it again. He would not comply with this custom except where it happened to suit his purpose, but aimed at sustaining and heightening the interest from the outset of a piece till its close,—anticipating by this innovation one of Gluck's greatest reforms.

His invention seems to have required the stimulus of *words*, for his purely instrumental compositions, such as overtures, are singularly dry and unsuggestive. Yet he had a more keen appreciation of the orchestra than any contemporary Italian writer, as is evinced in his scores by varied combinations of instruments, by *obbligato* accompaniments to several airs, and by occasional attempts at such tone-painting as the part written for horns *con sordini* in the air 'Teneri affetti miei' in 'Attilio Regolo.' In his Stuttgart compositions the orchestra becomes still more prominent, and is dialogued with the vocal parts in a beautiful manner. The Requiem contains much pathetic and exquisite music; but intensity is wanting where words of sublime or terrible import have to be conveyed. In this work and the 'Passion' is to be found a great deal that is closely allied to composition of a similar kind by Mozart, and to the earlier master is due the credit of much which often passes as the sole invention of Mozart, because it is known only through the medium of his works. A comparison between the two is most interesting, showing, as it does, how much of Mozart's musical phraseology was, so to speak, current coin at the time when he lived.—The Miserere which was Jommelli's last production seems in some respects a concession to Italian taste, which possibly accounts for the comparatively great degree of subsequent popularity it enjoyed, and suggests the thought that, had its composer been spared a few more years, his style might once more have been insensibly modified by his surroundings. It possesses, indeed, much of the sympathetic charm that attaches to his other works, but the vocal parts are so florid as to be sometimes unsuitable to the character of the words.

He cannot, however, be said to have courted popularity by writing for the vulgar taste. Among contemporary composers of his own school and country, he is pre-eminent for purity and nobility of thought, and for simple, pathetic expression. His genius was refined and noble, but limited. He expressed himself truthfully while he had anything to express, but where his nature fell short there his art fell short also, and, failing spontaneity, its place had to be supplied by introspection and analysis. His sacred music depicts personal sentiment as much as do his operas, and whereas a mass by Palestrina is a solemn act of public worship, a mass by Jommelli is the expression of the devotion, the repentance or the aspiration of an individual.

The following works of Jommelli's have been republished in modern times, and are now accessible:—

Salmo (Miserere). 4 voices and orchestra (Breitkopf & Härtel).

Victimae paschali. 5 voices, score (Schott).

Lux eterna. 4 voices (Berlin, Schlesinger).

Hosanna filio, and In Monte Olivete. 4 voices (Berlin, Schlesinger).

Requiem, for S.A.T.B. Accompaniment arranged for P.F. by Clasing (Cranz).

Many other pieces of his are, however, included, wholly or in part, in miscellaneous collections, such as Latrobe's Sacred Music, the Fitzwilliam Music, Choron's 'Journal de Chant,' Rochlitz's 'Collection de Morceaux de Chant,' and Gevaert's 'Les Gloires de l'Italie,' etc. [F.A.M.]

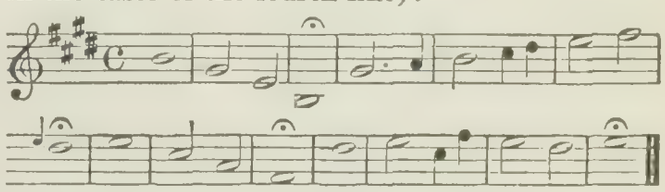
JONAS, Émile, one of the younger rivals of Offenbach in opera-bouffe, born of Jewish parents March 5, 1827, entered the Conservatoire Oct. 28, 41, took second prize for harmony 1846, and first ditto 47, and obtained the second 'grand prix' for his 'Antonio' in 49. His début at the theatre was in Oct. 55 with 'Le Duel de Benjamin' in one act. This was followed by 'La Parade' (Aug. 2, 56); 'Le Roi boit' (Apr. 57); 'Les petits Prodiges' (Nov. 19, 57); 'Job et son chien' (Feb. 6, 63); 'Le Manoir des Larenardière' (Sept. 29, 64); and 'Avant la noce' (March 24, 65)—all at the Bouffes Parisiens. Then, at other theatres, came 'Les deux Arle-

quins' (Dec. 29, 65); 'Le Canard à trois becs' (Feb. 6, 69). Many of his pieces have been given in London, such as 'Terrible Hymen' at Covent Garden, Dec. 26, 66; 'The Two Harlequins' (by A'Beckett) at the Gaiety, Dec. 21, 68; and 'Le Canard,' also at the Gaiety, July 28, 71. This led to his composing an operetta in 3 acts to an English libretto by Mr. A. Thompson, called 'Cinderella the younger,' produced at the Gaiety Sept. 25, 71, and reproduced in Paris as 'Javotte' at the Théatre Lyrique, Dec. 22 following.

M. Jonas was professor of Solfeggio at the Conservatoire from 1847 to 66, and professor of Harmony for military bands from 1859 to 70. He is also director of the music at the Portuguese synagogue, in connection with which he published in 1854 a collection of Hebrew tunes. He has also been bandmaster of one of the legions of the Garde Nationale, and since the Exposition of 67 has organised the competitions of military bands at the Palais de l'industrie, whereby he has obtained many foreign decorations. Since 'Javotte,' M. Jonas has brought out no piece of importance. [G.]

JONES, Edward, was born at a farm house called Henblas,—i. e. Old Mansion,—Llanderfel, Merionethshire, on Easter Sunday, 1752. His father taught him and another son to play on the Welsh harp, and other sons on bowed instruments, so that the family formed a complete string band. Edward soon attained to great proficiency on his instrument. About 1775 he came to London, and in 1783 was appointed bard to the Prince of Wales. In 1786 he published 'Musical and Poetical Relicks of the Welsh Bards, with a General History of the Bards and Druids, and a Dissertation on the Musical Instruments of the Aboriginal Britons'; a work of learning and research. Another edition appeared in 1794, and in 1802 a second volume of the work was issued under the title of 'The Bardic Museum.' Jones had prepared a third volume, a portion only of which was published at his death, the remainder being issued subsequently. The three volumes together contain 225 Welsh airs. Besides this, he compiled and edited 'Lyric Airs; consisting of Specimens of Greek, Albanian, Walachian, Turkish, Arabian, Persian, Chinese, and Moorish National Songs and Melodies; with . . . a few Explanatory Notes on the Figures and Movements of the Modern Greek Dances, and a short Dissertation on the Origin of the Ancient Greek Music,' 1804; 'The Minstrel's Serenades'; 'Terpsichore's Banquet, a Selection of Spanish, Maltese, Russian, Armenian, Hindostan, English, German, French and Swiss Airs'; 'The Musical Miscellany, chiefly selected from eminent composers'; 'Musical Remains of Handel, Bach, Abel, etc.'; 'Choice Collection of Italian Songs'; 'The Musical Portfolio, consisting of English, Scotch, Irish, and other favourite Airs'; 'Popular Cheshire Melodies'; 'Musical Trifles calculated for Beginners on the Harp'; and 'The Musical Bouquet, or Popular Songs and Ballads.' Besides his professional pursuits Jones filled a situation in the Office of Robes at St. James's Palace. He collected an extensive library of scarce and curious books, part of which, to the value of about £300, he sold in the latter part of his life, and the remainder was dispersed by auction after his death, realising about £800. He died, as he was born, on Easter Day, April 18, 1824. [W. H. H.]

JONES, John, organist of the Middle Temple Nov. 24, 1749; of the Charterhouse (following Dr. Pepusch) July 2, 1753; and of St. Paul's Cathedral Dec. 25, 1755. He died, in possession of these three seats, Feb. 17, 1796. He published 'Sixty Chants Single and Double' (1785) in the vulgar florid taste of that time. One of these was sung at George III.'s state visit to S. Paul's April 23, 1789, and at many of the annual meetings of the Charity Children. At that of 1791 Haydn heard it, and noted it in his diary as follows (with a material improvement in the taste of the fourth line):—



'No music has for a long time affected me so much as this innocent and reverential strain.' [G.]

JONES, Rev. William, known as 'Jones of Nayland,' born at Lowick, Northamptonshire, July 30, 1726, and educated at th Charter House and at University College, Oxford. He included music in his studies and became very proficient in it. In 1764 he was presented to the vicarage of Bethersden, Kent, and subsequently became Rector of Pluckley in the same county, which he exchanged for the Rectory of Paston, Northamptonshire. He is said to have been presented to the Perpetual Curacy of Nayland, Suffolk, in 1776, but his name does not occur in the registers until 1784. In Jan. 1784 he published 'A Treatise on the Art of Music,' which gained him considerable reputation. In March, 1789, he published by subscription his Op. ii, 'Ten Church Pieces for the Organ, with Four Anthems in score [a psalm tune[1] and a double chant], composed for the use of the Church of Nayland in Suffolk, and published for its benefit.' In 1798 he became Rector of Hollingbourne, Kent. He was the author of many theological, philosophical, and miscellaneous works. He died at Nayland, Jan. 6, 1800, and was buried in the vestry of the church on Jan. 14. A second edition of his Treatise on Music was published at Sudbury in 1827. [W. H. H.]

JONES, Robert, Mus. Bac., a celebrated lutenist, published in 1601 'The First Booke of Ayres,'—one of the pieces in which, 'Farewell deere love' (alluded to by Shakspere in 'Twelfth Night'), is printed in score in J. S. Smith's 'Musica Antiqua,'—and 'The Second Booke of

[1] Now known as S. Stephen's.

Songs and Ayres, set out to the Lute, the Base Violl the playne way, or the Base by tableture after the leero fashion'; a song from which—'My love bound me with a kisse,' is likewise given in 'Musica Antiqua.' He contributed the madrigal, 'Faire Oriana, seeming to wink at folly,' to 'The Triumphes of Oriana,' published in the same year. In 1607 he published 'The First Set of Madrigals of 3, 4, 5, 6, 7, 8 parts, for Viols and Voices, or for Voices alone, or as you please,' and in 1608 'Ultimum Vale, or the Third Book of Ayres of 1, 2, and 4 Voyces.' In 1609 appeared 'A Musicall Dreame, or the Fourth Booke of Ayres; The first part is for the Lute, two voyces and the Viole de Gambo: The second part is for the Lute, the Viole and four voices to sing: The third part is for one voyce alone, or to the Lute, the Base Viole, or to both if you please, whereof two are Italian Ayres.' In 1611 he published 'The Muse's Gardin for delight, or the Fift Booke of Ayres only for the Lute, the basse Violl and the Voyce.' He contributed three pieces to Leighton's 'Teares or Lamentacions' published in 1614. In 1616 Jones, in conjunction with Philip Rossetor, Philip Kingman and Ralph Reeve, obtained a privy seal for a patent authorising them to erect a theatre, for the use of the Children of the Revels to the Queen, within the precinct of Blackfriars, near Puddle Wharf, on the site of a house oocupied by Jones. But the Lord Mayor and Aldermen were opposed to the scheme, and procured from the Privy Council an order prohibiting the building being so applied, and by their influence Jones and his fellows were compelled to dismantle their house and surrender their patent. [W. H. H.]

JOSEPH. 1. 'Joseph and his Brethren.' The 8th of Handel's English oratorios; the words by James Miller, the music composed in August 1743. Produced at Covent Garden March 2, 1744. 2. Opéra-comique in 3 acts; libretto by Duval, music by Méhul. Produced at the Théatre Feydeau Feb. 17, 1807. Chiefly known by the romance of Joseph, 'A peine au sortir de l'enfance' ('Ere infancy's bud') and a prayer for male voices, 'Dieu d'Israel.' The romance of Benjamin, 'Ah lorsque la Mort,' is given in the Musical Library, ii. 142. 3. An oratorio in 2 parts; the words selected from the Bible by Dr. E. G. Monk; the music by G. A. Macfarren. Produced at the Leeds Festival Sept. 21, 1877. [G.]

JOSHUA. The 14th of Handel's English oratorios; words by Dr. Morell. The music was begun on July 19 and finished Aug. 19, 1747, and the work was produced at Covent Garden theatre March 9, 1748. The chorus, 'The nations tremble,' is said to have affected Haydn extremely when he heard it at the Antient Concerts.[1] 'See, the conquering hero comes' is originally in Joshua, and was transferred to Judas. The oratorio was revived by the Sacred Harmonic Society June 19, 1839. [G.]

[1] Appendix to Shield's 'Introduction to Harmony.'

JOSQUIN, or more strictly JOSSE, DESPRÉS, —latinised into JODOCUS A PRATIS, and italianised into GIUSQUINO—one of the greatest masters of the Netherland school, the successor of Ockenheim as its representative, and the immediate predecessor in musical history of Lassus and Palestrina, was born about the middle of the 15th century, probably at or near St. Quentin in Hainault. In the collegiate church of that town, according to Claude Hémeré, the 'arte canendi clarissimus infantulus' began his promising career. Here, perhaps, the little chorister would get his pet name Jossekin, which clung to him through life, and in its Latin form Josquinus gives us the title by which as a composer he always has and always will be known. His real name, however, appears in his epitaph and in a legal document discovered by M. Delzaut at Condé.

Of the rest of Josquin's early life we know that he was for some time chapel-master at St. Quentin, and also that he was received as a pupil by Ockenheim, who, himself the greatest living composer, was gathering round him such disciples as he thought worthy the trust of carrying on his labours after him. We can scarcely be wrong in assuming that Josquin stayed with Ockenheim for some years. Long and patient labour could alone make him familiar with all the subtleties of that master's art, and that he had thoroughly learnt all that Ockenheim could teach him before he came to Rome is apparent from his earlier compositions. Had he written nothing else these works by themselves would have entitled him to a name as great as his master's.

Exactly 400 years ago we find Josquin at the Papal court of Sixtus IV (1471–1484) already regarded as the most rising musician of the day, rapidly gaining the proud position of being the greatest composer which the modern world had yet produced, and making that position so secure, that for upwards of sixty years his title remained undisputed. Agricola, Brumel, Gombert, Clemens non Papa, Genet, Isaac, Goudimel, Morales, these are only a few of the names of the great musicians who flourished in this period, and yet where are they, when Baini thus describes the state of music in Europe before the advent of Palestrina? 'Jusquino des Pres . . . . . l'idolo dell' Europa . . . . . Si canta il solo Jusquino in Italia, il solo Jusquino in Francia, il solo Jusquino in Germania, nelle Flandre, in Ungheria, in Boemia, nelle Spagne, il solo Jusquino.'

Though Josquin's stay at Rome was not a long one, the fruits of his labours there, in the form of several MS. masses, are still preserved and jealously guarded from curious eyes in the library of the Sistine chapel.

It is almost impossible to decide at what times of his life Josquin paid visits to, or received appointments at the respective courts of Hercules of Ferrara, Lorenzo of Florence, Louis XII of France or the emperor Maximilian I. It is certain that all these princes were in their turn his patrons. For the first he wrote his mass

'Hercules dux [1]Ferrariæ,' and his Miserere. Aaron tells us how Josquin, Obrecht, Isaac, and Agricola were his intimate friends in Florence. Various anecdotes are told of his stay at the French court. How he was anxious to obtain promotion from the king, but when the courtier to whom he applied for help always put him off with the answer 'Lascia fare mi,' weary of waiting Josquin composed a mass on the subject La, sol, fa, re, mi, repeated over and over again in mimicry of the oft-repeated answer, and how the idea pleased the king's fancy so much that he at once promised Josquin a church benefice. How Louis nevertheless forgot his promise and Josquin ventured to refresh the royal memory with the motets 'Portio mea non est in terra viventium' and 'Memor esto verbi tui.' Lastly, how Louis XII, admiring music from the respectful distance of complete ignorance, desired the great composer to write something expressly for him, and how Josquin wrote a canon, in accompaniment to which the 'Vox regis' sustained throughout a single note.[2] Whether Louis ever did give the promised benefice to Josquin is uncertain, though the motet 'Bonitatem fecisti cum servo tuo' is generally supposed to have been a thank-offering for such an appointment. But we have proof that the last years of the composer's life were spent in the enjoyment of church preferment at Condé. He had probably passed from the service of Louis to that of Maximilian, who became possessed of the Netherlands in 1515, and may have presented Josquin with this position of retirement. Of his death at this place, a MS. at Lille gives the evidence in a copy of his epitaph, in the choir at Condé, as follows :—

Chy gist sire Josse Despres
Prevost de Cheens fut jadis
Priez Dieu pour les Trepassez qui leur doñe son paradis
Trepassa l'an 1521 le 27 d'Aoust
Spes mea semper fuisti

Josquin's printed compositions consist of 19 masses, about 50 secular pieces, and upwards of 150 motets with sacred words, a complete list of them being given in Eitner's 'Bibliographie der Musik-Sammelwerke' (Berlin, 1877). Several composers of the same period have left more published works, but Glarean tells us that Josquin was very critical about his own compositions, and sometimes kept them back for years before he allowed their performance. Some evidence of the spread of his music is afforded by the fact mentioned by Burney (Hist. ii. 489) that Henry the VIII.'s music book at Cambridge contains some of it, and that Anne Boleyn had collected and learned many of his pieces during her residence in France.

Of the 19 masses, 17 were printed in 3 books by Petrucci. The most beautiful of them are the 'La sol fa re mi,' the 'Ad fugam' and the 'De Beata Virgine.' The first of these, if we credit the story of its origin, would be composed after the year 1498, when Louis XII ascended the throne. Two other masses, 'Pange Lingua' and 'Da pacem,' not included in the above books are probably of a still later date. These 5 masses are those in which Josquin shows the greatest advance on the school of his master.

Among the finest of the motets we may mention the settings of the genealogies in the first chapters of St. Matthew and St. Luke, a 5-part 'Miserere,' and the 4-part psalms 'Planxit autem David' (the lament for Saul and Jonathan) and 'Absolon fili mi.' Some of the masses and many of the motets exist in MS. score, with modern notation, in the Fétis library at Brussels. In their original form they can be found in all the great libraries of Europe.

Of the secular works, the most important collection is in the 7th book of Susato's songs published in 1545, which contains 24 pieces by Josquin. Here we find the beautiful dirge written on the death of Ockenheim, which is also printed in score by Burney in his History.

It must however be borne in mind, that in distinguishing works of these old composers, we are often more attracted by some historical interest, some quaintness in the choice of the text, or some peculiarity in the musical notation, than by the features of the music itself, and when we do try to separate one piece of music from the other we are naturally led at first to admire most whatever comes nearest to our modern ideas (those pieces for instance written in the modes most like our own keys), and to be disappointed when a mass or motet, which we know by tradition to be a masterpiece, fails to move us, and to lay it aside with the explanation that it is only a dry contrapuntal work. But it is not fair to study the music of this period simply to find out how much our modern schools owe to it. When Burney calls Josquin 'The father of modern harmony' he does not perhaps give the title of which the composer would himself be proudest, 'for there are musicians alive now,' says Doni in his Musical Dialogues, 'who, if Josquin were to return to this world would make him cross himself.' We must regard these Netherland masters, not only in their relationship to succeeding generations, but as the chief lights of a school of religious music which had at that time reached so complete a form that any further progress without an entire revolution seemed impossible ; a school of church music which, were we to consider alone the enormous demands it made on the industry and intellect of its followers, would excite our reverence, but which, when we consider the wonderful hold it had on popular feeling throughout Europe for nearly a century, kindles in us the hope that we may not be too far separated by our modern ideas from the possibility of once again being moved by the fire of its genius. If the absence of a satisfactory modern school of church music

[1] In this mass the tenor sings the subject,
Re ut re ut re fa mi re,
the vowels in these syllables corresponding with those in the words 'Hercules dux Ferrarie.'

[2] Whether the king was able to master this simple achievement, or whether, like Hensel—for whom Mendelssohn wrote a similar part in the 'Son and Stranger'—he proved 'quite unable to catch the note, though blown and whispered to him from every side,' we are not told. The canon itself is given by Hawkins, chap. 70.

has already been acknowledged by many, and a widespread movement exists in Germany to recall the old music to the service of the Catholic church, then we may indeed hope to gain a more intimate knowledge of Josquin and his followers, than by groping about libraries, copying MSS. or reading theoretical treatises. Fortunately the study of counterpoint is hardly a more necessary condition of appreciating the music of Josquin, than it is in the case of Bach. But the ear will have to accustom itself to many extraordinary combinations of sounds, meagre harmonies, unsatisfactory cadences, final chords which seem to have lost all character, before any of these works can be thoroughly enjoyed. In the meantime, and till we may possibly hear them performed again in the churches for which they are written, there is much pleasure to be derived from the private study of them; and a real love for them, even with an imperfect understanding, grows up in us very quickly.

The reasons which the council of the church gave for suddenly abandoning the works of Josquin's school were not founded on any want of admiration for their musical effect. One objection was the fact of the melodies which the composers took for their canto fermo being secular, and the voice to which it was assigned singing the secular words, while the other voices sang the words of the mass. The other objection was that the excessively florid style in which the parts were often written made the words of so little importance that it was often impossible to trace their existence. The first objection was not a strong one, for the church had sanctioned the use of the secular melodies as the foundation of masses for more than a century, and some of the melodies had become almost hallowed to their purpose. The singing of the secular words might have been easily given up without forsaking the music.

But the second objection was stronger; for though Josquin began, and his followers, Gombert especially, tried still more, to give expression to the general sense of the text, still we find often a few syllables scattered over a page to do service for a host of notes, as if the notes were everything and the words nothing. Still as the first objection applies entirely to the masses, so the second also applies to them much more than to the motets, and it is by these latter works, we venture to think, that their composers will be known, if their music is destined to live again.

Apart however from all considerations of the vitality of the school which he represents, of the reason of its downfall or the chances of its revival, 'Josquin deserves to be classed as one of the greatest musical geniuses of any period.' (Kiesewetter's History of Music.) Fortune favoured him in appointing the time of his birth. He was the first composer who came into the world with the materials of his work thoroughly prepared for him. Masses written with counterpoint had been taken to Rome from the Netherlands towards the end of the 14th century, and Dufay, who was a singer in the Papal chapel in 1380 (or exactly 100 years before Josquin held the same position), was a contrapuntist of sufficient importance to be quoted as an authority by theoretical writers of a much later date, and whose art though simple was sufficiently perfect to suggest that he too must have had predecessors to prepare his way. But we cannot regard musicians from the time of Dufay to that of Ockenheim as composers in the sense that Josquin was one. Their genius was expended on the invention of counterpoint, which Josquin was the first to employ as a means to a higher end. They were but pilgrims to a promised land, which they may have seen from afar; but Josquin was the first who was to be allowed to enter it. 'In Josquin,' says Ambros (whose knowledge of and admiration for the old music surpasses that of any modern historian), 'we have the first musician who creates a genial impression.'

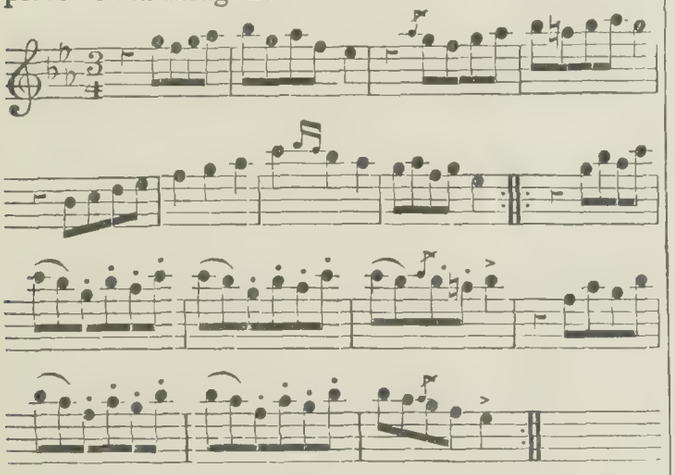
In another sense, a very practical one, Josquin stands first on the list of composers. He is the oldest writer whose works are preserved to us, if not entire, at least in such quantities as adequately to represent his powers. The invention of printing music by moveable types, which gave such a wonderful impetus to publication, dates from 1498, the very time when Josquin was at the height of his power; and it is a testimony to the superiority of his music over that of his predecessors, that though Ockenheim is supposed to have been still living at the beginning of the 16th century, and perhaps as late as 1512, the publishers thought fit to print very few of his compositions, whilst few collections were issued to which Josquin did not largely contribute.

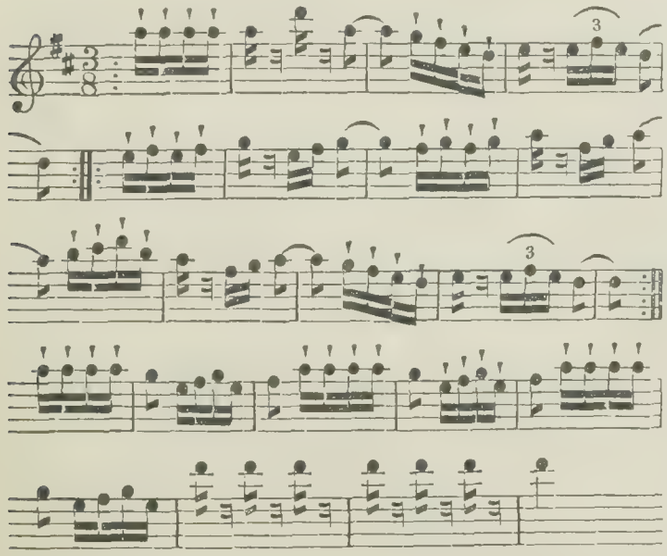
Commer, in his 'Collectio Operum Musicorum Batavorum' (Berlin, Trautwein), has printed 12 motets and two chansons.

Rochlitz in his 'Sammlung' (Schotts) gives a hymn, 'Tu pauperum refugium'; portions of a mass; and a motet, 'Misericordias Domini,' all for 4 voices. Choron, in his 'Collection générale,' gives his Stabat Mater à 5; and Hawkins (chap. 72) a motet, à 4, 'O Jesu fili.' The 11 large volumes of Burney's Musical Extracts (Add. MSS. 11,581–91) contain many and valuable compositions of Josquin's.

In Van der Straeten's 'La Musique aux Pays-Bas' (Brussels, 1867) a portrait of Josquin is reproduced from a book published by Peter Opmeere at Antwerp in 1591. It seems to have been copied from a picture originally existing in the Brussels cathedral, and thence probably came the tradition that Josquin was buried there. Opmeere accompanies the portrait with the following words: 'Conspicitur Josquinus depictus Bruxellis in D. Gudulæ [ecclesiâ], in tabula aræ dextræ ante chorum honestâ sane facie ac blandis oculis.' [J.R.S.-B.]

JOTA (pronounced Hota, with a strong guttural aspirate). One of the most characteristic of the North Spanish national dances. It is a kind of waltz, always in three-time, but with much more freedom in the dancing than is customary

in waltzes. 'It is danced,' says a [1]traveller, 'in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany, with a whining, nasal drawling refrain, and [2]clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling round under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better; and you repeat and go on till one of you tires out.' Every province in the North has its own Jota, the tune and style of which have existed from time immemorial. Thus there is a Jota Aragonesa and a Jota Navarra, quite different in melody and accompaniment, but always in three-time. Of the former, a better example could hardly be given than that which forms the chief subject of Glinka's orchestral overture or piece 'Jota Aragonese.'

Of the Jota Navarra, an equally good and simple specimen is to be found in the second part of Sarasate's Spanish Dances (op. 22).



The Jota is much played in the North of Spain, and wherever it is heard a dance is sure to be the instant result. [G.]

[1] Major Campion, 'On Foot in Spain,' 1879, p. 157.
[2] This is quite Oriental.

JOULE, Benjamin St. John Baptist, born at Salford, Nov. 8, 1817, studied the violin under Richard Cudmore, and the organ, singing, and theory, under Joseph John Harris. From May 8, 1846, to March 20, 1853, he was organist and choir-master at Holy Trinity Church, Hulme, and from April 28, 1849, to Oct. 3, 1852, also held a similar position at St. Margaret's, Whalley Range, Manchester. Since March 27, 1853, he has been honorary organist of St. Peter's Church, Manchester. He is also President of the Manchester Vocal Society, and author or compiler of 'The Hymns and Canticles pointed for Chanting,' 1847; 'Directorium Chori Anglicanum,' 1849; a very comprehensive 'Collection of Words of Anthems,' 1859; a pointed Psalter; and other works connected with choral service, several of which have reached many editions. He has also lectured on Church Music, and been a contributor to various periodicals. He was music critic to 'The Manchester Courier' from 1850 to 1870. [W. H. H.]

JUBILATE—the first word of the Vulgate version—is the Psalm (100th) which is given as an alternative to the Benedictus, to follow the second lesson in the morning service of the Anglican Church. The ancient custom of the church was to read lessons and psalms alternately, and psalms so used were called responsories. The Jubilate was specially used in this manner in the offices of Salisbury and York, so its adoption in the reformed service was only a perpetuation of ancient custom in the churches of England. Amalarius also (A.D. 820) speaks of it as used in Lauds apart from its ordinary occurrence in the order of the Psalms. Nevertheless it did not appear in Cranmer's Prayer-book of 1549, but was added in the revised edition which was made in the reign of Edward VI, 1552. Consequently there is no chant given for it in Marbeck's first adaptation of ancient chants to the English service called 'The Book of Common Praier Noted,' which was published in 1550.

It is curious that the Jubilate is much oftener used than the Benedictus, which is looked upon quite as the exception. One of the most distinguished clerical writers on the choral service of the church, Mr. Jebb, has observed that the Benedictus is so infinitely preferable in every respect that it is impossible to attribute the preference which is given to the Jubilate to any other motive than its being shorter. In confirmation of this view it is interesting to note that while the enthusiasm of the Reformation was still hot, the great musicians of that time, Tallis, Byrd, and Farrant, chose the incomparably more beautiful and more appropriate, but longer, Benedictus; but when that enthusiasm was worn away hardly anything but the shorter Jubilate is to be met with. If we take for instance the most famous collections of the ancient services of the church in their order, we find three settings of the Jubilate in Barnard's collection, eight in Boyce's, and no less than fifteen in Arnold's.

Handel set the Jubilate for the thanksgiving service which was held after the Peace of

Utrecht, which was concluded March 31, 1713. Mendelssohn also set the Psalm, but not for liturgical use. [C. H. H. P.]

JUBILEE OVERTURE, THE (in E), by C. M. von Weber; composed for the festival held at Dresden in commemoration of the 50th anniversary of the accession of Frederick Augustus I. of Saxony; op. 59. The autograph is dated Dresden, Sept. 11, 1818, and the first performance was at the Court Theatre on Sept. 20. The overture winds up with 'God save the King.' Weber had written a Jubel cantata for the occasion, but it was put aside, and the overture—an entirely independent work—performed instead. [G.]

JUDAS MACCABÆUS. The 12th of Handel's English oratorios, written by command of the Prince of Wales. Handel himself is said to have suggested the subject (à propos to the Duke of Cumberland's victories in Scotland) to Dr. Morell, who made the libretto. The music was begun July 9, and completed Aug. 11, 1746, and it was produced at Covent Garden April 1, 1747. It has always been a favourite. 'See, the conquering hero comes' was transferred to Judas from Joshua. The air 'Wise men flattering,' and the chorus 'Sion now'—were introduced several years after the production of the oratorio, and the latter is said to have been one of the last pieces composed by Handel. [G.]

JUDITH. 1. An oratorio; words by W. Huggins, music by Defesch. Produced in London 1733. 2. An oratorio by Dr. Arne (his 2nd); the words selected and adapted by Isaac Bickerstaff. Produced at the Lock Hospital Chapel Feb. 29, 1764. 3. A 'biblical cantata' in 3 scenes; words selected from the Bible by Chorley, music by H. Leslie. Composed for Birmingham Festival, and first performed Sept. 1858; also at St. Martin's Hall March 8, 59. [G.]

JUIVE, LA. Opera in 5 acts; words by Scribe, music by Halévy. Produced at the Académie Feb. 23, 1835. In England by the Brussels troupe at Drury Lane in French July 29, 1846; in Italian, 'La Ebrea,' at Covent Garden July 25, 1850. [G.]

JULLIEN (originally JULIEN), Louis Antoine, was born at Sisteron, Basses Alpes, April 23, 1812. His father was a bandmaster, and the boy was thus familiar with instruments and music from his cradle. At 21 he went to Paris and entered the counterpoint class of Le Carpentier at the Conservatoire, Oct. 26, 1833. Composition, however, and not counterpoint was his object, and after a year's trial he quitted Le Carpentier for Halévy, Dec. 16, 1834, but with no greater success; he refused to do the exercises, and insisted on presenting the Professor with dances as specimens of 'composition'—not perhaps quite to Halévy's annoyance if it be true, as it used to be said, that the waltz 'Rosita,' which became the rage in Paris as Jullien's, was written by his master. He did not obtain a single mention at the Conservatoire, and at the beginning of 1836 finally left it, and soon after appeared before the public as the conductor of concerts of dance music at the Jardin Turc. The 'Huguenots' was just then in all the flush of its great success, and one of Jullien's first quadrilles was made upon the *motifs* of that opera, the announcement of which, as quoted by M. Fétis, is exactly in the style with which Londoners afterwards became familiar. To this enterprise he joined the establishment of a musical paper. No wonder that he was unsuccessful. In June 1838 he became insolvent, and had to leave Paris. His first appearance in London seems to have been as conductor, jointly with Eliason, of shilling 'Concerts d'Été' at Drury Lane theatre, which opened June 8, 1840, with an orchestra of 98, and chorus of 26. On the 18th of the following January he conducted 'Concerts d'hiver' at the same theatre, with a band of 90 and chorus of 80. These were followed by 'Concerts de Société' at the English Opera House, Lyceum, Feb. 7 to Mar. 18, 1842, comprising Rossini's Stabat for the first time in England. On Dec. 2, 42, began his 'annual series of concerts' at the English Opera House, and he thenceforward continued them season after season, at the close of the year, now at one theatre, and now at another, till the Farewell series in 1859. 'His aim,' in his own words, 'was always to popularise music,' and the means he adopted for so doing were—the largest band; the very best performers, both solo and orchestral; and the most attractive pieces. His programmes contained a certain amount of classical music—though at the beginning hardly so much as that given by some of his predecessors, who announced a whole symphony on each evening. This was probably too much for a shilling audience in the then state of musical taste, and Jullien's single movements and weaker doses just hit the mark. Later on in his career he gave whole symphonies, and even two on one evening. No doubt this judicious moderation did good, and should always be remembered to his credit, or that of his advisers. But the characteristic features of Jullien's concerts were, first, his Monster Quadrille, and secondly himself. He provided a fresh quadrille for each season, and it was usually in close connexion with the event of the day. The 'Allied Armies Quadrille' during the Crimean war, 1854; the 'Indian Quadrille, and Havelock's March,' during the Mutiny, 1857; the 'English Quadrille'; the 'French ditto'; and so on. These were written by himself, and though then considered noisy were always rhythmical, melodious, and effective. In some of them as many as six military bands were added to the immense permanent orchestra. In front of this 'mass of executive ability,' 'the Mons'—to adopt the name bestowed on him by Punch, whose cartoons have preserved his image with the greatest exactness—with coat thrown widely open, white waistcoat, elaborately embroidered shirtfront, wristbands of extravagant length turned back over his cuffs, a wealth of black hair, and a black moustache—itself a startling novelty—wielded his baton, encouraged his forces, repressed the turbulence of his audience with indescribable gravity and magnificence, went

through all the pantomime of the British Army or Navy Quadrille, seized a violin or piccolo at the moment of climax, and at last sank exhausted into his gorgeous velvet chair. All pieces of Beethoven's were conducted with a jewelled baton, and in a pair of clean kid gloves, handed him at the moment on a silver salver.

Not only did he obtain the best players for his band, but his solo artistes were all of the highest class. Ernst, Sivori, Bottesini, Wieniawski, Sainton; Arabella Goddard, Marie Pleyel, Charles Hallé, Vivier; Sims Reeves, Pischek, and many others, have all played or sung, some of them for the first time in England, under Jullien's baton. In fact he acted on the belief that if you give the public what is good, and give it with judgment, the public will be attracted and will pay. And there is no doubt that for many years his income from his Promenade Concerts was very large. His harvest was not confined to London, but after his month at Drury Lane, Covent Garden, or Her Majesty's, he carried off his whole company of players and singers through the provinces, including Scotland and even Ireland, and moved about there for several weeks—a task at that time beset with impediments to locomotion which it is now difficult to realise. If he had but confined himself to the one enterprise, and exercised a proper economy and control over that! But this was impossible. He had started a shop soon after his arrival, first in Maddox Street and then in Regent Street, for the sale of his music. In 1847 he took Drury Lane theatre on lease, with the view of playing English operas. Mr. Gye was engaged as manager, and M. Berlioz as [1]conductor, with a host of other officials, including Sir Henry Bishop as 'inspector-superintendent at rehearsals,' and a splendid band and chorus. The house opened on Dec. 6, with a version of 'Lucia,' in which Sims Reeves made his début, and which was followed by Balfe's 'Maid of Honour,' 'Linda,' and 'Figaro.' 'All departments,' says a contemporary [2]article by one who knew him well, 'were managed on the most lavish scale; orchestra, chorus, principal singers, officers before and behind the curtain, vying with each other in efficiency and also in expensiveness. The result might have been anticipated. The speculation was a failure, and though his shop was sold for £8000 to meet the emergency, M. Jullien was bankrupt' (April 21, 1848). He left the court however with honour, and, nothing daunted, soon afterwards essayed another and still more hazardous enterprise. In May 1849 he announced a 'Concert monstre and Congrès musical,' 'six grand musical fêtes,' with '400 instrumentalists, 3 distinct choruses, and 3 distinct military bands.' The first two took place at Exeter Hall on June 1 and 15, and a third at the Surrey Zoological Gardens on July 20. The programme of the first deserves quotation. It was in 3 parts:—1. David's ode-sinfonie 'Le Desert'—Sims Reeves solo tenor. 2. Mendelssohn's Scotch Symphony. 3. A miscellaneous concert, with Anna Thillon, Jetty Treffz, Miss Dolby, Braham, Pischek, Dreyschœck, Molique, etc., etc. This project too, if we may judge from its sudden abandonment, ended disastrously. In 1852 he wrote the opera of 'Pietro il Grande,' and brought it out on the most magnificent scale at the Royal Italian Opera, Covent Garden, on Aug. 17, at his own cost. The piece was an entire failure, and after five performances was withdrawn, leaving Jullien a loser of some thousands of pounds. Shortly after this he visited America and remained there till June 28, 1854. On his return he resumed the regular routine of his metropolitan and provincial concerts. But misfortunes pursued him. On March 5, 1856, Covent Garden theatre was burnt to the ground, and the whole of his music—in other words, his entire stock in trade—was destroyed; an irreparable loss, since his quadrilles and other original pieces were in MS. In 1857 he became involved in the Royal Surrey Gardens Company, and lost between £5000 and £6000. This enabled him to add to his achievements by conducting oratorios, but the loss, the protracted worry and excitement attending the winding up of the Company, and the involved state of his own affairs, which had been notoriously in disorder for some years and were approaching a crisis, must have told severely on him. The next season was his last in this country. He gave a series of Farewell Concerts at the usual date—this time at the Lyceum, with a band reduced to 60—made a Farewell provincial tour, and then, probably forced thither by pecuniary reasons, went to Paris. There on the 2nd of May, 1859, he was arrested for debt and put in prison at Clichy, but on the 22nd of the following month was brought up before the court, heard, and liberated with temporary protection. Early in March following an advertisement appeared in the papers headed 'Jullien Fund,' stating that he was in a lunatic asylum near Paris, and appealing to the public on his behalf. Scarcely however was the advertisement in type when the news arrived of his death on March 14, 1860.

No one at all in the same category with Jullien, at least in our time, has occupied anything like the same high position in public favour. 'His name was a household word and his face and figure household shapes, during a period of nearly 20 years.' Whatever the changes in his fortune his popularity never waned or varied. 'Your house,' says Lord Beaconsfield in [3]Tancred, describing the most favourable conditions for ball-giving conceivable in 1846,—'your house might be decorated like a Russian palace, you might have Jullien presiding over your orchestra, and a banquet worthy of the Romans.' And similar allusions were made every day in the periodicals. And why so? Because, with much obvious charlatanism, what Jullien aimed at was good, and what he aimed at he did thoroughly well. He was a public amuser, but he was also a public reformer. 'By his frequent performances of the music of Mozart, Beethoven, Mendelssohn, and other great masters, and by the

[1] An amusing account of Berlioz's early enthusiasm, and its gradual evaporation, will be found in his 'Correspondance inedite' (1879), letters xxxv to xliv.

[2] 'Musical World,' March 24, 1860.

[3] Book I, chap 7.

constant engagement of the most eminent performers, he elicited at first the unconscious attention, and then the enthusiastic appreciation, of the vast multitudes that besieged his concerts, and that not merely in London but all over the provinces of Great Britain and Ireland. This will probably tend to preserve his memory among us even more than his unrivalled energy and talent, or his unprecedented zeal and liberality as a public entertainer. To Jullien moreover is attributable in a large measure the immense improvement which our orchestras have made during the last 20 years, he having been the means not only of bringing over some of the greatest foreign instrumentalists, but of discovering and nurturing the promise of many English performers, who through the publicity he placed at their disposal, no less than through their own industry and ability, have since attained acknowledged [1] eminence.' [G.]

JULLIEN'S MILITARY JOURNAL, a periodical répertoire of music arranged for a military band, consisting of dances, marches, selections from operas, oratorios, symphonies, etc. It was started by Jullien in the year 1847, but in 1857 came into the hands of Messrs. Boosey & Co., by whom it is published every alternate month as 'Boosé's Supplementary Journal,' to distinguish it from 'Boosé's Military Journal,' a monthly répertoire of a similar kind started by Charles Boosé the eminent bandmaster in 1846, and published by Messrs. Boosey since 1850. [See Military Journals.] [G.]

JÜNGSTE GERICHT DAS, *i.e.* the Last Judgment. Spohr's first oratorio. Written for and produced at the Festival at Erfurt Aug. 15, 1812, in honour of Napoleon I. It was not successful; but Spohr's *naïf* account of the performance, and of his own predilection for it,[3] is highly amusing. It is an entirely different work from 'Die letzten Dinge,' known in England as The Last Judgment. [G.]

JUPITER. A sobriquet bestowed—whether by J. B. Cramer or not is uncertain—on Mozart's 49th and last Symphony in C major (Köchel, 551), and now to some extent classical, since even the conservative Mendelssohn uses it in his letter of March 7, 1845. The symphony is quoted in Mozart's autograph catalogue, with the date Aug. 10, 1788. The autograph is on oblong paper, 91 pages of 12 staves each, and belongs to Julius André, Frankfort. Mendelssohn was the first to notice the fact that a favourite passage near the close of the *Andante* was an afterthought. (See the letter above quoted.) The symphony was published as a P. F. duet by Breitkopf & Härtel, with the Finale of the Quintet in C (composed 1787) substituted for its own last movement. [G.]

K.

KALKBRENNER, Friedrich Wilhelm Michael, pianist and prolific composer for his instrument, was born 1788 near Berlin. His father, Christian Kalkbrenner, of Hebrew extraction and a [2] musician of great ability, began his training early. In 1798 he entered the Conservatoire at Paris, and left it, after four years of assiduous study, with a prize for pianoforte playing and composition. In 1813 he played in public at Berlin and Vienna, heard Clementi, made Hummel's acquaintance, and was introduced by Haydn to Albrechtsberger, from whom he had lessons in counterpoint. From 1814 to 1823 he resided in London, much sought after as a player and fashionable teacher. In 1824 he settled in Paris as a member of the pianoforte-making firm of Pleyel & Co. In Paris too his success as a performer and teacher was very great; he was a shrewd man of business and managed to amass quite a fortune. Madame Camille Pleyel was his best pupil. When Chopin came to Paris in 1831, Kalkbrenner's reputation was at its height: his compositions, mostly written for the market and now forgotten, were upon the desks of all dilletanti, and his playing was upheld as a model. Chopin, who was then only twenty-two years of age but had already written his two Concertos, the Etudes, op. 10, the first Scherzo and Ballade, etc., called on him and played his Concerto in E minor, whereupon Kalkbrenner came forward with the astounding proposal that Chopin should bind himself to be his pupil for three years and thus under his guidance become a good artist! Chopin took no lessons, but soothed Kalkbrenner by dedicating the Concerto to him. In a letter dated Dec. 16, 1831, Chopin speaks in high terms of Kalkbrenner's technique, praises his charming equable touch and quiet self-possession, and says that Herz was a zero compared with him. Still Chopin seems from the first to have been of Mendelssohn's opinion, who said to him soon after, 'You had nothing to learn from Kalkbrenner; you play better than he does.'

Kalkbrenner was a man of great vanity, and far from scrupulous as to the means by which he strove to enhance his reputation. The late Professor Marx used to tell a story how Kalkbrenner called on him in 1834 at Berlin, anxious to make a good impression, as the Professor was then editor of the new 'Berliner Musikzeitung' and an influential personage. The visitor in moving terms deplored the decay of the good old art of improvisation, saying that since Hummel

[1] 'The Musical World,' March 24, 1860.

[2] Beethoven includes 'Kalkbrenner (Vater)' with Sterkel and others of the 'old, dead composers of the Empire' in his denunciation of Gottfried Weber's mistakes in regard to Mozart's Requiem. 'Requiescat in pace,' says he (Letter, Feb. 6, 1826). He would hardly have been content with so mild a sneer if he had known that Kalkbrenner had 'arranged' Don Giovanni (that is, had altered the music and interpolated fresh pieces) for its appearance on the Paris stage, Sept. 17, 1805 (see Lajarte, ii. 38). [See Lachnith.]

[3] Selbstbiographie, i. 169.

had retired he was the only one who still cultivated it in the true classical spirit. He opens the piano and improvises for a quarter of an hour with fluent fancy and great neatness, interweaving all manner of themes, even a little fugue, much to the Professor's edification. Next day a parcel of music just printed at Paris arrives for review. The Professor, greatly interested, opens the topmost piece—'Effusio Musica, par Fred. Kalkbrenner': when lo and behold! he has yesterday's improvisation before him, fugue and all, note for note!

An instruction-book with études belonging to it is the best thing Kalkbrenner left. His attainments as a musician are shown in four pianoforte concertos, one for two pianos, a septet, sextet and quintet, and various sonatas; all correctly and well written for the instrument, but dull and trite, spite of the glitter of what was called a 'brilliant' style.

Kalkbrenner died of cholera at Enghien near Paris on June 10, 1849. [E.D.]

KALLIWODA, Johann Wenzeslaus, a violin player and popular composer, was born at Prague March 21, 1800. From 1811 to 1817 he was a pupil of the Conservatorium, and from 1817 to 1823 a member of the orchestra of that town. During a visit to Munich he was introduced to Prince Fürstenberg, who took a lively interest in his talent and appointed him conductor of his private band at Donaueschingen, which post Kalliwoda retained, in spite of various offers from more important places, for the rest of his professional life, till he retired on a pension in 1853. He died at Carlsruhe Dec. 3, 1866.

Kalliwoda, as a violinist, is regarded as one of the best representatives of the Prague school under F. W. Pixis. Without possessing very startling qualities of execution or style, his performances showed a well-finished technique, a sympathetic but not large tone, and were altogether more remarkable for elegance and a certain pleasantness than for vigour or depth of feeling.

As he travelled but little, his reputation mainly rests on his compositions. They consist of seven Symphonies—F minor (1826); E♭; D minor; C; B minor (op. 106); G minor; and F—Overtures, Concertinos and other Solo-pieces for the violin and other orchestral instruments, especially the Clarinet, Quartets for stringed instruments, Violin-Duets, Pianoforte-pieces, and a number of songs. Many of his works have enjoyed for some time, and chiefly in amateur-circles, a considerable popularity, and the Index of the Leipzig Allg. Mus. Zeitung shows a long list of performances. The works are certainly not of much importance in an artistic sense, and show little originality; but on the other hand, they are free from laboured efforts and ambitious striving after startling effects, are written in a thoroughly musicianly, unpretentious, and unaffected style, easy to understand, pleasing and effective. Their day is now over, but Schumann (in his 'Gesamm. Schriften,' iii. 278) speaks of Kalliwoda's 5th Symphony with enthusiasm, and mentions the interesting fact that only a few years previously Kalliwoda had put himself under Tomaschek of Prague for improvement in some branches of counterpoint in which he felt himself weak. Schumann further testified his esteem by dedicating his Intermezzi (op. 4) 'al Sign. Kalliwoda.' In the history of the music of the last 50 years, Kalliwoda occupies as an orchestral composer a position somewhat analogous to Onslow's as a composer of chamber-music.

His son Wilhelm, born at Donaueschingen July 19, 1827, was thoroughly well brought up by his father, and was for a short time a pupil of Mendelssohn's at Leipzig in 1847, and of Hauptmann's in 1848. He held various posts at Carlsruhe with credit to himself, but was compelled by ill health to forsake work. [P.D.]

KANDLER, Franz Sales, a musical historian, to whom we owe an admirable condensation of Baini's Palestrina; born Aug. 23, 1792, at Kloster-Neuburg in Lower Austria. He belonged to the War Office, and went as interpreter with the army to Venice and Naples in 1817 and 1821. He died of cholera at Baden (Beethoven's Baden) Sept. 26, 1831. His two works are 'Cenni storico-critici alla vita ed opere del . . . G. Ad. Hasse' (Venice, 1820; 2nd ed., Naples, 1820), and that above mentioned, 'Ueber das Leben und die Werke des . . . Palestrina,' etc. This was published after Kandler's death by Kiesewetter (Leipzig, B. & H. 1834). [G.]

KANKA, Johann von, Dr. juris, born at Prague Nov. 10, 1772, is named here not for his music, though he published a Pianoforte Concerto, a Cantata, and compositions to Collin's War Songs, but for his warm attachment to Beethoven and for the eminent service he rendered him, since it was chiefly through his means that the dispute with the Kinsky family was abandoned and an advantageous compromise effected. Kanka's father was, like himself, at once an eminent lawyer and a thorough musician, and his grandfather had been equally eminent as an architect. The family lived in Prague, and Beethoven was intimate with them in the early days of his residence in Austria. Kanka the younger wrote and edited books on Austrian and Bohemian law, which were much esteemed by his profession (Thayer, ii. 9; iii. 299). He was Dean (1815) and Rector (1829) of the University, and died full of years and honours, April 15, 1865. [G.]

KAPELLE, a musical establishment, usually orchestral. The word was formerly applied to the private band of a prince or other magnifico, but is now used to denote any band. Thus at Berlin, the Kaiserliche königliche Kapelle (97 musicians, called Kammermusiker) forms the regular orchestra of the Grand Opera, with two Kapellmeisters (Conductors), a Concertmeister (Leader or 1st Violin), and a Balletdirigent (Balletmaster). The orchestra of the Crystal Palace would in Germany be called the Kapelle, and Mr. Manns the Kapellmeister.

The smallest Kapelle existing is probably that of the Duke of Sigmaringen, which consists of a pianoforte player and a sextet of strings. [G.]

KARAJAN, Theodor Georg, Ritter von, Dr. juris, philologist and historian, born at Vienna Jan. 22, 1810; clerk (1841) and custos (1854) in the court library, appointed vice-president (1851) and president (1859) of the Akademie der Wissenschaften; received the order of Leopold in 1870, and died April 28, 1873. His philological works are numerous and important; but his title to admission here is his pamphlet, 'J. Haydn in London, 1791 and 1792' (Vienna, Gerold, 1861). In addition to matter from the well-known pamphlets of Dies and Griesinger, it contains a number of Haydn's letters, chiefly from London and Estoras, to his friend Maria Anna von Genzinger, the wife of Leopold Peter, Edler von Genzinger, an esteemed physician, with four from the lady herself. She played the piano well, and even composed. Haydn wrote several sonatas for her, and whenever he was in Vienna spent much of his time at her house, where a pleasant musical society was generally to be found. Karajan also furnished his friend Otto Jahn with valuable material for his book on Mozart. [C. F. P.]

KEEBLE, John, was born at Chichester in 1711 and was brought up as a chorister in the cathedral under Thomas Kelway. He afterwards became a pupil of Dr. Pepusch, and was in 1737 appointed successor to Thomas Roseingrave as organist of St. George's, Hanover Square, allowing Roseingrave one half of the salary until his death in 1750. Keeble was also organist at Ranelagh Gardens. In 1784 he published 'The Theory of Harmonics, or, an Illustration of the Grecian Harmonica,' a work which attracted attention. He published five books of organ pieces, and, jointly with Kirkman, '40 Interludes to be played between the verses of the Psalms.' He was an excellent organist and able teacher. He died Dec. 24, 1786. [W. H. H.]

KEISER, Reinhard, an eminent German opera-composer, born 1673 near Weissenfels, Leipzig. He was grounded in music by his father, a sound church composer, and afterwards attended the Thomas-schule and the University of Leipzig, at the same time coming frequently before the public at the many concerts renowned even then for their excellence. In 1692 he was commissioned to set a pastoral, 'Ismene,' for the court of Brunswick, and its success procured him the libretto of 'Basilius.' In 1694 he removed to Hamburg, and there remained for 40 years a favourite with the public. 'Irene' (1697) was the first of a series of 116 operas composed for the Hamburg theatre, each containing from 40 to 50 airs, besides operas in collaboration with others, and sacred music. Keiser was luxurious and self-indulgent, and led an adventurous life, but without sacrificing his love of art or his taste for intellectual enjoyments. In 1700 he opened a series of winter-concerts, which formed a remarkable combination of intellectual and sensual gratification; the most accomplished virtuosi, the finest and best-looking singers, a good orchestra, and carefully selected programmes, furnishing the former, and a banquet of choice viands and wines the latter. In 1703 he assumed the direction of the opera in conjunction with Drüsicke, but his partner absconded, and the whole burden fell upon the shoulders of Keiser. He proved equal to the emergency, for in one year (1709) he composed 8 operas, married the daughter of a Hamburg patrician, and musician to the municipality 'Oldenburg,' and having completely reinstated his affairs, plunged into all his former extravagant indulgence. In 1716 he resumed his concerts; in 1722 visited Copenhagen and was appointed Capellmeister to the King of Denmark; in 1728 was made Cantor and Canon of the cathedral, and again turned his attention to sacred music. He composed his last opera, 'Circe,' in 1734, and died in 1739. His wife and daughter are said to have been accomplished singers.

Keiser exercised an important though not a permanent influence on German opera. The perfection to which at first he raised the opera at Hamburg, speedily degenerated into mere outward show and trivial if not vulgar farce, but the sensation he produced at first is described by his contemporaries as extraordinary. Mattheson, who was not likely to exaggerate the successes of a rival, in his life-like picture of the musical condition of Hamburg, calls Keiser the first dramatic composer in the world, and says that no other music than that of 'dieser galante Componist' was either sung or listened to. His melodies were smooth and graceful, and fell upon the ear 'like charmed accents after the dull pedantries of the contrapuntists of the day.' That his melody was spontaneous his facility itself proves, and he was the first who endeavoured to convey the sentiment of the character in the music. This was the secret of his success, and it was by this that he enabled German opera to hold its own against the declamation of the French, and the melody and fine singing of the Italians. In sacred music he shines chiefly in oratorio, which he treated dramatically, but with an earnestness and dignity surprising in a man of his character. In judging Keiser in this department we must not forget that Bach's Passions, and Handel's Oratorios were then not known, scarcely even composed; yet notwithstanding his want of models, his works compare favourably with the insipid sacred music of the latter half of the 18th century, produced under far greater advantages than were open to him. His sacred compositions include 'Der für die Sünde der Welt gemarterte und sterbende Jesus'; 'Der verurtheilte und gekreuzigte Jesus' (poem by Brockes of Hamburg); a Passion according to St. Mark, said to be fine; and other historical oratorios, motets, cantatas, and psalms. He published extracts from the two first named works, viz. 'Auserlesene Soliloquia' (1714), and 'Selige Erlösungs-Gedanken' (1715); airs from various operas, cantatas for a single voice, and several vocal collections with various titles, such as 'Divertimenti serenissimi,' 'Kaiserliche Friedenspost,' 'Musikalische Landlust,' etc. Important portions of his operas and sacred works have been published by Lindner, in his

'Erste stehende Deutsche Oper,' ii. 3–15; Reissmann, in his 'Allg. Geschichte der Musik,' iii. 54–73 and App. Nos. 7 and 8; and von Winterfeld in his 'Evangelische Kirchengesang,' vol. iii. Adam Hiller included an unaccompanied motet —'Kindlich gross'—in his 'Vierstimmige Motetten,' etc. vol. ii, and there is a fugue for 4 voices, 'Gott ist offenbaret,' in the 'Auswahl vorzüglicher musikwerke.' [A. M.]

KÉLER BÉLA, whose real name is ALBERT VON KÉLER, was born at Bartfeld in Hungary, Feb. 13, 1820. After attempting both the law and farming he settled himself to music, and in 1845 began regular study at Vienna under Schlesinger and Sechter, playing the fiddle in the band of the Theater-an-der-Wien at the same time. May 7, 1854 he took the command of Gung'l's band in Berlin, and began his career as conductor, solo-player, and composer. After a few months in Berlin he returned to Vienna, and succeeded to Lanner's position at the head of that celebrated band. This again he left before long for an infantry regiment. As bandmaster to the latter he was called to Wiesbaden in 1863, and in 70 became Kapellmeister of the Kur orchestra there, a post which he resigned from ill health in 1872. He still resides in Wiesbaden, and celebrated his silver anniversary on May 7, 79. His works, which have reached op. 130, consist of overtures, dance music, and pieces for solo violin, all distinguished for showy brilliant style and clever orchestration. Among the most popular are his Hofnungssterne waltz, Hurrah-Sturm galop, and Friedrich-Karl march. [G.]

KELLOGG, CLARA LOUISE, though born in Sumterville, South Carolina, in July 1842, is of northern extraction. Her mother had considerable talent as a musician, and Clara was her only child. In 1856 they removed to New York, where she received the whole of her musical education. She made her first appearance there, at the Academy of Music (Opera), as Gilda in Rigoletto, in 1861, and sang that season 10 or 12 times. In 1867 (Nov. 2) she made her début in London at Her Majesty's as Margherita, sang constantly, and was re-engaged for the next year. From 1868 to 1872 she was touring in the United States. On May 11, 1872, she re-appeared in London at Drury Lane, Her Majesty's Opera, as Linda, and sang during that season also as Gilda. On her return to the United States she continued to sing in Italian opera till 1874, when she organised an English troupe, herself superintending the translation of the words, the mise en scéne, the training of the singers, and the rehearsals of the chorus. Such was her devotion to the project, that in the winter of 74–75 she sang no fewer than 125 nights. It is satisfactory to hear that the scheme was successful. Miss Kellogg's musical gifts are great. She is said to be familiar with thirty-five operas. She has great conscientiousness as an artist, ardent enthusiasm, and a voice of great compass and purity. In addition to which she has a remarkable talent for business and is never so happy as when she is doing a good or benevolent action. [G.]

KELLY, MICHAEL, was born in Dublin about 1764, was taught singing by Passerini, Peretti, and St. Giorgio, and ultimately by Rauzzini, on whose advice his father sent him to Naples to study. Before quitting Dublin, however, a fortuitous circumstance led to his appearance on the stage as the Count in Piccinni's 'Buona Figliuola,' and that again to his performing the hero in Michael Arne's 'Cymon,' and Lionel in 'Lionel and Clarissa.' On May 1, 1779, he quitted Dublin, and arrived in Naples May 30. He placed himself under the tuition of Finaroli, head of the Conservatorio of La Madonna di Loreto. He subsequently studied under Aprile, with whom he visited Palermo, and then went successively to Leghorn, Florence, Bologna, and Venice, ultimately reaching Vienna, where he was engaged at the Court theatre. There he remained four years, enjoying the intimate friendship of Mozart, who on the production of his 'Nozze di Figaro' allotted to Kelly (whose name he spells 'Occhely' in his MS. catalogue) the parts of Basilio and Don Curzio. Being anxious to visit England Kelly obtained leave of absence from the Emperor, and in Feb. 1787 quitted Vienna in company with Stephen Storace, his mother and sister—Signora Storace—and Attwood. He appeared at Drury Lane on April 20, in his old part of Lionel, and continued there as first tenor until he quitted the stage. He also sang at the Concert of Ancient Music, the Handel performances in Westminster Abbey, and in the provinces. In 1789 he made his first appearance as a composer by the production of the music to two pieces called 'False Appearances' and 'Fashionable Friends,' and from that date till 1820 furnished the music for 62 dramatic pieces, besides writing a considerable number of English, Italian and French single songs, etc. In 1793 he was engaged at the King's Theatre, of which he was for many years acting manager. On Jan. 1, 1802, he opened a music shop in Pall Mall adjoining the Opera House, but this promising speculation failed owing to his inattention, and in 1811 he was made a bankrupt. He also engaged in the wine trade, and this circumstance, combined with the suspicion that some of Kelly's compositions were derived from foreign sources, led Sheridan to propose that he should inscribe over his shop, 'Michael Kelly, Composer of Wines and Importer of Music.' On Sept. 5, 1811, at Dublin, Kelly made his last appearance on the stage. In 1826 he published his 'Reminiscences' in 2 vols. 8vo. This entertaining work, which reached a second edition in the same year, was written by Theodore Hook from materials furnished by Kelly. Its personal notices of Mozart are both interesting and important, and have been done justice to by Otto Jahn (2nd ed. ii. 242, etc.) Kelly died at Margate, Oct. 9, 1826. The following is a list of the pieces for which he composed the music:—

'False Appearances' and 'Fashionable Friends,' 1789; 'A Friend in need,' 'The Last of the Family,' 'The Chimney Corner,' and 'The Castle Spectre,' 1797; 'Blue Beard,' 'The Outlaws' 'The Captive of Spielberg' (with Dussek), and 'Aurelio and Miranda,' 1798; 'Feudal

Times' and 'Pizarro,' 1799; 'Of age to-morrow,' 'De Montfort,' and 'The Indians,' 1800; 'Deaf and Dumb,' 'Adelmorn the Outlaw,' and 'The Gipsy Prince,' 1801; 'Urania,' 'Alzonah,' and 'A House to be sold,' 1802; 'The Hero of the North,' 'The Marriage Promise,' and 'Love laughs at locksmiths,' 1803; 'Cinderella,' 'The Counterfeit,' 'The Hunter of the Alps,' 'The Gay Deceivers,' 'The Blind Bargain,' and 'The land we live in,' 1804; 'The Honey Moon,' 'A Prior Claim,' and 'Youth, Love, and Folly,' 1805; 'We fly by night,' 'The Forty Thieves,' and 'Adrian and Orilla,' 1806; 'The Young Hussar,' 'Town and Country,' 'The Wood Demon (with M. P. King), 'The House of Morville,' 'Adelgitha,' and 'Time's a telltale,' 1807; 'The Jew of Mogadore,' 'The Africans,' and 'Venomi,' 1808; 'The Foundling of the Forest' and 'The Jubilee,' 1809; 'Gustavus Vasa' and a Ballet, 1810; 'The Peasant Boy,' 'The Royal Oak,' and 'One o'clock,' 1811; 'The Absent Apothecary,' 'The Russians,' 'Polly,' 'The Illusion,' and 'Harlequin Harper,' 1813; 'The Remorse,' 1814; 'The Unknown Guest,' 1815; 'The Fall of Taranto,' 1817; 'The Bride of Abydos,' 1818; 'Abudah,' 1819; and 'The Lady and the Devil,' 1820. [W.H.H.]

KELWAY, Joseph, a pupil of Geminiani, was organist of St. Michael's, Cornhill, which he resigned in 1736 on being appointed organist of St. Martin's-in-the-Fields *vice* Weldon deceased. Upon the arrival of Queen Charlotte in England Kelway was appointed her instructor on the harpsichord. As a harpsichord player he was remarkable for neatness of touch and rapidity of execution, and for his ability in performing Scarlatti's pieces. As an organist he excelled in extemporaneous performance, of which he was such a master as to attract the most eminent musicians in London (amongst them Handel) to the church in order to hear him. Burney (iv. 665) characterises his playing as full of a 'masterly wildness . . . bold, rapid, and fanciful.' His published harpsichord sonatas are very inferior to his extemporaneous effusions. He died in 1782.

His elder brother, Thomas, was educated as a chorister in Chichester Cathedral, and succeeded John Reading as organist there in 1720. Seven services and nine anthems by him are contained in a MS. volume in the library of Chichester Cathedral. His Evening Service in B minor is printed in Rimbault's 'Cathedral Music,' and two others in A minor and G minor are published by Novello. He died May 21, 1749. [W.H.H.]

KEMBLE, Adelaide, younger daughter of Charles Kemble, the eminent actor, was born in 1814 and educated for a concert singer. She appeared first in London and afterwards at the York Festival in 1835, but with little success. She then went to Paris for improvement, and from thence in 1836 to Germany, and early in 1839 to Italy. In that year she made her appearance at La Fenice, Venice, as Norma with decided success. In 1840 she sang at Trieste, Milan, Padua, Bologna, and Mantua with increasing reputation. In 1841 she returned to England and appeared in an English version of 'Norma' with marked success. In 1842 she sang in English versions of 'Le Nozze di Figaro,' 'La Sonnambula,' 'Semiramide,' and 'Il Matrimonio Segreto.' In 1843 she was married to Mr. Frederick U. Sartoris and retired from the profession. In 1867 she published 'A Week in a French Country House.' [W.H.H.]

KEMP, Joseph, Mus. Doc., was born in Exeter in 1778, and was placed as a chorister in the cathedral under William Jackson, with whom he continued as a pupil after quitting the choir. In 1802 he removed to Bristol on being appointed organist of the cathedral. In 1809 he resigned his appointment and settled in London. In 1808 he took the degree of Mus. Bac. at Cambridge, his exercise being a 'War Anthem, A sound of battle is in the land.' In 1809 he was by special dispensation permitted to proceed Doctor of Music; his exercise being an anthem entitled 'The Crucifixion.' On Oct. 25, 1809, 'The Jubilee,' an occasional piece by him, was produced at the Haymarket Theatre. In 1810 a melodrama called 'The Siege of Isca [Exeter], or, The Battles in the West,' written by Dr. Kemp, with music by himself and Domenico Corri, was produced at the theatre in Tottenham Street. In the same year he lectured on his 'New System of Musical Education,' probably the first method propounded in England for teaching music to numbers simultaneously. In 1814 he returned to Exeter, resided there till 1818, then went to France, remained until 1821, and again returned to Exeter. He died in London, May 22, 1824. Dr. Kemp published an anthem, 'I am Alpha and Omega'; 'Twelve Psalmodical Melodies'; 'Twelve Songs'; 'Twenty Double Chants'; 'Musical Illustrations of the Beauties of Shakspeare'; 'Musical Illustrations of The Lady of the Lake'; 'The Vocal Magazine'; 'The New System of Musical Education, Part I.'; and numerous single glees, songs, duets, and trios. [W.H.H.]

KENDALL, John, organist of the church of St. Marylebone, published in 1780 a book of organ pieces. [W.H.H.]

KENT, James, born at Winchester, March 13, 1700, became a chorister of the cathedral there under Vaughan Richardson, but was shortly afterwards removed to London and entered as a chorister of the Chapel Royal under Dr. Croft. There he attracted the attention of the sub-dean, Rev. John Dolben, through whose influence he obtained, on leaving the choir, the post of organist of the parish church of Finedon, Northamptonshire, the seat of the Dolbens. He resigned his office at Finedon on obtaining the organistship of Trinity College, Cambridge, which he held till 1737, when he succeeded John Bishop as organist of the Cathedral and College of Winchester. He married Elizabeth, daughter of John Freeman, a singer at the theatre in the time of Purcell, afterwards a member of the choirs of the Chapel Royal, St. Paul's and Westminster, and who died Dec. 10, 1736. It was not until the decline of life that Kent could be induced to publish; he then printed a volume containing 12 anthems. In 1774 he resigned his appointments in favour of Peter Fussell, and died at Winchester, May 6, 1776. After his death a volume containing a Morning and Evening Service and 8 Anthems by him was published under the editorship of Joseph Corfe. Kent assisted Dr. Boyce in the compilation of his 'Cathedral Music.' His anthems have been extravagantly extolled by some, and decried by others; in both cases unjustly. They are smooth and even productions, generally pleas-

ing, but rarely rising above mediocrity. His 'Hear my Prayer' was at one time a great favourite, but it is a poor composition. He borrowed freely from Italian composers, without acknowledgment, as is shown by a volume full of his notes in the possession of Sir F. A. G. Ouseley. [See BASSANI.] [W.H.H.]

KENT BUGLE, or Royal Kent bugle, an improvement of the Key bugle, said to have been named in consequence of a performance upon it before H.R.H. the Duke of Kent by Halliday in Dublin, shortly after its invention. It had a complete chromatic scale from B♭ below the treble stave to C above,—but is now superseded by valve instruments. [G.]

KEOLANTHE, OR, THE UNEARTHLY BRIDE. Grand opera in 2 acts; words by Fitzball, music by Balfe. Produced at English Opera House March 9, 1841. [G.]

KEPER, JOHN, of Hart Hall, Oxford, who graduated as M.A. Feb. 11, 1569, produced in 1574 'Select Psalms in four parts.' [W.H.H.]

KERAULOPHON (from *κεραύλης*, a horn-blower, and *φωνή*, a voice). An 8-feet Organ Manual Stop, of a reedy and pleasant quality of tone. It was invented by Messrs. Gray & Davison, and used by them for the first time in 1843 in the organ they made for St. Paul's Church, Wilton Place. An example was introduced by the French firm of Ducroquet into their organ at St. Eustache, Paris, erected in 1854. [E.J.H.]

KERL, JOHANN CASPAR[1], celebrated organist, born in 1628, as is to be concluded from the Mortuarium of the old Augustine church of Munich. Mattheson's 'Ehrenpforte' contains the only details known of his life. He came early to Vienna, and learnt the organ from Valentini, then organist, afterwards Capellmeister to the Court, on whose recommendation Ferdinand III. sent him to Rome to study under Carissimi. In all probability he also learnt from Frescobaldi, possibly at the same time as his countryman Froberger. Having returned to Germany he entered the service of the Bavarian Elector on Feb. 22, 1656, and in that capacity was present at the coronation of Leopold I. at Frankfurt (July 22, 1658), where he is said to have been presented by Schmelzer vice-Court-Capellmeister to the Emperor, and invited to improvise on a given theme in presence of the court. Some doubt is thrown on this by the fact that Schmelzer did not become vice-Capellmeister till the 1st of Jan. 1671; but he may well have been in attendance on the Emperor at Frankfort, and at any rate Kerl's reputation as an organist dates from the coronation. Kerl remained at Munich for 15 years. For the Italian singers there he composed a 'Missa nigra' entirely written in black notes, and a duet for two castrati 'O bone Jesu,' the only accompaniment of which is a ground bass passing through all the keys. Besides other church works, sonatas for 2 violins and a viol di gamba, and a 'Modulatio organica super Magnificat' (Munich, 1686), Mattheson mentions toccatas, canzonas, ricercars, and batailles of his composition for the organ. In 1673 he threw up his post and went to Vienna, where he subsisted by giving lessons at what was then a high scale of remuneration. When he returned to Munich is not known, but he died there on the 13th of Feb. 1693. His tomb, showing this date, was formerly in the Augustine church, but that is now the custom-house, and the tomb is no longer discoverable. His style is remarkable for the frequent introduction of discords resolved in a new and unexpected manner, in which respect he is deservedly considered a predecessor of Sebastian Bach. He wrote the music of the operas 'Oronte,' 1657; 'Erinto,' 1661; and of the serenata in honour of the birthday of the wife of the Elector (Nov. 6, 1661), 'Il pretensione del Sole.' One of his canzonas has been preserved to the world in a singular but most efficient way—owing to its insertion by Handel in 'Israel in Egypt' to the words 'Egypt was glad when they departed.' The only change made is that of the key, from D minor to E minor. Hawkins gives the canzona in its original form in his History, chap. 124. A toccata in C is given in Pauer's 'Alte Clavier musik' vol. 3. [F.G.]

KETTLE-DRUMS are copper or brass basins, with a skin or head that can be tuned to a true musical note. Used by cavalry and in orchestras. [DRUM, 2, vol. i. p. 463 *b*.] [V. de P.]

KEY. A word of manifold signification. It means the scale or system in which modern music is written; the front ends of the levers by which the piano, organ or harmonium are played; the levers which cover or uncover the holes in such instruments as the flute and oboe; lastly, an instruction book or 'Tutor.' English is the only language in which the one term has all these meanings.

I. The systems of music which preceded the modern system, and were developed by degrees into it, were characterised by scales which not only differed from one another in pitch but also in the order of succession of the various intervals of which they were composed. In modern music the number of notes from which a scale can commence is increased by the more minute subdivision of each octave; but each of these notes is capable of being taken as the starting point of the same scale, that is to say of either the major or minor mode, which are the only two distinct scales recognised in modern music. This forms a strong point of contrast between the ancient and modern styles. The old was a system of scales, which differed intrinsically, and thereby afforded facilities for varying qualities of melodic expression; the modern is essentially a system of keys, or relative transposition of identical scales, by which a totally distinct order of effects from the old style is obtained.

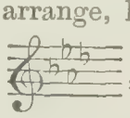
The standard scale called the major mode is a series in which semitones occur between the third and fourth and between the seventh and eighth degrees counting from the lowest note, all the other intervals being tones. It is obvious from

[1] Not von Kerl, as all dictionaries say.

the irregularity of this distribution that it is not possible for more than one key to be constructed of the same set of notes. In order to distinguish practically between one and another, one series is taken as the normal key and all the others are severally indicated by expressing the amount of difference between them and it. The normal key, which happens more by accident than design to begin on C, is constructed of what are called Naturals, and all such notes in the entire system as do not occur in this series are called Accidentals. In order to assimilate a series which starts from some other note to the series starting from C, it is necessary to indicate the notes alien to the scale of C, which will have to be substituted for such notes in that scale as could not occur in the new series—in other words, to indicate the accidentals which will serve that purpose ; and from their number the musician at once recognises the note from which his series must start. This note therefore is called the Key-note, and the artificial series of notes resulting from the arrangement is called the Key. Thus to make a series of notes starting from G relatively the same as those starting from C, the F immediately below G will have to be supplemented by an accidental which will give the necessary semitone between the seventh and eighth degrees of the scale. Similarly, D being relatively the same distance from G that G is from C, the same process will have to be gone through again to assimilate the scale starting from D to that starting from C. So that each time a fifth higher is chosen for a key-note a fresh accidental or sharp has to be added immediately below that note, and the number of sharps can always be told by counting the number of fifths which it is necessary to go through to arrive at that note, beginning from the normal C. Thus C—G, G—D, D—A, A—E is the series of four fifths necessary to be gone through in passing from C to E, and the number of sharps in the key of E is therefore four.

Conversely, if notes be chosen in a descending series of fifths, to present new key-notes it will be necessary to flatten the fourth note of the new key to bring the semitone between the third and fourth degrees ; and by adopting a similar process to that given above, the number of flats necessary to assimilate the series for any new key-note can be told by the number of fifths passed through in a descending series from the normal C.

In the Minor Mode the most important and universal characteristic is the occurrence of the semitone between the second and third instead of between the third and fourth degrees of the scale, thereby making the interval between the key-note and the third a minor third instead of a major one, from which peculiarity the term 'minor' arises. In former days it was customary to distinguish the modes from one another by speaking of the key-note as having a greater or lesser third, as in Boyce's Collection of Cathedral Music, where the Services are described as in 'the key of B♭ with the greater third' or in 'the key of D with the lesser third,' and so forth. The modifications of the upper part of the scale which accompany this are so variable that no rule for the distribution of the intervals can be given. The opposite requirements of harmony and melody in relation to voices and instruments will not admit of any definite form being taken as the absolute standard of the minor mode ; hence the Signatures, or representative groups of accidentals, which are given for the minor modes are really of the nature of a compromise, and are in each case the same as that of the major scale of the note a minor third above the key-note of the minor scale. Such scales are called relatives—relative major and relative minor—because they contain the greatest number of notes in common. Thus A, the minor third below C, is taken as the normal key of the minor mode, and has no signature ; and similarly to the distribution of the major mode into keys, each new key-note which is taken a fifth higher will require a new sharp, and each new key-note a fifth lower will require a new flat. Thus E, the fifth above A, will have the signature of one sharp, corresponding to the key of the major scale of G ; and D, the fifth below A, will have one flat, corresponding to the key of the major scale of F, and so on. The new sharp in the former case falls on the supertonic of the new key so as to bring the semitone between the second and third degrees of the scale, and the new flat in the latter case falls on the submediant of the new key so as to bring a semitone between the fifth and sixth degrees. The fact that these signatures for the minor mode are only approximations is however rendered obvious by their failing to provide for the leading note, which is a necessity in modern music, and requires to be expressly marked wherever it occurs, in contradiction to the signature.

There is a very common opinion that the tone and effect of different keys is characteristic, and Beethoven himself has given some confirmation to it by several utterances to the point. Thus in one [1] place he writes 'H moll schwarze Tonart,' *i.e.* B minor, a black key ; and, in speaking about [2] Klopstock, says that he is 'always Maestoso! D♭ major!' In a letter to Thomson[3] of Edinburgh (Feb. 19, 1813), speaking of two national songs sent him to arrange, he says, 'You have written them in  , but as that key seemed to me unnatural, and so little consistent with the direction *Amoroso* that on the contrary it would change it into *Barbaresco* (qu'au contraire il le changerait en Barbaresco), I have set the song in the suitable key.' This is singular, considering his own compositions in the key of four flats, neither of which can justly be entitled *barbaresco*. Composers certainly seem to have had predilections for particular keys, and to have cast movements in particular styles in special keys. If the system of equal temperament were perfectly carried out, the difference would be less apparent than

[1] In a sketch for Cello Sonata, op. 102, No. 2, quoted by Nottebohm.
[2] In a conversation with Rochlitz (Für Freunde der Tonkunst, iv. 356).
[3] Given by Thayer, iii. 45.

it is; but with unequal temperament, or when the tuner does not distribute the tempering of the fifths with absolute equality in instruments of fixed intonation, there is necessarily a considerable difference between one key and another. With stringed instruments the sonority of the key is considerably affected by the number of open strings which occur in it, and their position as important notes of the scale. Berlioz has given a complete scheme of his views of the qualities of the keys for violins in his Traité d'Instrumentation. With keyed instruments a good deal of the difference results from the position of the hands and technical considerations resulting therefrom. A real difference also is obvious in keys which are a good deal removed from one another in pitch, though inasmuch as pitch is not constant this cannot apply to keys which are near.[1] [C.H.H.P.]

II. KEY (Fr. *Touche*; Ital. *Tasto*; Ger. *Taste*) and KEYBOARD of keyed stringed instruments (Fr. *Clavier*; Ital. *Tastatura*; Ger. *Claviatur, Tastatur*.) A 'key' of a pianoforte or other musical instrument with a keyboard, is a lever, balanced see-saw fashion near its centre, upon a metal pin. It is usually of lime-tree, because that wood is little liable to warp. Besides the metal pin upon the balance rail of the keyframe, modern instruments have another metal pin for each key upon the front rail, to prevent too much lateral motion. A key is long or short according to its employment as a 'natural' or 'sharp,' and will be referred to here accordingly, although in practice a sharp is also a flat, and the written sharp or flat occasionally occurs upon a long key. Each natural is covered as far as it is visible with ivory: and each sharp or raised key bears a block of ebony or other hard black wood. In old instruments the practice in this respect varied, as we shall show presently. In English alone[2] the name 'key' refers to the Latin *Clavis*, and possibly to the idea of unlocking sound transferred to the lever from the early use of the word to express the written note. The Romance and German names are derived from 'touch.'

A frame or, technically, a 'set' of keys is a keyboard, or *clavier* according to the French appellation. In German *Klavier* usually means the keyed stringed instrument itself, of any kind. The influence of the keyboard upon the development of modern music is as conspicuous as it has been important. To this day C major is 'natural' on the keys, as it is in the corresponding notation. Other scales are formed by substituting accidental sharps or flats for naturals both in notation and on the keyed instrument, a fact which is evidence of the common origin and early growth together of the two. But the notation soon outgrew the keyboard. It has been remarked by Professor Huxley that the ingenuity of human inventions has been paralleled by the tenacity with which original forms have been preserved. Although the number of keys within an octave of the keyboard are quite inadequate to render the written notation of the four and twenty major and minor modes, or even of the semitones allied to the one that it was first mainly contrived for, no attempts to augment the number of keys in the octave or to change their familiar disposition have yet succeeded. The permanence of the width of the octave again has been determined by the average span of the hand, and a Ruckers harpsichord of 1614 measures but a small fraction of an inch less in the eight keys, than a Broadwood or Erard concert-grand piano of 1879. We have stated under CLAVICHORD that we are without definite information as to the origin of the keyboard. We do not exactly know where it was introduced or when. What evidence we possess would place the date in the 14th century, and the locality—though much more doubtfully—in or near Venice. The date nearly synchronises with the invention of the clavichord and clavicembalo, and it is possible that it was introduced nearly simultaneously into the organ, although which was first we cannot discover. There is reason to believe that the little portable organ or regal may at first have had a keyboard derived from the T-shaped keys of the HURDY GURDY. The first keyboard would be Diatonic, with fluctuating or simultaneous use of the B♭ and B♮ in the doubtful territory between the A and C of the natural scale. But when the row of sharps was introduced, and whether at once or by degrees, we do not know. They are doubtless due to the frequent necessity for transposition, and we find them complete in trustworthy pictorial representations of the 15th century. There is a painting by Memling in the Hospital of St. John at Bruges, from whence it has never been removed, dated 1479, wherein the keyboard of a regal is depicted exactly as we have it in the arrangement of the upper keys in twos and threes, though the upper keys are of the same light colour as the lower, and are placed farther back.

The oldest keyed instrument we have seen with an undoubtedly original keyboard is a Spinet[3] in the museum of the Conservatoire at Paris, bearing the inscription '*Francisci de Portalupis Veronen. opus*, MDXXIII.' The compass is 4 octaves and a half tone (from E to F) and the natural notes are black with the sharps white. The oldest known in England is a similar instrument of the same compass in South Kensington Museum, the work of Annibale Rosso of Milan, dated 1555. As usual in Italy, the naturals are white and the sharps black. The Flemings, especially the Ruckers, oscillated between black and ivory naturals. (We here correct the statement as to their practice in CLAVICHORD, 367*a*.) The clavichords of Germany and the clavecins of France which we have seen have had black naturals, as, according to Dr. Burney, had those of Spain. Loosemore and the Haywards, in England, in the time of Charles II, used boxwood for naturals; a clavichord of

[1] See a paper by Schumann, 'Charakteristik der Tonarten,' in his 'Gesammelte Schriften,' i. 180.

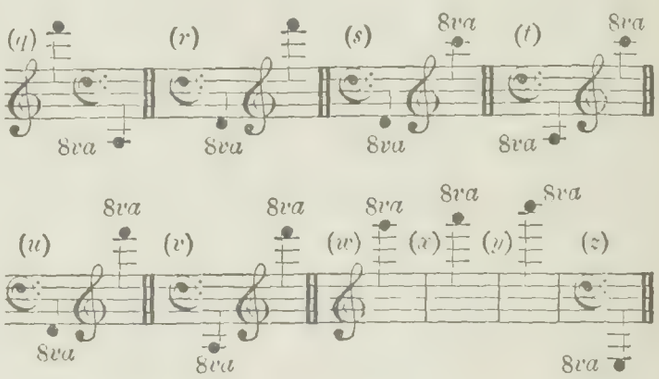
[2] In French, however, the keys of a flute or other wood wind instrument are called *clefs*.

[3] No. 215 of Chouquet's Catalogue (1875).

$4\frac{1}{2}$ octaves existing near Hanover in 1875 had the same—a clue perhaps to its date. Keen and Slade in the time of Queen Anne, used ebony. Dr. Burney writes that the Hitchcocks also had ivory naturals in their spinets, and two of Thomas Hitchcock's still existing have them. But one of John Hitchcock's, dated 1630, said to have belonged to the Princess Amelia, and now owned by Mr. W. Dale, has ebony naturals. All three have a strip of the colour of the naturals inserted in the ivory sharps, and have 5 octaves compass—from G to G, 61 keys! This wide compass for that time—undoubtedly authentic—may be compared with the widest Ruckers to be mentioned further on.

Under CLAVICHORD we have collected what information is trustworthy of the earliest compass of the keyboards of that instrument. The Italian spinets of the 16th century were nearly always of 4 octaves and a semitone, but divided into F and C instruments with the semitone E or B♭ as the lowest note. But this apparent E or B may from analogy with 'short octave' organs—at that time frequently made—have been tuned C or G, the fourth below the next lowest note.[1] Another question arises whether the F or C thus obtained were not actually of the same absolute pitch (as near as pitch can be practically said to be absolute). We know from Arnold Schlick ('Spiegel der Orgelmacher,' 1511; reprinted in 'Monatshifte für Musik-Geschichte,' Berlin, 1869, p. 103) that F and C organs were made on one measurement or pitch *for the lowest pipe*, and this may have been carried on in spinets, which would account for the old tradition of their being tuned 'in the fifth or the octave,' meaning that difference in the pitch which would arise from such a system.

The Antwerp (Ruckers) harpsichords appear to have varied arbitrarily in the compass of their keyboards. We have observed E—C 45 notes, C—C 49, B—D 52, C—E 53, C—F 54, G—D or A—E 56, G—E or G—F (without the lowest G♯) 58, F—F 61, and in two of Hans Ruckers (the eldest) F—G 63 notes. In some instances however these keyboards have been extended, even, as has been proved, by the makers themselves.

The English seem to have early preferred a wide compass, as with the Hitchcocks, already referred to. Kirkman and Shudi in the next century, however, in their large harpsichords never went higher than F (*q*), although the latter, towards the end of his career, about 1770, increased his scale downwards to the C (*q*). Here Kirkman did not follow him. Zumpe began making square pianos in London, about 1766, with the G—F compass (omitting the lowest G♯)—nearly 5 octaves—but soon adopted the 5 octaves, F—F (*r*), in which John Broadwood, who reconstructed the square piano, followed him. The advances in compass of Messrs. Broadwood and Sons' pianofortes are as follows. In 1793, to $5\frac{1}{2}$ octaves, F to C (*s*). In 1796, 6 octaves, C to C (*t*): this was the compass of Beethoven's Broadwood Grand, 1817. In 1804, 6 octaves F to F (*u*). In 1811, $6\frac{1}{2}$ octaves, C to F (*v*). In 1844 the treble G was attained, and in 1852 the treble A. But before this the A—A 7-octave compass had been introduced by other makers, and soon after became general. Even C appears in recent concert grands, and composers have written up to it; also the deepest G, which was, by the way, in Broadwoods' Exhibition grands of 1851. (See *w*, *x*, *y*, *z*). Many however find a difficulty in distinguishing the highest notes, and at least as many in distinguishing the lowest, so that this extreme compass is beyond accurate perception except to a very few.

The invention of a 'symmetrical' keyboard, by which a uniform fingering for all scales, and a more perfect tuning, may be attained, is due to Mr. Bosanquet, of St. John's College, Oxford, who has had constructed an enharmonic harmonium with one. In 'An Elementary Treatise on Musical Intervals and Temperament' (Macmillan, 1876), he has described this instrument—with passing reference to other new keyboards independently invented by Mr. Poole, and more recently by Mr. Colin Brown. The fingering required for Mr. Bosanquet's keyboard agrees with that usual for the A major scale, and (Ib. p. 20) 'any passage, chord, or combination of any kind, has exactly the same form under the fingers, in whatever key it is played.' Here we have the simplicity of the Double Action harp and undoubtedly a great saving in study. In Mr. Bosanquet's harmonium the number of keys in an octave available for a system proceeding by perfect fifths is 53. But in the seven tiers of his keyboard he has 84, for the purpose of facilitating the playing of a 'round' of keys. It is however pretty well agreed, even by acousticians, that the piano had best remain with thirteen keys in the octave, and with tuning according to 'equal temperament.'

In Germany a recent theory of the keyboard has sought not to disturb either the number of keys or the equal temperament. But an arrangement is proposed, almost identical with the 'sequential keyboard' invented and practically tried in England by Mr. William A. B. Lunn under the name of Arthur Wallbridge in 1843, in which six lower and six upper keys are grouped instead of the historical and customary seven and five in the octave. This gives all the major scales

[1] Yet Praetorius distinctly describes the Halberstadt organ, built 1359, re-constructed 1494, as having the lowest note B♮—the scale proceeding by semitones upwards, and we know the sentiment for the leading note had not then been evolved.

in two fingerings, according as a lower or upper key may be the keynote. The note C becomes a black key, and the thumb is more frequently used on the black keys than has been usually permitted with the old keyboard. The latest school of pianists, however, regard the black and white keys as on a level (see Preface to Dr. Hans von Bülow's Selection from Cramer's Studies, 1868) and this has tended to modify opinions on the point. In 1876–7 the partisans of the new German keyboard formed themselves into a society, with the view of settling the still more difficult and vexed question of the reconstruction of musical notation. Thus, discarding all signs for sharps and flats, the five lines of the stave and one ledger line below, correspond to six black finger-keys for C, D, E, F♯, G♯, A♯, and the four spaces, including the two blanks one above and one below the stave, correspond to six white finger-keys, C♯, D♯, F, G, A, B. Each octave requires a repetition of the stave, and the particular octave is indicated by a number. The keyboard and the stave consequently correspond exactly, black for black and white for white, while the one ledger line shews the break of the octave. And further the pitch for each note, and the exact interval between two notes, for equal temperament, is shewn by the notation as well as on the keyboard. The name of the association is 'Chroma-Verein des gleichstüfigen Tonsystems.' It has published a journal, 'Die Tonkunst' (Berlin, Stilke), edited by Albert Hahn, whose pamphlet, 'Zur neuen Klaviatur' (Königsberg, 1875), with those of Vincent, 'Die Neuklaviatur' (Malchin, 1875) and of Otto Quanz, 'Zur Geschichte der neuen chromatischen Klaviatur' (Berlin, 1877), are important contributions to the literature of the subject. The inventor appears to have been K. B. Schumann, a physician at Rhinow in Brandenburg, who died in 1865, after great personal sacrifices for the promotion of his idea. The pianoforte maker of the society is Preuss of Berlin, who constructs the keyboard with C on a black key; width of octave 14 centimétres,[1] ($5\frac{5}{8}$ inches nearly), and with radiating keys by which a tenth becomes as easy to span as an octave is at present. About sixteen other pianoforte makers are named, and public demonstrations have been given all over Germany. In this system much stress is laid upon C being no longer the privileged key. It will henceforth be no more 'natural' than its neighbours. Whether our old keyboard be destined to yield to such a successor or not, there is very much beautiful piano music of our own time, naturally contrived to fit the form of the hand to it, which it might be very difficult to graft upon another system even if it were more logically simple.

The fact that the fingering of the right hand upwards is frequently that of the left hand downwards has led to the construction of a 'Piano à double claviers renversés,' shown in the Paris Exhibition of 1878 by MM. Mangeot frères of that city. It is in fact two grand pianos, one placed upon the other, with keyboards reversed, as the name indicates, the lower commencing as usual with the lowest bass note at the left hand; the higher having the highest treble note in the same position, so that an ascending scale played upon it proceeds from *right to left*; the notes running the contrary way to what has always been the normal one. By this somewhat cumbersome contrivance an analogous fingering of similar passages in each hand is secured, with other advantages, in playing extensions and avoiding the crossing of the hands, etc. [A.J.H.]

[1] The width of 6 of the present keys.

III. KEYS (Fr. *Clefs*; Ger. *Klappe*; Ital. *Chiave*). The name given to the levers on wind-instruments which serve the purpose of opening and closing certain of the sound-holes. They are divided into Open and Closed keys, according to the function which they perform. In the former case they stand normally above their respective holes, and are closed by the pressure of the finger; whereas in the latter they close the hole until lifted by muscular action. The closed keys are levers of the first, the open keys usually of the third mechanical order. They serve the purpose of bringing distant orifices within the reach of the hand, and of covering apertures which are too large for the last phalanx of the finger. They are inferior to the finger in lacking the delicate sense of touch to which musical expression is in a great measure due. In the Bassoon therefore the sound-holes are bored obliquely in the substance of the wood so as to diminish the divergence of the fingers. Keys are applied to instruments of the Flute family, to Reeds, such as the Oboe and Clarinet, and to instruments with cupped mouthpieces, such as the Key Bugle and the Ophicleide, the name of which is a compound of the Greek words for Snake and Key. [Ophicleide.] In the original Serpent the holes themselves were closed by the pad of the finger, the tube being so curved as to bring them within reach. [Serpent.]

The artistic arrangement of Keys on all classes of wind instruments is a recent development. Flutes, Oboes, Bassoons, and Clarinets, up to the beginning of the present century or even later, were almost devoid of them. The Bassoon however early possessed several in its bass joint for the production of the six lowest notes on its register, which far exceed the reach of the hand. In some earlier specimens, as stated in the article referred to, this mechanism was rudely *preceded* by plugs, requiring to be drawn out before performance and not easily replaced with the necessary rapidity. [See Bassoon.]

The older Flutes, Clarinets, and Oboes only possess three or four keys at most, cut out of sheet metal, and closely resembling mustard-spoons. The intermediate tones, in this deficiency of keys, were produced by what are termed 'cross-fingerings,' which consist essentially in closing one or two lower holes with the fingers, while leaving one intermediate open. A rude approximation to a semitone was thus attained, but the note is usually of a dull and muffled character. Boehm, in the flute named after him, entirely

discarded the use of these 'cross-fingered' notes. [See FLUTE.]

Keys are now fashioned in a far more artistic and convenient form, a distinction in shape being made between those which are open, and those normally closed; so that the player may be assisted in performance by his instinctive sense of touch. [See CONTRAFAGOTTO.] Besides the Bassoon, the Corno di Bassetto affords a good example of this contrivance, the scale being carried down through four semitones by interlocking keys, worked by the thumb of the right hand alone. [W.H.S.]

KEY-BUGLE. An improvement of the original bugle, which had no keys, and therefore could only yield certain restricted notes [see p. 280] by the addition of keys. It is said to have been made by Logier. The KENT BUGLE is either a further improvement, or only another name for the same thing. [G.]

KEY-NOTE. The note by which the key is named, and from which the scale commences: the Tonic. [See KEY; TONIC.]

KIEL, FRIEDRICH, born Oct. 7, 1821, at Puderbach on the Lahn; son of a schoolmaster, who taught him the pianoforte. At 14 he began the violin under Schulz, Concertmeister to Prince Carl von Wittgenstein-Berleberg, and soon entered the band of the reigning Prince, who sent him first to Kummer at Coburg, and in 1843 to Dehn at Berlin. While there he received a salary from King Frederic William IV. His first compositions were for the pianoforte, 'Canons und Fugen' op. 1 and 2; variations and fugue, op. 17; and several pieces for P.F. and cello, of which the 'Reisebilder' are specially interesting. In 62 his Requiem (op. 20), a very remarkable work, was performed by Stern's Choral Society—also by the University Musical Society of Cambridge, May 21, 1878. In 66 he composed a 'Missa Solemnis,' and in 74 an oratorio 'Christus.' He has been a member of the council of the Berlin Academie der Künste since 1869, and is professor of composition in the Hochschule für Musik, in which capacity he is much esteemed. Kiel is one of the most distinguished living masters of counterpoint and fugue, and as such forms one of the race of musicians of whom the late Moritz Hauptmann may be considered the chief. His compositions are of the sound classical school, tempered with a due regard for the best modern tendencies. [F.G.]

KIESEWETTER, RAPHAEL GEORG, EDLER VON WIESENBRUNN (uncle to Ambros the historian of music), Imperial councillor, and learned author on musical subjects, born at Holleschau in Moravia, Aug. 29, 1773; settled in Vienna in 1794. In 1816 he began to form a collection of scores of the old masters, and made his house a rendezvous for the first musicians of Vienna. There also during Advent, Lent, and Holy Week, a first-rate amateur choir performed the principal works of the old Italian composers, and of Bach, Handel, etc. He died Jan. 1, 1850, at Baden (Beethoven's Baden) near Vienna, but was buried in the cemetery at Vienna, 'vor der Währinger Linie.' He was ennobled for his services as an official in the Kriegsrath, taking his title from his estate. Innumerable societies elected him a member in acknowledgement of his services as a musician. He left his musical MSS. and his correspondence with musical men of letters to Alois Fuchs, and to the court library his invaluable collection of scores, with the condition that they should be kept together as the 'Fond Kiesewetter.'

That he was a most prolific writer the following list of his printed works will show.

1. 'Die Verdienste der Niederländer um die Tonkunst' (received the gold prize-medal, Amsterdam 1828). 2. 'Geschichte der europaisch-abendländischen, das ist: unserer heutigen Musik' (Breitkopf & Härtel, 1834, 2nd ed. 1846). 3. 'Ueber die Musik der Neugriechen,' with remarks on ancient Egyptian and ancient Greek music; 3 treatises (ibid. 1828). 4. 'Guido von Arezzo,' life and works (ibid. 1840). 5. 'Schicksale und Beschaffenheit des Weltlichen Gesanges,' from the early Middle Ages down to the discovery of the dramatic style and rise of opera (ibid. 1841). 6. 'Die Musik der Araber,' from original sources (ibid. 1842). 7. 'Ueber das Leben, und die Werke Palestrina's,' a condensation of Baini's work left unpublished by Kandler; edited with preface and remarks (ibid. 1834). 8. 'Der neuen Aristoxenes zerstreute Aufsätze' (ibid. 1846). 9. 'Ueber die Octave des Pythagoras,' supplement to the preceding (Vienna 1848). 10. 'Catalog ueber die Sammlung der Partituren alter Musik,' etc.[1] (Vienna 1847), with preface and appendix 'Gallerie der alten Contrapunctisten,' a selection from their works, chronologically arranged. Also about 50 scattered articles in different periodicals, reviews, etc.

[C.F.P.]

KIND, JOHANN FRIEDRICH, author of the words of Der Freischütz; born at Leipsic March 4, 1768; brought up to the law, but frequented the Thomas School of his own accord. He began to practise literature as early as 1800, and after much success with novels and tales, settled in 1814 at Dresden, became a Hofrath, and definitely renounced the law for a literary life. Here Weber met him, at the house of von Nordstern. About Feb. 15, 1817, Kind read to him his 'Vandyck's Landleben,' which so pleased the composer that he at once consulted him as to an opera-book. The choice of a source fell on Apel's 'Gespensterbuch' (Ghost Stories). Weber had several years before been attached to the story of the Freischütz, and so entirely did his enthusiasm communicate itself to Kind, that by the evening of Feb. 23, he had completed the first act of the opera. Freischütz was the only important joint composition of the two, but Jähns's catalogue contains 11 other pieces the words of which were supplied by Kind. The chief of these is the 'Jubel Cantata,' another cantata called 'Natur und Liebe,' 5 songs, 2 part-songs, and a chorus. Some of these were taken from operas of Kind's—'Der Weinberg an der Elbe,' 'Der Abend am Waldbrunnen,' and 'Das Nachtlager in Granada.' The last of these was set to music by Conradin Kreutzer. Kind seems to have supplied Spanish materials for Preciosa, and Weber had two librettos by him—Alcindor, 1819, and Der Cid, 1821—under consideration, but Freischütz is the one which Weber adopted in full. Kind's 'Holzdieb' (Wood-thief) was composed by Marschner in 1824. He died at Dresden June 25, 1843, having for many years quite forsaken literature. He is described by Weber's son as

[1] The scores left to the court library.

a small person, with a great opinion of himself and a harsh voice. 2 vols of his works were published, Leipzig, 1821. [G.]

KING, CHARLES, Mus. Bac., born at Bury St. Edmunds in 1687, became a chorister of St. Paul's under Dr. Blow and Jeremiah Clark. He was next a supernumerary singer in the choir at the small annual stipend of £14. On July 12, 1707, he graduated as Mus. Bac. at Oxford. On the death of Clark, whose sister he had married, he was appointed almoner and master of the choristers of St. Paul's. In 1708 he became also organist of St. Benet Fink, Royal Exchange. On Oct. 31, 1730, he was admitted a vicar choral of St. Paul's. King composed several services and anthems, some of which are printed in Arnold's 'Cathedral Music,' and others in Page's 'Harmonia Sacra'; and there are some in the Tudway Collection (Harl. MSS. 7341 and 7342). Although his compositions evince no originality they are vocal and not without spirit, they long continued in frequent use in choirs, and some of them, particularly his services in F and C, are still performed. They have justified the joke of Dr. Greene, that King was a *serviceable* man. Six of them in all are published by Novello, besides five anthems. Hawkins intimates that his inferiority was the result rather of indolence than want of ability. He died March 17, 1748. [W.H.H.]

KING, MATTHEW PETER, born in 1773, studied composition under Charles Frederick Horn. His first productions were 'Three Sonatas for the Pianoforte,' 'Eight Songs and a Cantata,' and other Pianoforte Sonatas. In 1796 he published 'Thorough Bass made easy to every capacity,' and in 1800 'A General Treatise on Music,' etc., a work of repute, with 2nd edition 1809. Between 1804 and 1819 he composed several dramatic pieces, chiefly for the English Opera House, Lyceum. In 1817 his oratorio, 'The Intercession,' was produced at Covent Garden. One of the songs in it 'Must I leave thee, Paradise?' (known as 'Eve's Lamentation') became very popular, and long found a frequent place in programmes of sacred music. King was also the composer of several glees and of numerous pianoforte pieces. His dramatic pieces were 'Matrimony,' 1804; 'The Invisible Girl,' 1806; 'False Alarms' (with Braham); 'One o'clock, or The Wood Demon' (with Kelly); and 'Ella Rosenberg,' 1807; 'Up all night,' 1809; 'Plots' and 'Oh this Love,' 1810; 'The Americans' (with Braham), and 'Timour the Tartar,' 1811; and 'The Fisherman's Hut' (with Davy), 1819. He died in Jan. 1823.

His son, C. M. KING, published in 1826 some songs which were favourably received. [W.H.H.]

KING, ROBERT, Mus. Bac., was one of the band of music to William and Mary and Queen Anne. He graduated at Cambridge in 1696. He was the composer of many songs published in 'Choice Ayres, Songs and Dialogues,' 1684; 'Comes Amoris,' 1687-93; 'The Banquet of Musick,' 1688-92; 'The Gentleman's Journal,' 1692-94; and 'Thesaurus Musicus,' 1695-96. He composed the songs in Crowne's comedy, 'Sir Courtly Nice,' which were printed in 'The Theater of Music,' Book ii, 1685. In 1690 he set Shadwell's Ode on St. Cecilia's day, 'O Sacred Harmony.' In 1693 he set an Ode 'on the Rt. Hon. John Cecil, Earl of Exeter, his birthday, being the 21 of Sept.' commencing 'Once more 'tis born, the happy day,' the words by Peter Motteux. A collection of 24 songs by him entitled 'Songs for One, Two, and Three voices, composed to a Thorough Basse for y^e^ Organ or Harpsicord,' engraven on copper, was published by the elder Walsh. The date of his death has not been ascertained. He was living in 1711. [W.H.H.]

KING, WILLIAM, born 1624, son of George King, organist of Winchester Cathedral, was admitted a clerk of Magdalen College, Oxford, Oct. 18, 1648. He graduated as B.A. June 5, 1649, and in 1650 was promoted to a chaplaincy at Magdalen College, which he held until Aug. 25, 1654, when he became a probationer-fellow of All Souls' College. On Dec. 10, 1664, he was appointed successor to Pickover as organist of New College. He composed a service in B♭ and some anthems, and in 1668 published at Oxford 'Poems of Mr. Cowley [The Mistress] and others, composed into Songs and Ayres, with a Thorough Basse to the Theorbo, Harpsicon, or Basse Violl.' He died Nov. 17, 1680. [W.H.H.]

KING CHARLES THE SECOND, a comic opera in 2 acts; words adapted by Desmond Ryan from a comedy of Howard Payne's; music by G. A. Macfarren. Produced at the Princess's Theatre, Oct. 27, 1849. Payne's comedy had before been turned into a ballet-pantomime, 'Betty,' music by Ambroise Thomas, and produced at the Grand Opéra, Paris, July 10, 1846. [G.]

KING'S BAND OF MUSIC, THE. The custom of the kings of England to retain as part of their household a band of musicians, more or less numerous, is very ancient. We learn that Edward IV. had 13 minstrels, 'whereof some be trompets, some with shalmes and smalle pypes.' Henry VIII.'s band in 1526 consisted of 15 trumpets, 3 lutes, 3 rebecks, 3 taborets, a harp, 2 viols, 10 sackbuts, a fife, and 4 drumslades. In 1530 his band was composed of 16 trumpets, 4 lutes, 3 rebecks, 3 taborets, a harp, 2 viols, 9 sackbuts, 2 drumslades, 3 minstrels, and a player on the virginals. Edward VI. in 1548 retained 8 minstrels, a player on the virginals, 2 lutes, a harper, a bagpiper, a drumslade, a rebeck, 7 viols, 4 sackbuts, a Welsh minstrel, and a flute player. Elizabeth's band in 1581 included trumpets, violins, flutes, and sackbuts, besides musicians whose instruments are not specified; and 6 years later it consisted of 16 trumpets, lutes, harps, a bagpipe, 9 minstrels, 2 rebecks, 6 sackbuts, 8 viols, and 3 players on the virginals. Charles I. in 1625 had in his pay 8 performers on the hautboys and sackbuts, 6 flutes, 6 recorders, 11

violins, 6 lutes, 4 viols, 1 harp, and 15 'musicians for the lute and voice,' exclusive of trumpeters, drummers, and fifers, Nicholas Laniere being master of the band; and in 1641 his band included 14 violins, 19 wind instruments, and 25 'musicians for the waytes,' besides a serjeant trumpeter and 18 trumpeters. Charles II. in 1660 established, in imitation of Louis XIV. a band of 24 performers on violins, tenors and basses, popularly known as the 'four and twenty fiddlers.' This band not only played while the king was at meals, but was even introduced into the royal chapel, anthems being composed with symphonies and ritornels between the vocal movements expressly for them. After the death of Charles the band was kept up, but somewhat changed in its composition; it no longer consisted exclusively of stringed instruments, but some of its members performed on wind instruments. It is now constituted so as to meet the requirements of modern music, and consists of thirty members. Formerly, besides its ordinary duties it was employed, together with the gentlemen and children of the Chapel Royal, in the performance of the odes annually composed for the king's birth-day and New Year's day; but since the discontinuance of the production of such odes, its duties have been reduced to attendance on royal weddings and baptisms, and other state occasions. The following is the succession of the 'Masters of the Musick':—Davis Mell and George Hudson, 1660; Thomas Baltzar, 1661 (?); John Banister, 1663; Thomas Purcell, 1672; Dr. Nicholas Staggins, 1682; John Eccles, 1705; Dr. Maurice Greene, 1735 (?); Dr. William Boyce, 1755; John Stanley, 1779; Sir William Parsons, 1786; William Shield, 1817; Christian Kramer, 1829; François Cramer, 1834; George Frederick Anderson, 1848; William George Cusins, 1870. Robert Cambert and Louis Grabut are sometimes said to have held the office of Master of the Musick, but this is doubtful. [W.H.H.]

KING'S THEATRE, THE. In the early part of the 18th century, Sir John Vanbrugh, the architect and dramatist, proposed to the performers at Lincoln's Inn Fields Theatre to build them a new and splendid theatre in the Haymarket, and, his offer being accepted, he raised a subscription of £30,000 in sums of £100 each, in return for which every subscriber was to have a free admission for life. The undertaking was greatly promoted by the Kit-Cat Club, and the first stone of the building, which was wholly from the designs of Vanbrugh, was laid in 1704 with great solemnity by the beautiful Countess of Sunderland (daughter of the great Duke of Marlborough), known as 'The little Whig.' Congreve, the dramatist, was associated with Vanbrugh in the management, and the theatre was opened on April 9, 1705, under the name of 'The Queen's Theatre,' which name was changed on the accession of George I. in 1714 to 'King's Theatre,' by which it continued to be called until the death of William IV. in 1837, since which it has been styled 'Her Majesty's Theatre,' the reason for not resuming the name 'Queen's Theatre' being that the theatre in Tottenham Street at the time bore that appellation. Vanbrugh's erection, although internally a splendid and imposing structure, was totally unfitted for its purpose, owing to the reverberations being so great as to make the spoken dialogue almost unintelligible, and to necessitate extensive alterations in order to prevent them. In the course of a few years the house became the established home of Italian opera. In it the greater part of Handel's operas and nearly all his early oratorios were first performed. On the evening of June 17, 1789, the building was burned to the ground. It was rebuilt in 1790 from designs by Michael Novosielski, the lyre-shaped plan being then first adopted in England. When completed it was refused a licence for dramatic representations, but a magistrates' licence being obtained it was opened with a concert and ballet on March 26, 1791. [See p. 710 *a*.] A regular licence was however soon afterwards granted. The interior of the theatre was the largest in England; there were five tiers of boxes, exclusive of slips, and it was capable of containing nearly 3300 persons. It was admirably adapted for conveying sound. On the east side was a large and handsome concert-room, 95 feet long, 46 feet broad, and 35 feet high, on a level with the principal tier of boxes. About 1817 an important alteration was made in the exterior of the theatre by the erection of the colonnades on the north, south, and east sides, and the formation of the western arcade. The northern colonnade has since been removed. (There is a good description of the pit, including the famous 'Fops' alley' in Lumley's 'Reminiscences,' chap. vii.) The theatre was again destroyed by fire on Friday night, Dec. 6, 1867. It was rebuilt by April 1869, but not opened until 1875, and then not for operatic performances, but for the exhibition of the preaching and singing of Messrs. Moody and Sankey, who occupied it for about three months, after which it remained closed until April 28, 1877, when it was re-opened as an opera house. No theatre, perhaps, has been under the management of so many different persons—Swiney, Collier, Aaron Hill, Heidegger, Handel, the Earl of Middlesex, Signora Venisci, Crawford, Yates, Gordon, Hon. J. Hobart, Brookes, O'Reilly, Le Texier, Sir John Gallini, Tranchard, Taylor, Goold, Waters, Ebers, Benelli, Laporte, Monck Mason, Lumley, E. T. Smith, and Mapleson, have by turns directed its affairs. To attempt only to name the compositions produced there, and the eminent artists who have been their exponents, would extend this notice to an unreasonable length; it would be, in fact, almost to write a history of the Italian opera in England. [W.H.H.]

KINSKY, Prince Ferdinand Johann Nepomuk Joseph, of Wchinitz and Tettau in Bohemia, was born in the palace belonging to the family at Vienna, December 4, 1781, and was a boy of eleven when Beethoven came thither. His father, Prince Joseph, was one

of the great nobles who at that date gave musical entertainments in their palaces with full orchestra, at which the greatest singers and instrumental performers, as well as rising composers, displayed their powers. Young Kinsky had therefore the best possible opportunity to cultivate his musical taste, and a few years later formed one in the circle of young nobles who admired and appreciated Beethoven's music. By the death of his father, August 11, 1798, he succeeded to the estates, and, June 8, 1801, married Caroline Maria, Baroness von Kerpen.

His claim to a place in this Dictionary is that he was the principal subscriber to Beethoven's annuity (see *ante*, p. 189 *b*). This matter was hardly settled when he was called to his estates to prepare for the second invasion of Bonaparte. He raised a battalion of soldiers, officered it from his own officials and dependents, and led it—under the title of the 'Archduke Charles Legion'—in the battles of Ratisbon, Aspern, and Wagram. One of the first checks which Bonaparte ever received was at Aspern. Kinsky and his legion held a very critical position there, and, by their steadiness and disregard of danger, contributed materially to the success of the day. Archduke Charles happened to be witness of Kinsky's conduct on that occasion, and gave him on the battle-field the Maria Theresa Cross. In the spring of 1811 Kinsky accompanied the Emperor Francis to Dresden, on a visit to his daughter Marie Louise and her husband Napoleon. The Saxon General von Vieth related, that on the presentation of Francis's suite Napoleon stepped up to Kinsky, took hold of the cross on the breast of his coat, and asked insultingly: 'Est-ce au Prince Kinsky ça?' 'Non, Sire, c'est à la bataille d'Aspern,' was the reply. Napoleon moved on without a word. On November 2, 1812, Prince Ferdinand, while riding at Wetrus near Prague, by the bursting of his saddle girths was thrown to the ground, and died on the 3rd,[1] not having quite completed his 31st year.

The paragraph in p. 189 *a* of this work, on the effect of the Austrian finance-patent of 1811 upon Beethoven's annuity, and his suit against the Kinsky estate, accords perfectly with all the authorities known at the time it was written. But these authorities, from Schindler down, are in error. It is true that from and after March 1811, the bank notes (Bancozettel) then in circulation were reduced in value to the rate of five for one in silver; and notes of redemption (Einlösungsscheine), equal to silver, were issued in their place at that rate; but the payment of contracts previously made, Beethoven's annuity included, was regulated by the depreciation at the date of the contract. The date of the document conferring the annuity is March 1, 1809, when the depreciation (decimally) was 2·48 for one, and it follows that his income under the finance patent was reduced—not to one fifth, or 800 florins, as Schindler and his copyists unanimously state, but to 1612·90 florins. That is to say

Kinsky,	instead of	1800,	paid	725·80	fl.
Rudolph,	,,	,, 1500,	,,	604·84	
Lobkowitz,	,,	,, 700,	,,	282·26	
				1612·90	

The subscribers however continued to pay the annuity in full, regardless of the patent, and Rudolph gave the necessary instruction to his agents in writing. Kinsky unfortunately neglected to do this, and thus, upon his untimely death, unwittingly deprived Beethoven of all *legal* claim to more than the above-named 725·80 florins; for the trustees of the estates had no power to add to that sum, being responsible to the Landrecht or high tribunal at Prague for their action. Beethoven, trusting to the equity of his claim, seems to have been so foolish as to instruct his advocate in Prague, Dr. Wolf, to enter a suit—which could have had no favourable issue. It was fortunate for him that the legal agent of the Kinsky estates (Verlassenschaftscurator), Dr. Johann Kanka, was a musician of considerable attainments, a great admirer of his music and on intimate terms with him during his first years in Vienna. On a visit to the capital, Kanka discussed the matter with him; the suit was abandoned, and a compromise at last effected—confirmed by the Landrecht, January 18, 1815—by which 1200 florins a year were secured to him, and arrears to the amount of 2479 florins, paid in cash, on March 26th, to his representative, Baron Joseph von Pasqualati.

Beethoven's letters to Kanka (Life of Beethoven, iii. App. viii) and his dedication of op. 94, 'An die Hoffnung,' to the widowed Princess Kinsky, prove how well satisfied he was with the result. [A. W. T.]

KIRBYE, GEORGE, was one of the ten composers who harmonised the tunes for 'The Whole Booke of Psalmes,' published by Thomas Este in 1592. In 1597 he put forth 'The First Set of Madrigals to 4, 5, and 6 Voyces,' dedicated to the two daughters of Sir Robert Jermin, Knt., whom the composer terms his 'very good maister,' and containing 24 madrigals. Several other madrigals by Kirbye are extant in a nearly contemporary MS. collection, formed by a William Firmage, and now in the library of the Sacred Harmonic Society, but unfortunately wanting the quintus and sextus parts. He contributed to 'The Triumphes of Oriana,' 1601, the six-part madrigal 'Bright Phœbus greetes most cleerely.' [W. H. H.]

KIRCHEN CANTATEN. The Kirchen Cantaten of the German Lutheran Church corresponded to a great extent with the Anglican anthems, but they were for the most part on a larger scale and had a band accompaniment as well as the organ, which is rarely the case with anthems. They were used on the great festivals of the Church and on festal occasions, such as weddings of great people. They flourished especially in the time immediately before and with Sebastian Bach, and it is with his name that they are chiefly associated, both for the prodigious number and

[1] Not the 13th, as given in vol. i. p. 189 *b*.

the great beauty of many of the examples of this form of composition which he produced.

Among his predecessors, his uncles Michael and Johann Christoph, and the great organist Buxtehude, were composers of Cantatas of this kind, and Bach certainly adopted the form of his own from them at first, both as regards the distribution of the numbers and the words. With them as with him the words were sometimes complete religious songs, but they were also frequently taken from promiscuous sources, passages from the Bible and verses from hymns and religious songs being strung together, with an underlying fixed idea to keep them bound into a complete whole. In some cases they are mystical, in others they are of a prayerful character, and of course many are hymns of praise. In many there is a clear dramatic element, and in this form the dialogue between Christ and the soul is not uncommon, as in the well-known 'Ich hatte viel Bekümmerniss,' and in 'Gottes Zeit' and 'Selig ist der Mann,' of J. S. Bach. The treatment of the subject is often very beautiful apart from the diction, and expresses a tender touching kind of poetry of religion which is of the purest and most affecting character, and found in Bach's hands the most perfect possible expression in music.

The dramatic element points to the relationship of the Kirchencantaten to the Italian Cantate di Camera, which formed an important section of the operatic department of music which had begun to be cultivated in Italy from the beginning of the 17th century. In composing the earlier Cantatas, Buxtehude and Bach's uncles do not seem to have had this connection very clearly in view, neither does it appear obviously in the earlier examples of John Sebastian. But from the year 1712 Bach began writing music to Cantatas by a theologian and poet named Neumeister, a man of some importance in relation to church music; who wrote poems which he called Cantatas for all the great Festivals and Sundays of the year, following avowedly the dramatic manner of the Italians. Of Bach's contemporaries, Telemann preceded him slightly in setting these Cantatas, as a collection with his music was published in Gotha in 1711. This part of the history of Cantatas, which divides them into two periods in matter of form, is too elaborate to be treated here, but a very full account will be found in Spitta's Life of Bach, Part i, chap. iv, and Part iii, chap. iv.

As regards the music, the form was extremely variable. In a great number of cases the work opened with a chorus, which in Bach's hands assumed gigantic proportions. This was followed by a series of recitatives, airs, ariosos, duets or other kinds of solo music, and in the greatest number of instances ended with a simple chorale. In some cases the work opens with an aria or duet, and at others there are several choruses interspersed in the work, and occasionally they form the bulk of the whole. In one somewhat singular instance (viz. 'Ich will den Kreuzstab gerne tragen') the Cantata consists of two long arias, and two recitatives, and an adagio, all for a bass voice, and ends with a chorale. It is evident that the works were constructed with reference to the particular resources at the disposal of the composer for performance; and in this respect the band varied as much as the musical form of the work. Sometimes the organ was accompanied by strings alone, at others by a considerable orchestra of strings, wood and brass. With developed resources the Cantata occasionally began both in the older and the later forms with an instrumental introduction which was called irrespectively a symphony or a sonata or sonatina, and evidently had some relationship to the instrumental Sonate di Chiesa which were common in Italy in the Roman Catholic Churches. This practice appears to have been more universal before Bach's time than appears from his works, as instrumental introductions to Cantatas with him are the exception. In such an astonishing number of examples as Bach produced it is inevitable that there should be some disparity in value. A considerable number are of the highest possible beauty and grandeur, and a few may not be in his happiest vein. But assuredly the wealth stored up in them which has yet to become known to the musical public is incalculable. Their uncompromising loftiness, and generally austere purity of style has hindered their universal popularity hitherto; but as people learn to feel, as they ultimately must, how deeply expressive and healthily true that style is, the greater will be the earnest delight they will find in music, and the greater will be the fame of these imperishable monuments of Bach's genius. [C.H.H.P.]

We take the opportunity to add the contents of the two volumes of Kirchencantaten published by the Bachgesellschaft since the issue of p. 120 of this work.

1873. Twenty-third year. (Issued Aug. 1876.)	1874. Twenty-fourth year. (Issued Dec. 1876.)
101. Nimm von uns Herr.	111. Was mein Gott will.
102. Herr, deine Augen sehen.	112. Der Herr ist mein getreuer Hirt.
103. Ihr werdet weinen und heulen.	113. Herr Jesu Christ, du höchster Gut.
104. Du Hirte Israel.	114. Ach, lieben Christen.
105. Herr, gehe nicht ins Gericht.	115. Mache dich mein Geist bereit.
106. Gottes Zeit ist die allerbeste Zeit.	116. Du Friedefürst Herr Jesu Christ.
107. Was willst du dich betrüben.	117. Sei Lob und Ehr.
108. Es ist euch gut.	118. O Jesu Christ mein's Leben's Licht.
109. Ich glaube lieber Herr.	119. Preise Jerusalem, dem Herrn.
110. Unser Mund sei voll Lachens.	120. Gott, man lobet dich.

KIRCHER, Athanasius, learned Jesuit, born May 2, 1602 (Mendel, with less probability, gives 1601), at Geisa near Fulda; early became a Jesuit, and taught mathematics and natural philosophy in the Jesuit College at Würzburg. About 1635 he was driven from Germany by the Thirty Years' War, and went first to the house of his Order at Avignon, and thence to Rome, where he remained till his death Nov. 28, 1680. He acquired a mass of information in all departments of knowledge, and wrote books on every conceivable subject. His great work 'Musurgia universalis sive ars magna consoni et dissoni,' 2 vols. (Rome, 1650), translated into German by Andreas Hirsch (Hall in Swabia, 1662) contains among much rubbish valuable

matter on the nature of sound and the theory of composition, with interesting examples from the instrumental music of Frescobaldi, Froberger, and other composers of the 17th century. The second vol., on the music of the Greeks, is far from trustworthy; indeed Meibomius ('Musici antiqui') accuses Kircher of having written it without consulting a single ancient Greek authority. His 'Phonurgia' (Kempten 1673), translated into German by Agathon Cario (apparently a *nom de plume*) with the title 'Neue Hall- und Thon-kunst' (Nördlingen 1684), is an amplification of part of the 'Musurgia,' and deals chiefly with acoustical instruments. In his 'Ars magnetica' (Rome 1641) he gives all the songs and airs then in use to cure the bite of the tarantula. His 'Œdipus ægyptiacus' (Rome 1652–54) treats of the music contained in Egyptian hieroglyphics. [F.G.]

KIRCHGESSNER, Marianna, performer on the glass harmonica, born 1770 at Waghäusel near Rastatt, Baden. An illness in her fourth year left her blind for life, but this misfortune was compensated by a delicate organisation for music. She learned the harmonica from Schmittbauer of Carlsruhe, and made numerous successful concert-tours. Mozart heard her in Vienna (1791), and composed a quintet for her (Köchel 617). In London Fröschel made her a new instrument, which in future she always used. Here also she recovered a glimmering of sight under medical treatment. Much as they admired her playing, musicians regretted that she failed to bring out the true qualities of the harmonica through a wrong method of execution. After living in retirement at Gohlis near Leipzig, she undertook another concert-tour, but fell ill and died at Schaffhausen, Dec. 9, 1808. [C.F.P.]

KIRCHNER, Theodor, one of the most gifted of the living disciples of Schumann, a composer of 'genre pieces' for the pianoforte, was born 1824 at Neukirchen near Chemnitz in Saxony, and got his musical training at the Conservatorium of Leipsic. Having completed his schooling he took the post of organist at Winterthur in Switzerland, which town in 1862 he left for Zürich, where he acted as conductor and teacher. In 1875 he became director of the 'Musikschule' at Würzburg, but after a few months' experience he threw up that appointment and settled at Leipsic.

Kirchner's works extend to op. 42. Except a string quartet, op. 20, a 'Gedenkblatt,' a 'Serenade' for piano, violin and violoncello, and a number of Lieder, they are all written for pianoforte solo or à 4 mains, are mostly of small dimensions, and put forth under suggestive titles such as Schumann was wont to give to his lesser pieces. The stamp of Schumann's original mind has marked Kirchner's work from the first; yet though sheltered under Schumann's cloak, many minor points of style and diction are Kirchner's own, and decidedly clever. At best, his pieces are delicate and tender, frequently vigorous, now and then humorous and fantastic; at worst, they droop under a taint of lachrymose sentimentality. They are always carefully finished and well shapen, never redundant, rarely commonplace. Among his early publications, 'Albumblätter,' op. 9, became popular as played by Madame Schumann; and among his later, 'Still und bewegt,' op. 24, and particularly 'Nachtstücke,' op. 25, deserve attention. [E.D.]

KIRKMAN. The name borne by a family of eminent harpsichord, and subsequently pianoforte makers. Jacob Kirchmann (afterwards Kirkman) a German, came to England early in the last century, and worked for Tabel, a Flemish harpsichord maker, who had brought to London the traditions of the Ruckers of Antwerp. [See Ruckers.] Another apprentice of Tabel's was Shudi, properly Tschudi, who became Kirkman's rival, and founded the house of Broadwood. Tabel would have been quite forgotten, but for these distinguished pupils, and for the droll anecdote narrated by Dr. Burney, of Kirkman's rapid courtship of Tabel's widow and securing with her the business and stock in trade. He proposed at breakfast-time, and married her (the marriage act being not then passed) before twelve o'clock, the same day, just one month after Tabel's demise. Jacob Kirkman carried on business at the sign of the King's Arms in Broad Street, Carnaby Market, now No. 19 Broad Street, Soho; still owned by the present Kirkman firm. Dr. Burney places the arrival of Jacob Kirkman in England in 1740, but that is manifestly too late, Shudi being then already established in business in Great Pulteney Street. There is no reason, however, to doubt the same generally excellent authority that his death took place about 1778, and that he left nearly £200,000.

Burney, in Rees's Cyclopædia, gives Jacob Kirkman's harpsichords high praise, regarding them as more full in tone and durable than those of Shudi. These instruments retained certain features of the Antwerp model, as late as 1768, preserving André Ruckers's keyboard of G–F (nearly 5 octaves) with lowest G♯ wanting. This, as well as the retention of the rosette in the soundboard may be seen in Mr. Salaman's Kirkman harpsichord of that year, in which we find King David playing upon the harp, between the letters I and K. Dr. Burney met with no harpsichords on the continent that could at all compare with those made in England by Jacob Kirkman, and his almost life-long competitor, Shudi.

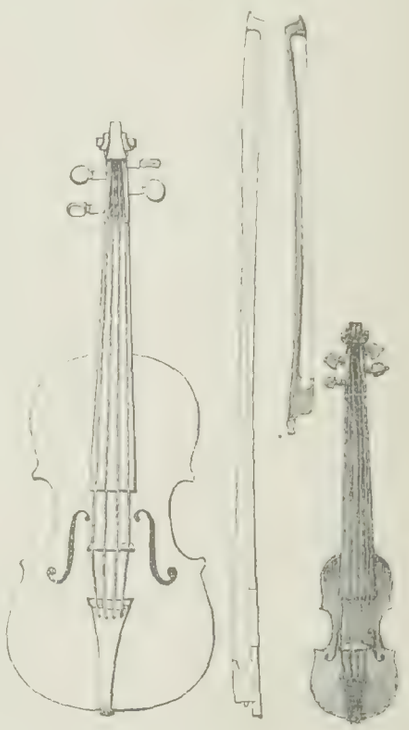
Jacob Kirkman having no children by his marriage, was succeeded by his nephew Abraham, whose son Joseph, the first Joseph Kirkman, followed him, and introduced the manufacture of the pianoforte into his workshop. His son, the second Joseph, died at the advanced age of 87 in 1877, his second son Henry, to whom the business owes its present extension, having died some years before. The ware-rooms have long been in Soho Square. The business is carried on (1879) in trust for the present Mr. Joseph Kirkman, the third in order of succession so named. A recent invention of this house is noticed under the head of Melopiano. [A.J.H.]

KIRNBERGER, JOHANN PHILIPP, composer and writer on the theory of music, born April 24, 1721, at Saalfeld in Thuringia; learnt the rudiments of music at home, the organ from Kellner of Gräfenrode, and the violin from Meil of Sondershausen. Gerber, court-organist there, taught him to play Bach's fugues, and recommended him to Bach, who received him as his pupil. Several years were passed at Leipsic, in Poland, and at Lemberg. On his return to Germany he resumed the study of the violin under Zickler of Dresden, and in 1751 entered the capelle of Frederic the Great at Berlin as violinist. In 1758 he became Capellmeister to Princess Amalie, and remained with her till his death after a long and painful illness July 27, 1783. During these 25 years he formed such pupils as Schulz, Fasch, and Zelter, and devoted his leisure to researches on the theory of music. Of his many books on the subject 'Die Kunst des reinen Satzes,' 2 vols. (Berlin 1774–76) alone is of permanent value. He also wrote all the articles on music in Sulzer's 'Theorie der schönen Künste' in which he warmly criticises Marpurg's 'Kritische Briefe.' He prided himself on the discovery that all music could be reduced to two fundamental chords, the triad and the chord of the seventh—which is obviously wrong; and invented a new interval bearing the relation of 4 : 7 to the key-note and which he called 1 :—but neither of these have stood the test of time. Indeed in his own day the theory of the even temperament steadily gained ground. As a composer he had more fluency than genius; his most interesting works are his fugues, remarkable for their correctness. In 1773–74 he edited a large collection of vocal compositions by Graun, who was a kind friend to him, and 'Psalmen und Gesänge' by Leo (Leonhard) Hassler. The autograph scores of several motets and cantatas, and a quantity of fugues, clavier-sonatas, and similar works, are preserved in the Imperial library at Berlin. Kirnberger was of a quarrelsome temper, and fond of laying down the law, which made him no favourite with his fellow musicians. [F.G.]

KISTNER. One of the great music publishing firms of Leipzig. The business was founded in 1823 by PROBST, who was succeeded in 1831 by Karl Friedrich Kistner, a man of some gifts for music and great business powers. The new name was not assumed till 1836. Kistner greatly improved the business and secured important works of Mendelssohn, Schumann, Chopin, Moscheles, Sterndale Bennett, etc. He died greatly esteemed, in 1844, and was succeeded by his son Julius, who followed in his father's steps with equal success. He added the names of Hiller, Taubert, and Rubinstein to the catalogue of the house, and will long be remembered by those who had to do with him for his kindness and liberality. He withdrew from the business in 1866 in favour of Karl Friedrich Ludwig Gurckhaus—by whom the establishment is still carried on in its old style—and died May 13, 1868.

Among the principal publications of the firm are found—Mendelssohn, Psalms 95 and 98; the Walpurgisnight; Antigone; Overture Ruy Blas; 2 Sonatas P. F. and Cello, and 8 other numbers. Schumann, Overture, Scherzo, and Finale; Rose Pilgerfahrt; Myrthen; Sonata for P. F. in F♯; Bilder aus Osten; Spanisches Liederspiel and 11 more, including op. 1 and 2. Chopin, P. F. Concerto E minor; Trio G minor; 12 Grandes Etudes and others. Gade's Erlkings daughter. Kretschmer's Operas 'Die Folkunger' and 'Henry the Lion.' Goetz's Symphony, 'Francesca di Rimini,' 'Taming of the Shrew,' and 137th Psalm. [G.]

KIT, a tiny violin, which, before the general introduction of pianofortes, was carried by dancing masters in their pockets. Hence the French and German names for it were 'pochette' and 'Taschengeige,' though pochette is also applied to an instrument of long and narrow form resembling a sourdine. It was usually about 16 inches long over all: the woodcut shows its size relatively to that of the violin. Sometimes, however, as in Nos. 61*h* and 66 of the Special Exhibition of Ancient Musical Instruments, S. K. Mus. 1872, the neck was longer and broader, for convenience of fingering, which gave the Kit a disproportioned look. The instrument is now practically obsolete.



The origin of the name has not yet been discovered.[1] In Florio (1598 and 1611), Beaumont and Fletcher, Ben Jonson, and Drayton, it seems evident that it is used without reference to size, as a synonym for Crowd, Rebeck, or Pandora. Cotgrave (1611) defines it as 'a small Gitterne.' Grew, in 1681, speaks of 'a dancing master's Kit,' and as dancing-master's Kits would naturally be smaller than other Kits, the name gradually adhered to them, as that of viol or violin did to the larger sizes. [G.]

KITCHENER, WILLIAM, M.D., the son of a coal merchant, from whom he inherited an ample fortune, was an accomplished amateur musician. He composed an operetta entitled 'Love among the Roses, or, The Master Key,' and was author of 'Observations on Vocal Music,' 1821, and editor of 'The Loyal and National Songs of England,' 1823; 'The Sea Songs of England,' 1823;

[1] If *Pochette* were an Italian word the origin of *Kit* would not be far to seek.

and 'A Collection of the Vocal Music in Shakspere's Plays.' He was also author of some eccentrically written but useful books, including 'The Cook's Oracle,' 'The Traveller's Oracle,' 'The Art of Invigorating and Prolonging Life,' 'The Housekeeper's Ledger,' and 'The Economy of the Eyes.' Though an epicure, he was regular and even abstemious in his habits; but while practising the precepts he gave to others, he was unable to prolong his own life beyond the age of 50, and died suddenly Feb. 26, 1827. [W.H.H.]

KITTEL, JOHANN CHRISTIAN, born at Erfurt, Feb. 18, 1732, one of the last pupils of J. S. Bach, who himself died July 28, 1750. His first post was that of organist at Langelsalza, which he left in 1756 for that of the Predigerkirche at his native place. His pay was wretched, and had to be eked out by incessant and laborious giving of lessons. Even when nearly 70 he was forced to make a tour to Göttingen, Hanover, Hamburg, and Altona. In the latter place he staid for some time, to the delight of the musicians there, and published a book of tunes for the Schleswig-Holstein Church (Neues Choralbuch, Altona 1803). Thence he crept home to Erfurt, where he died, May 9, 1809, in great poverty, but saved from actual starvation by a small pension allowed him by Prince Primas of Dalberg. The fame of his playing was very great, but is hardly maintained by his works, which are not very important. The best are grand preludes for the organ in 2 books (Peters); six sonatas and a fantasia for the clavecin (Breitkopfs); and an organ school (Der angehende praktische Organist, in 3 books, 1801–8 (Erfurt, Beyer; 3rd edition 1831). His papers were inherited by his great pupil, C. H. Rinck, one of many famous organists who perfected themselves under him. Fétis tells us—and we may accept the story as true, since he was intimate with Rinck—that Kittel had inherited a full-sized portrait of Bach, and that when satisfied with his pupils he drew the curtain, and allowed them a sight of the picture, as the best reward he could afford them. It is a story quite in accordance with the devotion which Bach is known to have inspired in those who had to do with him. [G.]

KLAVIER-MUSIK, ALTE. The name of two collections of P. F. music. I. Edited by E. Pauer, and published by Senff, Leipzig:—

1st Series.

Pt. 1. Frescobaldi and Corrente, Canzona.
Lully, Sonata in E minor.
Porpora, 2 Fugues.
2. Galuppi, Sonata in D.
Padre Martini, Gavotte and Ballet.
Paradies, Sonata in A.
3. Kerl, Toccata in C.
Frohberger, Toccata in A minor.
Kuhnau, Suite in E minor.
4. Mattheson, Suite in A.
Muffat, Courante and 2 Minuets.
Hasse, Sonata in D.
5. J. L. Krebs, Fugue in F.
Marpurg, Preludium and Capriccio.
Kirnberger, Gigue, Gavotte, Courante, and Allegro for a musical clock.
Pt. 6. Dumont, Allemande in D minor.
Chambonniéres, Allemande, Courante, Sarabande, and La Loureuse.
Couperin, La Favorite, La tendre Nanette, La Tenebreuse.

2nd Series.

Pt. 1. A. Scarlatti, Fugue in F minor.
D. Scarlatti, 3 Studies.
Durante, Study in A.
2. Murschhauser, Aria pastoralis variata.
W. Fr. Bach, Capriccio in D minor.
Eberlin, Prelude and Fugue in A minor.
3. Nichelmann, La Gaillarde et La Tendre (Sarabande and Gigue) in G.
Benda, Sonata in G minor.
J. E. Bach, Fantasia and Fugue in F.
Pt. 4. J. C. F. Bach, Rondeau in C.
J. Ch. Bach, Sonata in B♭.
5. Rameau, Deux Gigues en Rondeau, Le Rappel des Oiseaux, Les tendres Plaintes, Deux Menuets, L'Egyptienne, La Poule.
Pt. 6. Byrd, Præludium and Carman's Whistle.
Bull, The King's Hunting Jigg.
O. Gibbons, Præludium and Galliard.
Arne, Sonata No. 3, in G.

II. Edited by F. Roitzsch, published by Peters:—

J. Ernst Bach, Fantaisie and Fugue in F.
Kirnberger, Prelude and Fugue in C♯ minor.
C. P. E. Bach, Solfeggio in C min.
Do., Sonata in F minor.
Couperin, March in A♭.
Do., Le Réveille-Matin in F.
Rameau, Tambourin in E minor.
D. Scarlatti, Allegro in G minor.
D. Scarlatti, Sonata in A.
Do., The Cat's Fugue, in G minor.
Clementi, Toccata in B♭.
Field, Rondo in E.
Cherubini, Fugue in C.
W. F. Bach, Sonata in D.
Eberlin, Prelude and Fugue in E minor.
Hässler, Fantasie in C minor.
J. B. Cramer, Toccatina in A♭.

[G.]

KLEIN, BERNHARD, a German composer, born at Cologne, where his father was a bass player, March 6, 1793. His early life was passed in the disturbances of the French occupation of the Rhine, but in 1812 he found means to get to Paris, where Cherubini's advice, the hearing of fine performers, and the study of the library of the Conservatoire, advanced him greatly. On his return to the Rhine he conducted the performances in Cologne Cathedral, and profited by an acquaintance with Thibaut and his fine library at Heidelberg. His first important works were a Mass (1816) and a Cantata on Schiller's 'Worte des Glaubens' (1817). In 1819 he was sent officially to Berlin to make acquaintance with Zelter's system of teaching and to apply it in Cologne Cathedral. He however found it more profitable to remain in Berlin, where he became connected with the recently established School for Organists, and was made director of music in the University, and teacher of singing in the Hochschule. These occupations in no wise checked his productivity. He composed a mass of sonatas and songs, an oratorio 'Job' (Leipzig, 1820), and a grand opera, 'Dido,' to Rellstab's text (1823). In 1823 he married, and went to Rome, where he passed a fine time in intercourse with Baini, and in copying from the ancient treasures of music there. On his return to Berlin he composed an oratorio, 'Jephthah,' for the Cologne Festival, 1828, and another, 'David,' for Halle, 1830.[1] In 1832, Sept. 9, he suddenly died. Besides the compositions already mentioned he left a Mass in D, a Paternoster for 8 voices, a Magnificat and Responsoria for 6 do., an opera and an oratorio, both nearly finished, 8 books of psalms, hymns, and motets for men's voices, and other pieces both sacred and secular. His vocal music was much used by singing societies after his death. Mr. Hullah has reprinted one of the 4-part psalms, 'Like as the hart,' in his excellent collection called 'Vocal Scores.' It is sweet, dignified, religious, music, very vocal in its phrases. [G.]

KLEMM. This well-known Leipzig music-publishing firm, and circulating library, was founded in 1821 by Carl August Klemm in the

[1] These two oratorios are in the Library of the Sacred Harmonic Society.

house which it now occupies, known as the 'Hohe Lilie,' 14 in the Neumarkt. Klemm succeeded Wieck, the father of Madame Schumann, who had for some time carried on a musical lending library on the premises. In 1847 the house opened a branch at Chemnitz, and in 56 at Dresden. The present proprietor is Christian Bernhard Klemm. Among the original publications of the house are to be found the names of J. S. Bach, Dotzauer, F. Abt, Dreyschock, Mendelssohn, Schumann (op. 34, 35), Lachner, F. Schneider, Julius Rietz, Marschner, etc. etc. [G.]

KLENGEL, August Alexander, born Jan. 29, 1784 at Dresden, son of a well-known portrait and landscape painter, first studied music with Milchmeyer, inventor of a piano which could produce 50 different qualities of tone (see Cramer's 'Magazin der Musik,' i. 10). In 1803 Clementi visited Dresden, and on his departure Klengel went with him as his pupil. The two separated on Clementi's marriage in Berlin, but the young wife dying shortly after, they went together to Russia, where Klengel remained till 1811. He then spent two years studying in Paris, returned to Dresden in 1814, went to London in 1815, and in the following year was appointed Court-organist at Dresden, which remained his home till his death on Nov. 22, 1852. During a visit to Paris in 1828 he formed a close friendship with Fétis, who with other musicians was much interested in his pianoforte canons. Of these he published only 'Les Avant-coureurs' (Paul, Dresden, 1841). After his death Hauptmann edited the 'Canons und Fugen' (Breitkopf & Härtel, 1854), with a preface, in which he says, 'Klengel was brought up on Sebastian Bach, and knew his works thoroughly. It must not be supposed however that he was a mere imitator of Bach's manner; it is truer to say that he expressed his own thoughts in the way in which Bach would have done it had he lived at the present day.' He left several concertos, and many other works. His visit to London was commemorated by the composition of a Quintet for Piano and Strings for the Philharmonic Society, which was performed Feb. 26, 1816, he himself taking the pianoforte. There is a pleasant little sketch of him in a letter of Mendelssohn's to Eckert, Jan. 26, 1842. [F.G.]

KLINDWORTH, Karl, one of the best of living musicians and pianists, whose reputation is sure to last though it was slow to rise, was born at Hanover on Sept. 25, 1830. In early youth he was an accomplished performer on the violin. From his 17th to his 19th year he acted as conductor to a travelling opera troupe; then he settled in Hanover and took to playing the piano and composing. In 1850 he went to Weimar to study pianoforte-playing under Liszt, and had Hans von Bülow, W. Mason, and Dyonis Pruckner as his fellow pupils. In 1854 he came to London, where he remained fourteen years, appearing in public at intervals as a pianist and conductor of orchestral concerts, but in the main living the quiet life of a student and teacher. He organised two series of three chamber concerts in the spring of 1861 and 62, and a series of three orchestral and vocal concerts in the summer of 1861. The most remarkable compositions brought forward at the latter were Rubinstein's 'Ocean' Symphony; Gade's 'Erl King's Daughter'; Cherubini's Requiem, No. 1; Schumann's P. F. Concerto. They were well carried out, but met with the usual fate of such enterprises in London, and were discontinued for want of capital. Since 1868 Klindworth has occupied the post of professor of the pianoforte at the Conservatorium of Moscow.

Foremost among the mass of good work done by Klindworth stand his pianoforte scores of Wagner's 'Der Ring des Nibelungen,' and his critical edition of Chopin; the latter beyond all praise for rare insight into the text and minute care bestowed on the presentation of it; the former quite wonderful for the fidelity with which the transcript is contrived to reflect Wagner's complicated orchestration. His arrangement of Schubert's Symphony in C major for two pianofortes, and the four-hand arrangement of Tschaïkowsky's 'Poème symphonique Francesca da Rimini,' as also, amongst his original compositions, a very difficult and effective Polonaise-fantaisie for pianoforte, should be particularly mentioned. The manuscripts of a masterly rescoring of Chopin's Concerto in F minor, and a condensation and orchestration of C. V. Alkan's Concerto in G♯ minor (Etudes, op. 39), are well known to his friends. [E.D.]

KLINGEMANN, Carl, born at Limmer, Hanover, Dec. 2, 1798, was Secretary to the Hanoverian Legation in Berlin till 1828, when he was transferred to a similar position in London. He married, Aug. 10, 1845, the sister of Dr. Rosen the eminent Sanscrit scholar and Professor at University College, and was a man of great cultivation, considerable literary power, and a very rare judgment in music. Klingemann had been intimate with the Mendelssohns during his residence in Berlin, and when Felix came to London the friendship was warmly renewed. The famous tour in Scotland—the origin of the Hebrides Overture, the Scotch Symphony, and so much else—was taken in company with Klingemann, and the journals, letters, and sketches were joint productions. (See Die Familie Mendelssohn, i. 214–294). Klingemann wrote the words for the Singspiel or Operetta so well known in England as 'The Son and Stranger,' excepting in the case of the song no. 12, 'Die Blumenglocken,' of which Mendelssohn wrote the words and Klingemann the music. The title 'Symphonie-Cantate' for the Lobgesang was his. The Three Caprices (op. 33) are dedicated to him.

The following of Mendelssohn's songs are set to Klingemann's words—op. 9, no. 5; op. 34, nos. 3 and 5; op. 47, nos. 5 and 6; op. 63, no. 4; op. 71, no. 2; op. 84, no. 2; op. 86, no. 1. He also supplied a translation of Handel's Solomon for the occasion of the performance at Düsseldorf in 1835, when Mendelssohn wrote an organ part to the Oratorio. Six of his songs were published by Breitkopfs. Klingemann's house was at

4, Hobart Place, Eaton Square. Mendelssohn often staid there, and it was for long the resort of the German artists and literary men. He died in London, Sept. 25, 1862. For an affectionate notice of him see Hiller's 'Tonleben,' ii. 95. [G.]

KLOTZ, the name of a numerous family of violin-makers, who lived at the little town of Mittenwald, in the Bavarian Alps, and founded a manufacture of stringed instruments which makes Mittenwald to this day only less famous than Markneukirchen in Saxony, and Mirecourt in the Vosges. A variety of the pine, locally known as the 'Hasel-fichte' (Bechstein calls it the 'harte oder späte Roth-tanne'), of delicate but strong and highly resonant fibre, flourishes in the Bavarian Alps. The abundance of this material, which the ingenious peasants of the neighbouring Ammer-thal use for wood-carving, led to the rise of the Mittenwald violin manufacture. For about two centuries there was held in the town a famous fair, greatly frequented by Venetian and other traders. In 1679 this fair was removed to Botzen, and the Mittenwalders attribute the rise of the violin industry to the distress which thereupon ensued. One Egidius Klotz had already made violins at Mittenwald. Tradition says that he learned the craft from Stainer at Absam. He is more likely to have learned it from seeing Stainer's violins, which he imitated with success. His son, Matthias or Matthew Klotz, followed in the same path. He travelled, however, into Italy, sojourning both at Florence and Cremona. Tradition reports him to have returned to Mittenwald about 1683, and to have at once begun to instruct many of the impoverished Mittenwalders in the mystery of fiddle-making. The instruments found a ready sale. They were hawked about by the makers at the churches, castles, and monasteries of South Germany; and Mittenwald began to recover its prosperity. Most of the instruments of Matthias Klotz date from 1670 to 1696. They are well built, on the model of Stainer, but poorly varnished. His son, Sebastian, surpassed him as a maker. His instruments, though Stainer-like in appearance, are larger in size, of flatter model, and better designed: and his varnish is often of a good Italian quality. Another son of Matthias, named Joseph, still has a good reputation among the connoisseurs of German violins.

Until about the middle of the last century, a distinctive German style prevailed in violins, of which the above-mentioned makers are the best exponents. In several towns of Italy there were Germans working in their own style side by side with Italian makers. Tecchler worked thus in Rome, Mann in Naples, and the three Gofrillers (Gottfriedl) in Venice. Odd as it seems, it is certain that there was a demand for German violins in Cremona itself. Two Germans, named Pfretschner and Fricker, who made violins of their own ugly pattern, gained a subsistence there in the golden days of Stradivarius: and the famous Veracini always used a German violin. But this competition could not long endure. The superiority of the Italian violin was established in the earlier half of the century: and wherever stringed instruments were made, a conscious imitation of the Italian models began. It penetrated to Mittenwald, as it did to London and Paris. This stage of the art is represented by Georg Klotz, whose fiddles date from 1750 to 1770. They have lost their distinctive Tyrolese cut, without gaining the true Italian style, and are covered with a thin brittle spirit varnish, laid upon a coat of size, which keeps the varnish from penetrating the wood, and renders it opaque and perishable. Besides George, we hear of Michael, Charles, and a second Egidius. Nine-tenths of the violins which pass in the world as 'Stainers' were made by the Klotz family and their followers. Dealers soon destroyed their tickets, and substituted spurious ones bearing the name of Stainer: a process which the makers at length adopted on their own account.

The Klotz violins are not without merit as regards sonority. Spohr recommends them, and an extraordinary story is told in Parke's 'Musical Memoirs' of the value set upon one belonging to Mr. Hay, the leader of the King's band. M. Miremont, of the Rue du Faubourg Poissonnière, one of the best living violin-makers, scandalised the Parisian connoisseurs a few years ago by exhibiting several instruments built by him on the Klotz model. Strange to relate, their tone was of undeniable excellence. [E. J. P.]

KNAPP, William, deserves mention as the author of a L.M. psalm tune called 'Wareham,' which was long a favourite in churches. He was born 1698, was parish clerk of Poole, and died 1768. He published 'New Church Melody' and 'A Set of New Psalms and Anthems.' 'Wareham' is in both—in the former called 'Blandford,' and in common time, in the latter in triple time. Another tune by him is given by Parr, 'Church of England Psalmody,' from whom and the present clerk of Poole the above facts are derived. [G.]

KNAPTON, Philip, was born at York in 1788, and received his musical education at Cambridge from Dr. Hague. He then returned to York and followed his profession. He composed several overtures, pianoforte concertos, and other orchestral works, besides arranging numerous pieces for the pianoforte and harp. His song, 'There be none of Beauty's daughters,' was long in favour. He acted as one of the assistant conductors at the York Festivals of 1823, 1825, and 1828. He died June 20, 1833. [W. H. H.]

KNECHT, Justin Heinrich, a musician of the last century, who, though now forgotten, was a considerable person in his day. He was born Sept. 30, 1752, at Biberach in Suabia, received a good education, both musical and general (Boeckh was one of his masters), and filled for some time the post of professor of literature in his native town. By degrees he gravitated to music, and in 1807 became director of the opera and of the court concerts at Stuttgart; but ambition or ability failed him, and in a couple of

years he resigned the post and returned to Biberach, where he died Dec. 11, 1817, with a great reputation as organist, composer, and theoretician. In the last-named department he was an adherent of Vogler. The list of his productions as given by Fétis embraces 27 numbers of compositions, and 19 theoretical and didactic works. Two of these only have any interest for us, and that from an accidental cause. The first (Bossler, Spire) is a 'Musical [1] portrait of Nature, a grand symphony for 2 violins, viola, and bass, 2 flutes, 2 oboes, bassoons, horns, trumpets, and drums ad lib., in which is expressed:—1. A beautiful country, the sun shining, gentle airs, and murmuring brooks; birds twitter, a waterfall tumbles from the mountain, the shepherd plays his pipe, the shepherdess sings, and the lambs gambol around. 2. Suddenly the sky darkens, an oppressive closeness pervades the air, black clouds gather, the wind rises, distant thunder is heard, and the storm approaches. 3. The tempest bursts in all its fury, the wind howls and the rain beats, the trees groan, and the streams rush furiously. 4. The storm gradually goes off, the clouds disperse, and the sky clears. 5. Nature raises its joyful voice to heaven in songs of gratitude to the Creator' (a hymn with variations). The second (if it be not an arrangement of a portion of the preceding) is another attempt of the same kind—'The Shepherds' pleasure interrupted by the storm, a musical picture for the organ.' These are precisely the subjects which Beethoven has treated, and Fétis would have us believe that Knecht actually anticipated not only the general scheme of the Pastoral Symphony but some of its figures and passages. But this is not the case. The writer purchased the score and parts of Knecht's work at Otto Jahn's sale, and is able to say that beyond the titles the resemblances between the two works are obviously casual. Knecht's being in addition commonplace, entirely wanting in that 'expression of emotions' which Beethoven enforces, and endeavouring to depict the actual sights and sounds, which he deprecates. [See PASTORAL SYMPHONY.] [G.]

KNELL, the Passing Bell (Fr. *La Cloche des Agonisants*; Germ. *Die Todtenglocke*). A solemn cadence, tolled on the great Bell of a Parish Church, to announce the death of a parishioner; or, in accordance with old custom, to give warning of his approaching dissolution. To indicate the decease of a Man, or Boy, the Knell begins with three triple tolls, followed by a number of moderately quick single strokes corresponding to the age of the Departed. The Bell is then tolled, very slowly, for the accustomed time: and the Knell concludes, as it began, with three triple tolls, sometimes, but not always, preceded by a repetition of the single strokes denoting the age of the deceased person.

For a Woman, the Knell begins, and ends, with three double, instead of three triple tolls. In other respects, the formula is the same as that used for a Man.

Minute tolls denote the death of the Sovereign, or Heir Apparent to the Crown. [W.S.R.]

KNELLER HALL, near Hounslow, Middlesex, the 'Military School of Music,' for the education of bandsmen and bandmasters for the regiments of the British army. Until recently bandmasters in the British army were mostly civilians, with no guarantee for their competence for the post, and bandsmen were instructed and practised in a casual and often imperfect manner by each regiment for itself. A bandmaster formed no integral part of the corps, and could not be compelled to accompany it in case of war or foreign service; and the *status* of bandsmen is even now so far anomalous that in action their duty is to rescue the wounded under fire and take charge of them in hospital. Each band was formed on its own model, and played what kind of instruments, and at what pitch, it liked. In the Crimean war the evils of this state of things and the want of united systematic action were painfully apparent, and shortly afterwards, by command of H.R.H. the Duke of Cambridge, Commander-in-Chief, a plan was drawn up and submitted to the officers of the army, to which they readily gave their assent and subscription. In pursuance of this plan Kneller Hall, a building on the site of the house of Sir Godfrey Kneller, the painter (formerly the Government establishment for training schoolmasters), was taken, and opened as a school on March 3, 1857, and a systematic course of instruction, with a staff of professors, begun, under the modest title of the 'Military Music Class,' Major (now Colonel) F. L. Whitmore, long known for a philanthropic interest and zeal in matters of music, being appointed Commandant, and reporting annually to the Adjutant General of the Forces. The advantages of the plan proved so great that in 1875 the institution was adopted by Government. Bandmasters are now first-class staff-sergeants of the regiments to which they belong, and the musical department in each regiment consists of a bandmaster, a sergeant, a corporal, and 19 men (cavalry 14), besides boys as drummers and fifers.

The educational staff at Kneller Hall now (1879) comprises professors of the following subjects—Theory, [2] Clarinet (3), Oboe, Flute, Bassoon, Tenor Brass (2), Bass [3] ditto, French Horn—and a schoolmaster from the Government Normal School for general education. The first-class students act as assistants to the professors. The length of term is 2 years, the hours of musical instruction are 7 in summer, and 6 in winter daily. The number of pupils of all ages varies with circumstances. The average strength is about 50 non-commissioned officers, training for bandmasters, and forming the first class; and 110 privates, boys and adults, training for

[1] Fétis gives the title incorrectly. It is 'Le Portrait musical de la Nature,' etc., not 'Tableau musical.' He also gives its date as 'Leipzig, 1784.' It is really published at Spire by Bossler, with no year; but the date may very well be 1784, since the list on the back contains the three early sonatas of Beethoven, which were published by Bossler in 1783. But the coincidence is curious. Beethoven must have been familiar with Bossler's advertisement page, on which his own first sonatas were announced, and which contains all the above particulars.

[2] Mr. Lazarus is one of these three.

[3] This post was formerly held by Mr. Sullivan, father of the composer.

bandsmen, the second class—160 in all. Lads are admitted at 15. Adults are either outsiders or former pupils, who, after having been bandsmen, develope qualities fitting them for farther education as bandmasters. Both lads and men are taken into the school as vacancies occur, on the recommendation of the commanding officers of the regiments. A supply of the former is obtained from the Chelsea Hospital, the Royal Hibernian Military School, Dublin, the Metropolitan Poor Law Schools, etc. General instruction is given by the Normal schoolmaster, and there is a noble chapel in which service is regularly performed.

England is as yet the only country which has adopted a systematic method of educating bandsmen and bandmasters, and the great improvement both in the moral conduct and the efficiency of the men which has taken place since the foundation of Kneller Hall cannot be too warmly welcomed. By Colonel Whitmore's efforts, and the enlightened sanction of H.R.H. the Commander-in-Chief, uniformity in instruments and in [1]pitch has been obtained, and a general consolidation of the military music of the country brought about which is highly desirable. A bandmaster has now a recognised position in the army, and a fixed salary of £100 a year in addition to his regimental pay. The cost of this salary is still borne by the private purses of the officers, which is the only important anomaly remaining to be rectified. [G.]

KNIGHT, Joseph Philip, youngest son of the Rev. Francis Knight, D.D., was born at the Vicarage, Bradford-on-Avon, July 26, 1812. His love for music began early, and at 16 he studied harmony and thorough bass under Mr. Corfe, then organist of Bristol Cathedral. When about 20 Mr. Knight composed his first six songs, under the name of 'Philip Mortimer.' Among these were 'Old Times,' sung by Henry Phillips, and 'Go, forget me,' which was much sung both here and in Germany. After this he used his own name, and in company with Haynes Bayly produced a number of highly popular songs, among which the most famous were 'Of what is the old man thinking?' 'The Veteran,' 'The Grecian Daughter,' and 'She wore a wreath of roses.' He subsequently composed a song and a duet to words written for him by Thomas Moore—'The parting,' and 'Let's take this world as some wide scene.' In 1839 Mr. Knight visited the United States, where he remained two years. To this time are due among other popular songs the once well-known 'Rocked in the cradle of the deep,' sung with immense success by Braham, and 'Why chime the bells so merrily.' On his return to England he produced 'Beautiful Venice,' 'Say what shall my song be to-night,' and 'The Dream,' words by the Hon. Mrs. Norton—all more or less the rage in their day. Some years afterwards Mr. Knight was ordained by the late Bp. of Exeter to the charge of St. Agnes in the Scilly Isles, where he resided two years. He then married and lived for some time abroad, doing very little in the way of composition, but on his return to England he again took up his pen, and wrote among others 'Peace, it is I!' 'The lost Rose,' 'The Watchman,' 'The Anchor,' and 'Queen of the silver bow,' all of which have enjoyed great popularity. His songs, duets, and trios, number in all not less than two hundred. He is a good organist, with an unusual gift for extemporising. [G.]

[1] A=453 vibrations per second.

KNYVETT, Charles, descended from an ancient Norfolk family, was one of the principal alto singers at the Commemoration of Handel in 1784; he was also engaged at the Concert of Ancient Music. He was appointed a gentleman of the Chapel Royal, Nov. 6, 1786. In 1791 he, in conjunction with Samuel Harrison, established the Vocal Concerts, which they carried on until 1794. On July 25, 1796, he was appointed an organist of the Chapel Royal, and a few years later resigned his former post. He died in 1822.

His elder son, Charles, was born 1773. He was placed for singing under Mr. (afterwards Sir) William Parsons, and for the organ and piano under Samuel Webbe. In 1801 he joined his younger brother William, Greatorex, and Bartleman, in reviving the Vocal Concerts. In 1802 he was chosen organist of St. George's, Hanover Square. Besides this he taught the pianoforte and thorough bass, and published a Selection of Psalm Tunes, 1823. He died, after many years of retirement, Nov. 2, 1852.

William, the younger son of Charles the elder, was born April 21, 1779. In 1788 he sang in the treble chorus at the Concert of Ancient Music, and in 1795 appeared there as principal alto. In 1797 he was appointed gentleman of the Chapel Royal, and soon afterwards a lay-vicar of Westminster. In 1802 he succeeded Dr. Arnold as one of the composers of the Chapel Royal. For upwards of 40 years he was principal alto at the best London concerts and all the provincial festivals, being greatly admired for the beauty of his voice and his finished style of singing, particularly in part music. Callcott's glee 'With sighs, sweet rose,' was composed expressly for him. In 1832 he became conductor of the Concert of Ancient Music, which office he resigned in 1840. He conducted the Birmingham Festivals from 1834 to 1843, and the York Festival of 1835. He was the composer of several pleasing glees—one of which, 'When the fair rose,' gained a prize at the Harmonic Society in 1800—and some songs, and wrote anthems for the coronations of George IV. and Queen Victoria. He died Nov. 17, 1856.

Deborah, second wife of William Knyvett, and niece of Mrs. Travis, one of the Lancashire chorus singers engaged at the Concert of Ancient Music, was born at Shaw, near Oldham, Lancashire. In 1813 she was placed in the chorus of the Concert of Ancient Music, the directors of which, finding her possessed of superior abilities, soon withdrew her from that position, took her as an articled pupil, and placed her under Greatorex. In 1815 she appeared at the concerts as a principal singer with success. In 1816 she sang at the Derby Festival, in 1818 at Worcester, and in 1820 at Birmingham. From

that time she was constantly in request, particularly as an oratorio singer, until 1843, when she retired. She died in Feb. 1876. [W.H.H.]

KÖCHEL, Dr. Ludwig, Ritter von, learned musician and naturalist, born Jan. 14, 1800, at Stein, near Krems on the Danube; tutor to the sons of the Archduke Karl (1828–42). From 1850 to 1863 he lived at Salzburg, and from that time to his death, on June 3, 1877, at Vienna. His work as a botanist and mineralogist does not concern us: as a musician he has immortalised his name by his 'Chronologisch-thematisches Verzeichniss' of all W. A. Mozart's works, with an appendix of lost, doubtful, and spurious compositions (Breitkopf & Härtel, Leipzig 1862). As a precursor of that precious work a small pamphlet should be named, 'Über den Umfang der musikalischen Productivität W. A. Mozarts' (Salzburg 1862). The complete edition of Mozart's works which Breitkopf & Härtel are now publishing could scarcely have been made without his generous cooperation. In 1832 von Köchel was made an Imperial Councillor, and in 42 he received the order of Leopold. Among his intimate friends was Otto Jahn, in whose work on Mozart he took an active interest. See Jahn's Mozart, 2nd ed., p. xxxi. His private character was most estimable. [C.F.P.]

KÖHLER. The name of an eminent family of military wind-instrument makers, at present established at 35, Henrietta Street, Covent Garden. The founder of the family was John Köhler, a native of Volkenrode, a hamlet near Cassel. He came to England, acted as bandmaster to the Lancashire Volunteers, and in 1780 established himself as a musical instrument maker at 87, St. James's Street. Having no children, he sent for his nephew, John Köhler, from Germany, who succeeded to his business in 1801. The latter was appointed musical instrument maker to the Duke of York, then commander-in-chief, and the Prince of Wales successively. He was succeeded by his only son, John Augustus, who removed the business to Henrietta Street, and died in 1878. His inventions in brass instruments were many and successful. He first introduced the cornet-à-piston or cornopean into this country, and, with Macfarlane, added the third valve to that instrument. His improved mute to the cornopean, with extra bell (1858), enabling the instrument to be played in a very low tone and perfectly in tune, is well known. His triple slide trombones and patent levers were very remarkable improvements in their day. He obtained prize medals at the Exhibitions of 1851 and 62, and was favourably mentioned in the Report of the latter. The business is now carried on by his eldest son, Augustus Charles, who entered the firm in 1863. [G.]

KÖMPEL, August, a distinguished violinist, born in 1831 at Brückenau. He is one of the best pupils of Spohr, and the quiet elegiac style of his master suits his talent precisely. His tone is not large but very pure and sympathetic, his execution faultless. He was for a time member of the bands at Cassel and Hanover, and has been since 1867 leader of that at Weimar. [P.D.]

KOLLMANN, August Friedrich Karl, one of a musical family, his father an organist and schoolmaster, his brother, George Christoph, an organist of great renown at Hamburg; was born at Engelbostel, Hannover, in 1756, and thoroughly educated in music. He was selected to be chapel-keeper and schoolmaster at the German Chapel, St. James's, London, and entered on his duties about 1782. In 1792 George III. presented a chamber organ to the chapel, which was played by Kollmann under the title of 'clerk' till his death in Nov. 1824. He was a person of much energy, and in 1809 during a large fire in the palace is said to have saved the chapel by standing in the doorway and preventing the firemen from entering it to destroy it. His works are numerous:—Essay on Practical Harmony, 1796; do. on Practical Musical Composition, 1799; Practical Guide to Thorough Bass, 1801; Vindication of a passage in ditto, 1802; New Theory of Musical Harmony, 1806; Second Practical Guide to Thorough Bass, 1807; Quarterly Musical Register, 1812—two numbers only; Remarks on Logier, 1824—(some of these went through two editions); Analyzed Symphony, op. 3; First beginning on the P. F. op. 5, 1796; Concerto for P. F. and Orchestra, op. 8; Melody of the 100th Psalm, with 100 harmonies, op. 9; Twelve analyzed Fugues, op. 10; Introduction to Modulation, op. 11; Rondo on the Chord of the Dim. 7th. He is also said to have published an orchestral symphony 'The Shipwreck, or the Loss of the East Indiaman Halsewell,' a piece of programme-music quite in the taste of the time; songs, sonatas, and an edition of Bach's Well-tempered Clavier. His son George August was a good organ-player, and on his father's death succeeded to his post as organist. On his death, March 19, 1845, his sister Johanna Sophia succeeded him; and on her death, in May 1849, the post was bestowed on Mr. F. Weber the present organist. [G.]

KONTSKI, DE, a family of virtuosi, of which Charles, the eldest, born at Warsaw in 1815, appeared as a pianist in public at the age of seven, but, like the majority of prodigies, did not fulfil the promises of childhood. He made his first studies in Warsaw and continued them at Paris, where he settled as teacher, and died 1867.

Antoine, the second, born at Cracow Oct. 27, 1817, a clever pianist, with great delicacy of touch and brilliancy of execution, but a superficial musician, and composer of many 'pièces de salon,' of which the 'Reveil du Lion' (op. 115) is universally known. He has travelled a great deal and is now living in London.

Stanislas, the third brother, born in 1820, pianist and pupil of Antoine, living at Petersburg.

Apollinaire, a violinist, the youngest of the four brothers, was born Oct. 23, 1826, at Warsaw. His first master was his elder brother Charles, himself a clever violinist and pupil of the Warsaw Conservatoire. He showed the same precocity of talent as the rest of his family, performing in public concerts at an age of not much over four years.

Later on he travelled a great deal, chiefly in Russia, but also in France and Germany, and made a certain sensation by his really exceptional technical proficiency, not unaccompanied by a certain amount of charlatanism. In 1837 he is said (see Mendel) to have attracted the attention of Paganini, then in Paris on his road back from England, and to have formed a friendship with the great virtuoso which resulted in his receiving some lessons[1] from him (an honour which he shared with Sivori) and ultimately becoming heir to his violins and violin compositions. This however requires confirmation. In 1853 he was appointed solo-violinist to the Emperor of Russia, and in 1861 Director of the Warsaw Conservatoire, which post he still retains. He played a solo at one of the Russian concerts given in connection with the Exhibition at Paris in 1878. His compositions (fantasias and the like) are musically unimportant. [P. D.]

KOTZWARA, Franz, born at Prague, was in Ireland in 1790, when he was engaged as tenor player in Gallini's orchestra at the King's Theatre. On Sept. 2, 1791 he hanged himself, not in jest but in the greatest earnest, in a house of ill-fame in Vine Street, St. Martin's. He had been one of the band at the Handel Commemoration in the preceding May. Kotzwara was the author of the Battle of Prague, a piece for P. F. with violin and cello ad libitum, long a favourite in London. Also of sonatas, serenades, and other pieces, some of them bearing as high an opus number as 36, if Fétis may be believed. He was a clever, vagabond, dissipated creature. [G.]

KOŽELUCH (German Kotzeluch), Johann Anton, Bohemian musician, born Dec. 13, 1738, at Wellwarn ; was Choirmaster first at Rakonitz and then at Wellwarn. Desirous of further instruction he went to Prague and Vienna, where he was kindly received by Gluck and Gassmann, was appointed Choirmaster of the Kreuzherrn church, Prague ; and on March 13, 1784, Capellmeister to the Cathedral, which he retained till his death on March 3, 1814. He composed church-music, operas, and oratorios, none of which have been published. Of much greater importance is his cousin and pupil,

Leopold, born also in Wellwarn in 1754, or according to some 1748. In 1765 he went to Prague for his education, and there composed a ballet, performed at the national theatre in 1771, with so much success that it was followed in the course of the next six years by 24 ballets and 3 pantomimes. In 1778 he went to Vienna, and became the pianoforte master of the Archduchess Elizabeth and favourite teacher of the aristocracy. When Mozart resigned his post at Salzburg (1781) the Archbishop at once offered it with a rise of salary to Kozeluch, who declined it on the ground that he was doing better in Vienna. To his friends however he held different language—'The Archbishop's conduct towards Mozart deterred me more than anything, for if he could let such a man as that leave him, what treatment should I have been likely to meet with?' The respect here expressed was sadly at variance with his subsequent spiteful behaviour towards Mozart, the original cause of which is said to have been Mozart's reply to his remark on a passage in a new quartet of Haydn's—'I should not have written that so.' 'Neither should I: but do you know why? because the idea would never have occurred to either of us.' This reproof Kozeluch never forgot. He used to say that the overture to 'Don Giovanni' was no doubt fine, but that it was full of faults; and of that to 'Die Zauberflöte,' 'Well! for once our good Mozart has tried to write like a learned man.' At the coronation of the Emperor Leopold II. at Prague (1791) even his own countrymen the Bohemians were disgusted with his behaviour to Mozart, who was in attendance as court composer. He nevertheless succeeded him in his office (1792) with a salary of 1500 gulden, and retained the post till his death on May 7, 1811 (not 1814). His numerous compositions include 2 grand operas, 'Judith' and 'Debora und Sisara'; an oratorio, 'Moses in Ægypten'; many ballets, cantatas, about 30 symphonies, and much pianoforte music, at one time well known in England, but all now forgotten. His chief interest for us lies in his association with Mozart and Haydn. [F. G.]

KRAFT, Anton, distinguished cellist, born Dec. 30, 1752,[2] at Rokitzan near Pilsen in Bohemia, son of a brewer and amateur, who had his son early taught music, especially the cello. He studied law at Prague, where he had finishing lessons from Werner, and Vienna, where Haydn secured him for the chapel of Prince Esterhazy, which he entered on Jan. 1, 1778. On the Prince's death in 1790 he became chamber-musician to Prince Grassalkowitsch, and in 1795 to Prince Lobkowitz, in whose service he died Aug. 28, 1820. On one of his concert-tours he was at Dresden in 1789, and with his son played before Duke Karl, and before the Elector the night after the court had been enchanted by Mozart. Both musicians were staying at the same hotel, so they arranged a quartet, the fourth part being taken by Teyber the organist.[3] Haydn valued Kraft for his power of expression, and for the purity of his intonation, and in all probability composed (1781) his cello concerto (André) for him. According to Schindler[4] the cello part in Beethoven's triple concerto was also intended for Kraft. As he showed a talent for composition, Haydn offered to instruct him, but Kraft taking up the new subject with such ardour as to neglect his instrument, Haydn would teach him no more, saying he already knew enough for his purpose. He published 3 sonatas with accompaniment, op. 1 (Amsterdam, Hummel); 3 sonatas, op. 2 (André); 3 grand duos concertantes for violin and cello, op. 3, and 1st concerto

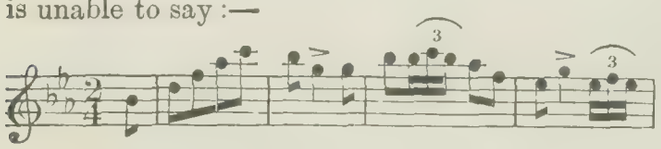
[1] This is corroborated by Hanslick, Aus dem Concert-saal, p. 429.

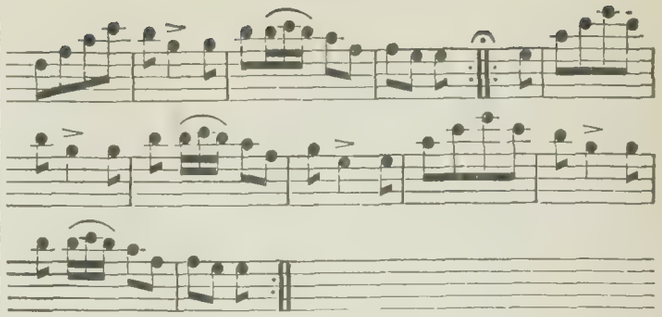
[2] This is the date in the baptismal register, but 1751, or 49, are usually given.

[3] Mozart also played with the Krafts his Trio in E (Köchel 542); see Nohl's 'Mozart-Briefe,' No. 251. N.B. No. 246 is wrong.

[4] Vol. i. p. 147; see also Thayer's 'Beethoven,' vol. ii. p. 299.

in C, op. 4 (Breitkopf & Härtel); grand duos for 2 cellos, op. 5 and 6 (Vienna, Steiner); and divertissement for cello with double-bass (Peters). Kraft also played the baritone in Prince Esterhazy's chamber music,[1] and composed several trios for 2 baritones and cello. His son and pupil NICOLAUS, born Dec. 14, 1778, at Esterhaz, early became proficient on the cello, accompanied his father on his concert-tours (see above), and settled with him in Vienna in 1790. He played a concerto of his father's at a concert of the Tonkünstler-Societät in 1792, and was one of Prince Karl Lichnowsky's famous quartet party, who executed so many of Beethoven's works for the first time. The others were Schuppanzigh, Sina, and Franz Weiss, all young men.[2] In 1796 he became chamber-musician to Prince Lobkowitz, who sent him in 1801 to Berlin, for further study with Louis Duport. There he gave concerts, as well as at Leipzig, Dresden, Prague, and Vienna on his return journey. In 1809 he entered the orchestra of the court-opera, and the King of Wirtemberg hearing him in 1814, at once engaged him for his chapel at Stuttgart. He undertook several more concert-tours (Hummel accompanied him in 1818), but an accident to his hand obliged him to give up playing. He retired on a pension in 1834, and died on May 18, 1853. Among his pupils were Count Wilhorsky, Merk, Birnbach, Wranitzky's sons, and his own son FRIEDRICH, born in Vienna Feb. 12, 1807, entered the chapel at Stuttgart 1824. Among Nicolaus's excellent cello compositions may be specified—a fantasia with quartet, op. 1 (André); concertos, op. 3, 4 (Breitkopfs), and 5 (Peters); scène pastorale with orchestra, dedicated to the King of Wirtemberg, op. 9 (Peters); 8 divertissements progressives with 2nd cello, op. 14 (André); 3 easy duos for 2 cellos, op. 15, and 3 grand duos for ditto, op. 17 (André). [C.F.P.]

KRAKOVIAK, CRACOVIAK, or CRACOVIENNE. A Polish dance, belonging to the district of Cracow. 'There are usually,' says an eye-witness, 'a great many couples—as many as in an English country dance. They shout while dancing, and occasionally the smart man of the party sings an impromptu couplet suited for the occasion—on birthdays, weddings, etc. The men also strike their heels together while dancing, which produces a metallic sound, as the heels are covered with iron.' The songs, which also share the name, are innumerable and, as is natural, deeply tinged with melancholy. Under the name of Cracovienne the dance was brought into the theatre about the year 1840, and was made famous by Fanny Elssler's performance. The following is the tune to which she danced it; but whether that is a real Krakoviak, or a mere imitation, the writer is unable to say:—

[1] For an anecdote on this point see 'Josef Haydn,' by C. F. Pohl, vol. i. p. 252.

[2] See Thayer's 'Beethoven,' vol. ii. p. 278.

It has been varied by Chopin (op. 14), Herz, Wallace, and others. [G.]

KREBS. A musical family of our own time. KARL AUGUST, the head, was the son of A. and Charlotte Miedcke, belonging to the company of the theatre at Nuremberg, where he was born Jan. 16, 1804. The name of Krebs he obtained from the singer of that name at Stuttgart, who adopted him. His early studies were made under Schelble, and in 1825 under Seyfried at Vienna. In March 1827 he settled in Hamburg as head of the theatre, and there passed 23 active and useful years, till called to Dresden in 1850 as Kapellmeister to the court, a post which he filled with honour and advantage till 1871. Since that date he has conducted the orchestra in the Catholic chapel. His compositions are numerous and varied in kind—masses, operas ('Silva,' 'Agnes'), a Te Deum, orchestral pieces, songs and pianoforte works, many of them much esteemed in Germany. In England, however, his name is known almost exclusively as the father of Miss MARY KREBS, the pianist, born Dec. 5, 1851, at Dresden. On the side of both father and mother (ALOYSIA MICHAELSI, an operatic singer of eminence, who married Krebs July 20, 1850, and is still living) she inherited music, and like Mme. Schumann was happy in having a father who directed her studies with great judgment. Miss Krebs appeared in public at the early age of 11 (Meissen, 1862), and has since that date been almost continually before the world. Her tours have embraced not only the whole of Germany and England, but Italy, France, Holland, and America. She played at the Gewandhaus first, Nov. 30, 1865. To this country she came in the previous year, and made an engagement with Mr. Gye for four seasons, and her first appearance was at the Crystal Palace, April 30, 1864; at the Philharmonic April 20, 1874; and at the Monday Popular Concerts Jan. 13, 1875. At all these concerts Miss Krebs is often heard, though the 'Populars' enjoy more of her presence than any other. Her repertoire is large, and embraces all the acknowledged classical, orchestral, chamber, and solo pieces, and others of such exceptional difficulty as Schumann's Toccata (op. 7), of which she has more than once given a very fine rendering. She is liked by all who know her, and we trust that she may long continue her visits to this country. [G.]

KREBS, JOHANN LUDWIG, distinguished organist, born at Buttelstädt in Thuringia Oct. 10, 1713. His father, JOHANN TOBIAS, himself an excellent organist, for seven years walked every

week from Buttelstädt to Weimar, in order to take lessons from Walther, author of the Lexicon, who was organist there, and from Sebastian Bach, at that time concertmeister at Weimar. He was afterwards appointed organist at Buttelstädt, where he died. He so thoroughly grounded his son in music, that when in 1726 he went to the Thomas-Schule in Leipzig, he was already sufficiently advanced to be at once admitted by Bach into the number of his special pupils. He enjoyed Bach's instruction for nine years (to 1735), and rose to so high a place in his esteem, that he was appointed to play the clavier at the weekly practices to which Bach gave the name of 'collegium musicum.' Punning upon his pupil's name and his own, the old Cantor was accustomed to say that 'he was the best crab (Krebs) in all the brook (Bach).' At the close of his philosophical studies at Leipzig he was appointed organist successively at Zwickau, Zeitz, and Altenburg, where he remained from 1756 till his death in 1780. He was equally esteemed on the clavier and the organ, and in the latter capacity especially deserves to be considered one of Bach's best pupils. His published compositions include 'Klavier-Uebungen' (4 parts), containing chorales with variations, fugues, and suites; sonatas for clavier, and for flute and clavier; and trios for flute. Several of these have been reprinted in the collections of Körner and others. Among his unpublished works a Magnificat and 2 Sanctuses with orchestral accompaniments are highly spoken of. He left two sons, both sound musicians and composers, though not of the eminence of their father. The eldest, EHRENFRIED CHRISTIAN TRAUGOTT, succeeded his father as Court-organist and Musik-director at Altenburg, and on his death was succeeded by his younger brother, JOHANN GOTTFRIED. [A.M.]

KREISLERIANA, a set of 8 pieces for piano solo, dedicated to Chopin and forming op. 16 of Schumann's works. Kreisler was the Kapellmeister in Hoffmann's musical papers so much admired by Schumann. The pieces were written in 1838, after the Phantasie stücke (op. 12) and Novelletten (op. 21), and before the Arasbeske (op. 18).[1] They are full of energy, variety and character, and like the Novelletten are cast in the so-called Lied and Rondo forms. Schumann has added to the title 'Phantasien für das P.F.' The Kreisleriana were published by Haslinger of Vienna shortly after Schumann's visit (1838–9). [G.]

KREISSLE VON HELLBORN, HEINRICH, Dr. juris, Imperial-finance-Secretary at Vienna, and Member of the Direction of the Gesellschaft der Musikfreunde, finds a place here for his Lives of Schubert, viz. 'F. Schubert, eine biografische Skizze, von Heinrich von Kreissle' (small 8vo. Vienna, 1861), a preliminary sketch; and 'Franz Schubert' (8vo. Vienna, Gerold, 1865), a complete and exhaustive biography, with a portrait. The latter has been translated in full by Mr. Arthur Duke Coleridge, 'The Life of Franz Schubert . . . with an Appendix by George Grove' (giving a thematic catalogue of the nine symphonies, and mentioning other works still in MS.), 2 vols., 8vo., London, Longmans, 1869. It has also been condensed by Mr. E. Wilberforce, 8vo., London, Allen, 1866.

Kreissle died April 6, 1869, aged 66, much beloved for his amiability and modesty, and for his devotion to the subject of his biography. [C.F.P.]

KRENN, MICHAEL. Beethoven's body-servant while he lived at his brother Johann's at Gneixendorf in the autumn of 1826. Krenn was one of the three sons of the vine-dresser on the farm. The old man died in 1861, but the son survived him, and his story—to all appearance a natural and credible account—was drawn from him by Dr. Lorenz, who communicated it to the 'Deutsche Musik-Zeitung' of Vienna for March 8, 1862. It is a very curious and interesting account of the great master's habits and disposition a few months before his death (see vol. i. p. 198*b* of this Dictionary). It has been made the subject of a lecture to the Schillerverein at Trieste by Mr. Thayer, 'Ein kritischer Beitrag,' etc. (Berlin, W. Weber, 1877). [G.]

KRETSCHMER, EDMUND, organist and dramatic composer, born Aug. 31, 1830, at Ostritz in Saxony, where his father the Rector of the school, gave him his early musical education; studied composition under Julius Otto, and the organ under Johann Schneider at Dresden, where he became organist of the Catholic church in 1854 and to the court in 63. He founded several 'Gesangvereine,' and in 65 his composition, 'Die Geisterschlacht,' gained the prize at the first German 'Sängerfest' in Dresden. Three years later he took another prize in Brussels for a mass. His opera 'Die Folkunger,' in 5 acts, libretto by Mosenthal, was produced at Dresden June 1875. It was well received and had a considerable run, but has since disappeared; nor does 'Heinrich der Loewe,' to his own libretto, appear likely to meet with more permanent success. The music is correct and shows both taste and talent, but no invention or dramatic power. His vocal part-writing has little life; and his duets, terzets, finales, etc., are too much like part-songs. [F.G.]

KREUTZER, CONRADIN, German composer, son of a miller, born Nov. 22, 1782, at Mösskirch in Baden; chorister first in his native town, then at the Abbey of Zwiefalten, and afterwards at Scheussenried. In 1799 he went to Freiburg in Breisgau to study medicine, which he soon abandoned for music. The next 5 years he passed chiefly in Switzerland, as pianist, singer, and composer; and in 1804 arrived in Vienna. And there he took lessons from Albrechtsberger, and worked hard at composition, especially operas. His first opera was 'Conradin von Schwaben' (Stuttgart 1812), and its success gained him the post of Capellmeister to the King of Würtemburg; thence he went to Prince von Fürstenberg at Donaueschingen; but in 1822 returned to Vienna and produced 'Libussa.' At the Kärthnerthor theatre he was Capellmeister in 1825, 1829–32, and 1837–40. From 1833 to 40 he was conductor

[1] Wassielewsky, 181.

at the Josephstadt theatre, where he produced his two best works, 'Das Nachtlager in Granada' (1834) and a fairy opera 'Der Verschwender,' which have both kept the boards. At a later date he was appointed Capellmeister at Cologne, and in 1843 conducted the 43rd Festival of the Lower Rhine. Thence he went to Paris, and in 1846 back to Vienna. He accompanied his daughter, whom he had trained as a singer, to Riga, and there died, Dec. 14, 1849.

Kreutzer composed numerous operas; incidental music to several plays and melodramas; an oratorio, 'Die Sendung Mosis,' and other church-works; chamber and pianoforte music; Lieder, and part-songs for men's voices. Of all these, a list is given by Fétis, who speaks of a one-act drama 'Cordelia' as the most original of his works. The two operas already mentioned, and the part-songs alone have survived. In the latter, Kreutzer displays a flow of melody and good construction; they are still standard works with all the German Liedertafeln, and have taken the place of much weak sentimental rubbish. 'Der Tag des Herrn,' 'Die Kapelle,' 'Märznacht' and others are universal favourites, and models of that style of piece. Some of them are given in 'Orpheus.' As a dramatic composer, his airs are better than his ensemble pieces, graceful but wanting in passion and force. His Lieder for a single voice, though vocal and full of melody, have disappeared before the more lyrical and expressive songs of Schubert and Schumann. [A. M.]

KREUTZER,[1] Rodolphe, violinist and composer, born at Versailles, Nov. 16, 1766. He studied first under his father, a musician, and according to Fétis had lessons on the violin from Stamitz, but he owed more to natural gifts than to instruction. He began to compose before he had learnt harmony, and was so good a player at 16, when his father died, that through the intervention of Marie Antoinette, he was appointed first violin in the Chapelle du Roi. Here he had opportunities of hearing Mestrino and Viotti, and his execution improved rapidly. The further appointment of solo-violinist at the Théâtre Italien gave him the opportunity of producing an opera. 'Jeanne d'Arc,' 3 acts (May 10, 1790), was successful, and paved the way for 'Paul et Virginie' (Jan. 15, 1791), which was still more so.

The melodies were simple and fresh, and the musical world went into raptures over the new effects of local colour, poor as they seem to us. The music of 'Lodoïska,' 3 acts (Aug. 1, 1791), is not sufficiently interesting to counterbalance its tedious libretto, but the overture and the Tartar's March were for long favourites. During the Revolution Kreutzer was often suddenly called upon to compose *opéras de circonstance*, a task he executed with great facility. In 1796 he produced 'Imogène, ou la Gageure indiscrète,' a 3-act comedy founded on a story of Boccaccio little fitted for music. At the same time he was composing the concertos for the violin, on which his fame now rests. After the peace of Campo Formio (Oct, 17, 1797) he started on a concert-tour through Italy, Germany, and the Netherlands; the fire and individuality of his playing, especially in his own compositions, exciting everywhere the greatest enthusiasm.

In 1798 Kreutzer was in Vienna in the suite of Bernadotte (Thayer's 'Beethoven,' ii. 21), and we must presume that it was at this time that he acquired that friendship with Beethoven which resulted, 8 years later, in the dedication to him of the Sonata (op. 47) which will now be always known by his name—though he is[2] said never to have played it—and that he became 'first violin of the Academy of Arts and of the Imperial chamber-music'—titles which are attributed to him in the same dedication. He had been professor of the violin at the Conservatoire from its foundation, and on his return to Paris he and Baillot drew up the famous 'Méthode de Violon' for the use of the students. He frequently played at concerts, his *duos concertantes* with Rode being a special attraction. On Rode's departure to Russia in 1801, Kreutzer succeeded him as first violin solo at the Opéra, a post which again opened to him the career of a dramatic composer. 'Astyanax,' 3 acts (April 12, 1801); 'Aristippe' (May 24, 1808), the success of which was mainly due to Lays; and 'La Mort d'Abel' (March 23, 1810), in 3 poor acts, reduced to two on its revival in 1823, were the best of a series of operas now forgotten. He also composed many highly successful ballets, such as 'Paul et Virginie' (June 24, 1806), revived in 1826; 'Le Carnaval de Venise' (Feb. 22, 1816), with Persuis; and 'Clari' (June 19, 1820), the principal part in which was sustained by Bigottini. He was appointed 1st violin in the chapelle of the First Consul in 1802, violin-solo to the Emperor in 1806, maître de la chapelle to Louis XVIII. in 1815, and Chevalier of the Legion of Honour in 1824. He became vice-conductor of the Académie in 1816, and conductor in chief from 1817 to 1824. A broken arm compelled him to give up playing, and he retired from the Conservatoire with the year 1825. His last years were embittered by the decline of his influence and the impossibility of gaining a hearing for his last opera, 'Mathilde.' An apoplectic seizure affected his mind, but he lingered till June 6, 1831, when he died at Geneva.

Besides his 39 operas and ballets, all produced in Paris, he published 19 violin-concertos; duos, and 2 symphonies concertantes, for 2 violins; études and caprices for violin solo; sonatas for violin and cello; 15 trios, and a symphonie concertante for 2 violins and cello; 15 string quartets; and several airs with variations.

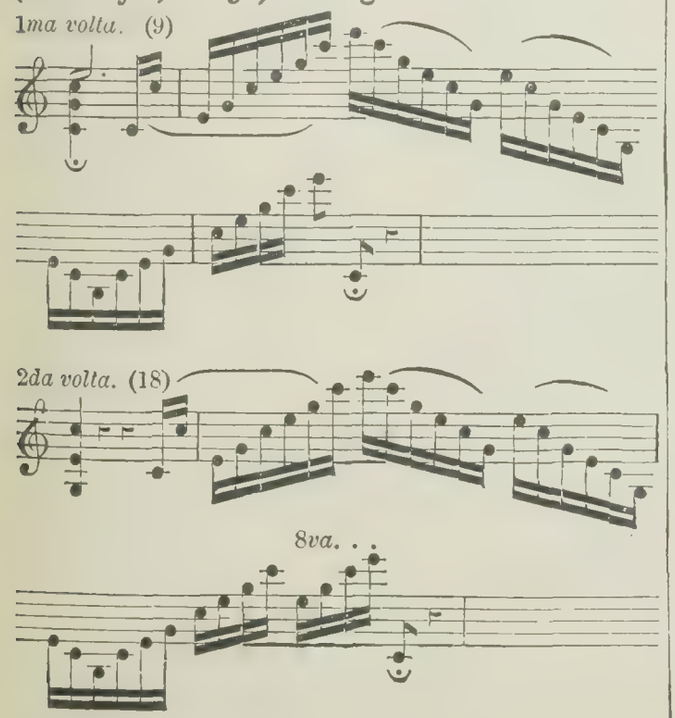
Kreutzer's brother Auguste, born at Versailles 1781, was a member of the Chapelle de l'Empereur, and of the Chapelle du Roi (1804–30); and succeeded his brother at the Conservatoire, Jan. 1, 1826, retaining the post till his death, at Paris Aug. 31, 1832. His son Leon, born in Paris 1817,

[1] His name has been often transmuted into Kretsche by Frenchmen who thought they were pronouncing like Germans.

[2] See Berlioz, 'Voyage,' i. 264, for this and for an amusing account of Kreutzer's difficulties over Beethoven's Second Symphony.

died at Vichy Oct. 6, 1868, was musical critic to 'La Quotidienne,' *feuilletoniste* to the 'Union,' and contributed a number of interesting articles to the 'Revue contemporaine,' the 'Revue et Gazette musicale,' and other periodicals. [G.C.]

Rodolphe Kreutzer is the third, in order of development, of the four great representative masters of the classical Violin-School of Paris; the other three being VIOTTI, RODE, and BAILLOT. His style, such as we know it from his concertos, is on the whole more brilliant than Rode's, but less modern than Baillot's. Kreutzer did not require Beethoven's dedication to make his name immortal. His fame will always rest on his unsurpassed work of studies—'40 Etudes ou Caprices pour le Violon'; a work which has an almost unique position in the literature of violin-studies. It has been recognised and adopted as the basis of all solid execution on the violin by the masters of all schools—French, German, or any other nationality—and has been published in numberless editions. In point of difficulty it ranks just below Rode's 24 Caprices, and is generally considered as leading up to this second standard work of studies. Kreutzer's concertos afford excellent material for the student, but are less interesting than those of Viotti and Rode, and, with the exception of the 19th, in D minor, are now hardly ever played in public. [P.D.]

KREUTZER SONATA. The popular title in England of Beethoven's Sonata for piano and violin in A, op. 47, dedicated to 'his friend R. Kreutzer.' The work was first played by Beethoven and Bridgetower at the Augarten at 8 A.M. May 17 or 24, 1803. The finale had originally belonged to op. 30, no. 1, but the first movement and the variations were only finished just in time, and the latter had to be played from the autograph without rehearsal. In the opening Presto, at the pause in the 9th bar, Bridgetower introduced a Cadenza in imitation of that for the Piano in the 18th bar, fortunately to Beethoven's satisfaction (see Thayer, ii. 230). He gives it as follows:—

The sonata was published in 1805, by Simrock and Traeg, before May 18. Bridgetower averred (Thayer, ii. 231) that it was originally dedicated to him, and that the change was the result of a quarrel. Why Kreutzer was chosen is as yet a mystery. He was in Vienna with Bernadotte in 1798, but no trace of his relations with Beethoven remains, though we may assume them to have been good, for Beethoven to designate him as his 'friend.' It has been alleged as a reason that the second theme of the Presto is a phrase of Kreutzer's; but this has not been substantiated. Certainly no such passage appears in Kreutzer's violin works. The dedication on the 1st ed. stands 'Sonata per il Pianoforte ed un Violino obligato, scritta in uno stilo molto concertante, quasi come d'un Concerto. Composta e dedicata al suo amico R. Kreutzer, Membro del Conservatorio di Musica in Parigi, Primo Violino dell' Academia delle [1] Arti, e della Camera Imperiale, per L. van Beethoven. Opera 47. A Bonn chez K. Simrock. 422.' In a notebook of Beethoven's in the Imperial Library at Berlin, the second sentence appears 'in uno stilo molto *brillante*.'

Some idea of its popularity in England may be formed from the fact that it was played 44 times at the Monday Popular Concerts between 1854 and 1878, the next place being held by the Septet (33 times) and the B♭ Trio (24 times). [G.]

KROLL, FRANZ, born in 1820 at Bromberg; began with medicine, but finally devoted himself to music under the guidance of Liszt, whom he accompanied on some of his tours. He settled in Berlin, and was for some years a successful teacher. He edited the 'Wohltemperirte Clavier' for the Bachgesellschaft (14th year, 1864)—with a Preface containing a list of MSS. and Editions, and an Appendix of Variations, a highly creditable work as regards care and accuracy in collation, which Spitta has selected for honourable mention (J. S. Bach, i. 773, note). He has also published editions of Bach's chromatic fantasia, Mozart's pianoforte fantasias, and other important compositions. He was a thorough musician, and his style as a pianist was clear and eminently suggestive. He was a great sufferer for some years before his death, which took place May 28, 1877. [F.G.]

KROMMER, FRANZ, violinist and composer, born 1759 at Kamenitz in Moravia; learned music from an uncle, then Choirmaster at Turas. From 17 to 25 he acted as organist, and composed much church music, still unpublished. He next entered the band of Count Styrum [2] at Simonthurn in Hungary as violinist, and in two years was promoted to the Capellmeistership. Here he became acquainted with the works of Haydn and Mozart; and composed his pieces for wind-instruments, which are of lasting importance, and perceptibly influenced modern military music. After one or two more changes he at length became Capellmeister to Prince Grassalkowitz, after whose death he lived comfortably in

[1] The fact of Kreutzer holding these two posts in Vienna seems to imply that he remained there some time.

[2] Fétis and Mendel call him Ayrum by mistake.

Vienna, enjoying a considerable reputation as a teacher and composer. The sinecure post of doorkeeper to the Emperor was conferred upon him, and in 1818 he succeeded Kozeluch as Court Capellmeister and Composer, in which capacity he accompanied the Emperor Francis to France and Italy. He died suddenly Jan. 8, 1831, while composing a pastoral mass. As a composer he was remarkable for productiveness, and for a clear and agreeable style, most observable perhaps in his string-quartets and quintets, published at Vienna, Offenbach, and Paris. This made him a great favourite in Vienna at the close of the century. Schubert however, who as a boy of eleven had to play his Symphonies in the band of the 'Convict,' used to laugh at them, and preferred those of Kozeluch. Both are alike forgotten. Krommer also composed a number of quartets and quintets for flutes, besides the pieces for wind-instruments already mentioned. The only one of his church works printed is a mass in 4 parts with orchestra and organ (André, Offenbach). Had he not been the contemporary of Haydn and Mozart he might have enjoyed more enduring popularity. [F. G.]

KRUMMHORN (*i. e.* crooked-horn), Cromorne, Cremona, Clarionet, Corno-di-Bassetto. The various names given to an Organ Reed Stop of 8 feet size of tone. Modern English specimens, which are found under all the foregoing names except the first, are estimated in proportion as their sound resembles that of the orchestral Clarinet. The Cremonas in the organs built by Father Smith (1660) for the 'Whitehall Banqueting House,' etc., and those by Harris in his instruments at St. Sepulchre's, Snow Hill (1670), etc., were doubtless 'voiced' to imitate the first-named and now obsolete crooked-horn. They were never intended to represent the violin, into the name of which its own had nevertheless been corrupted. The pipes are of metal, cylindrical in shape, short, and of narrow measure, the CC pipe being only about 4 ft. 6 in. in length, and $1\frac{3}{4}$ in. in diameter. [E. J. H.]

KRUMPHOLZ, Johann Baptist, celebrated harpist and composer, born about 1745 at Zlonitz near Prague; son of a bandmaster in a French regiment, lived in Paris from his childhood, learning music from his father. The first public mention of him is in the 'Wiener Diarium' for 1772; he had played at a concert in the Burgtheater, and advertised for pupils on the pedal-harp. From Oct. 1773 to March 1776 he was a member of Prince Esterhazy's chapel at Esterhaz, taking lessons from Haydn in composition, and already seeking after improvements in his instrument. He next started on a concert-tour, playing at Leipzig on an 'organisirten Harfe.' He then settled in Paris, where he was highly esteemed as a teacher and virtuoso. Nadermann built a harp from his specifications, to which attention was drawn by an article in the 'Journal de Paris' (Feb. 8, 1786), and which Krumpholz described in a preface to his sonata, op. 14. His wife played some pieces on it before the Académie, Krumpholz accompanying her on the violin, and on the 'Pianoforte contrebasse' or 'Clavichord à marteau,' another instrument made by Erard from his specifications. The Académie expressed their approval of the new harp in a letter to Krumpholz (Nov. 21, 1787). He drowned himself in the Seine in 1790 from grief at the infidelity and ingratitude of his wife.

Gerber gives a list of his compositions, which are still of value. They comprise 6 grand concertos, 32 sonatas with violin accompaniment, preludes, variations, duets for 2 harps, a quartet for harp and strings, and symphonies for harp and small orchestra, published in Paris and London.

His wife, née Meyer, from [1] Metz, eloped with a young man to London. She was even a finer player than her husband, making the instrument sound almost like an Eolian harp. In London she gave her first concert at Hanover Square Rooms, June 2, 1788,[2] and for many years appeared with great success at her own and Salomon's concerts, at the oratorios in Drury Lane, and at Haydn's benefit. She frequently played Dussek's duos concertantes for harp and pianoforte with the composer. She is mentioned in 1802, but after that appears to have retired into private life.

Wenzel Krumpholz, brother of the former, born in 1750, became one of the first violins at the court-opera in Vienna in 1796. His name is immortalised by his intimacy with Beethoven, who was very fond of him, though he used to call him in joke 'mein Narr,' my fool. According to Ries[3] he gave Beethoven some instruction on the violin in Vienna. Krumpholz was one of the first to recognise Beethoven's genius, and he inspired others with his own enthusiasm. Czerny mentions this in his Autobiography,[4] and also that he introduced him to Beethoven, who offered of his own accord to give him lessons. Krumpholz also played the mandoline, and Beethoven seems to have intended writing a sonata for P.F. and mandoline for him.[5] He died May 2, 1817, aged 67, and Beethoven must have felt his death deeply, since he composed on the following day the 'Gesang der Mönche' (from Schiller's 'Wilhelm Tell'), for 3 men's voices, 'in commemoration of the sudden and unexpected death of our [6] Krumpholz.' Only two of his compositions have been printed — an 'Abendunterhaltung' for a single violin[7] (dances, variations, a short andante, etc.; Vienna and Pesth, Kunst & Industrie-Comptoir); and 'Ein Viertelstunde für eine Violine,' dedicated to Schuppanzigh (Joh. Traeg). [C. F. P.]

KÜCKEN, Friedrich Wilhelm, born at Bleckede, Hanover, Nov. 16, 1810. His father, a country gentleman, was averse to the musical proclivities of his son, and the boy had to thank his brother-in-law, Lürss, music-director and or-

[1] Or Liège, according to Gerber and Reichardt.
[2] Not 1790, as commonly stated.
[3] 'Biographische Notizen,' p. 119.
[4] He calls Krumpholz 'an old man.' He was then about 50.
[5] 'Autographische Skizze,' by Artaria. On Wenzel Krumpholz see also Thayer's 'Beethoven,' vol. ii. p. 48; the confusion between the two brothers is rectified vol. iii. p. 510.
[6] Compare Nottebohm's Thematic Catalogue, p. 161.
[7] Czerny took No. 1, a contredanse, as the theme of his XX concert variations for P. F. and violin. This, his op. 1 (Steiner, 2nd edit.), is dedicated to Krumpholz—a fine trait of gratitude.

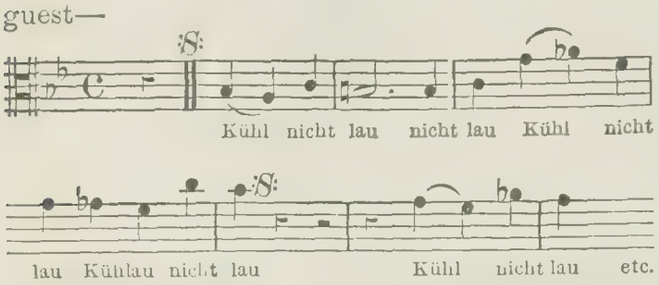
ganist of Schwerin, for being allowed to follow his bent, which he did under Lürss and Aron in Schwerin, and as flute, viola, and violin player in the Duke's orchestra there. His early compositions, 'Ach wie wärs möglich dann' and others, became so popular that he was taken into the palace as teacher and player. But this did not satisfy him, and he made his way to Berlin, where, while studying hard at counterpoint under Birnbach, he gradually composed the songs which rendered him so famous, and have made his name a household word in his own and other countries. His opera, 'Die Flucht nach den Schweiz' (the Flight to Switzerland) was produced at Berlin in 1839, and proved very successful throughout Germany. In 1841 he went to Vienna to study under Sechter. In 1843 he conducted the great festival of male singers at St. Gall and Appenzel. Thence he went to Paris, where, with characteristic zeal and desire to learn, he studied orchestration with Halévy, and writing for the voice with Bordogni. His stay in Paris lasted for $3\frac{1}{2}$ years; thence he went to Stuttgart, and brought out (April 21, 1847) a new opera, 'Der Prätendent' (the Pretender), with the greatest success, which followed it to Hamburg and elsewhere in Germany. In 1851 he received a call to Stuttgart as joint Kapellmeister with Lindpaintner, filling the place alone after Lindpaintner's death (Aug. 21, 1856) till 1861, when he resigned. In 1863 he joined Abt and Berlioz as judges of a competition in Strassburg, and had an extraordinary reception. He composed sonatas for pianoforte and violin, pianoforte and cello, etc., but his immense popularity sprang from his songs and duets, some of which, such as 'Das Sternelein' and 'O weine nicht,' were extraordinarily beloved in their time. Almost exclusively however by amateurs and the masses; among musicians they found no favour, and are already almost forgotten. They were also very popular in England ('Trab, trab,' 'The Maid of Judah,' 'The Swallows,' duet, etc., etc.), and Kücken had an arrangement with Messrs. Wessel & Co. for the exclusive publication of them. [G.]

KÜHMSTEDT, Friedrich, born at Oldisleben, Saxe-Weimar, Dec. 20, 1809. His gift for music appeared very early and asserted itself against the resistance of his parents, so frequent in these cases. At length, when 19, he left the university of Weimar and walked to Darmstadt (a distance of full 150 miles) to ask the advice of C. H. Rinck. The visit resulted in a course of three years instruction in theoretical and practical music under that great organist. At the end of that time he returned to his family and began to write. His career however was threatened by a paralysis of his right hand, from which he never recovered, and which but for his perseverance and energy would have wrecked him. During several years he remained almost without the means of subsistence, till in 1836 he obtained the post of music-director and professor of the Seminar at Eisenach, with a pittance of £30 per annum. This however was wealth to him: he married, and the day of his wedding his wife was snatched from him by a sudden stroke as they left the church. After a period of deep distress music came to his relief and he began to compose. As he grew older and published his excellent treatises and his good music, he became famed as a teacher, and before his death was in easier circumstances. He died in harness at Eisenach, Jan. 10, 1858. His works extend to op. 49. His oratorios, operas and symphonies are forgotten, but his fame rests on his organ works—his art of preluding, op. 6 (Schotts); his Gradus ad Parnassum or introduction to the works of J. S. Bach, op. 4 (ibid); his Fantasia eroica, op. 29 (Erfurt, Körner); and many preludes, fugues, and other pieces for the organ, which are solid and effective compositions. He also published a treatise on harmony and modulation (Eisenach, Börnker, 1838). [G.]

KUFFERATH, Hubert Ferdinand, one of six brothers, all musicians, born June 10, 1808, at Mülheim, studied under Hartmann of Cologne, and Schneider of Dessau. He played a solo for the violin at the Düsseldorf Festival of 1839 so much to the satisfaction of Mendelssohn, who was conducting, that he invited him to Leipzig. There he formed one of the brilliant class for composition which included Eckert, Verhulst, and C. E. Horsley. At Mendelssohn's suggestion he studied the pianoforte, and he also took lessons on the violin from David. In 1841 he became conductor of the Männergesangverein of Cologne, which has more than once visited England. In 1844 he settled in Brussels, and in 1872 became professor of composition at the Conservatoire, a post he still retains. He has published a symphony for full orchestra; several concertos and other compositions for the Piano, and some expressive Lieder. His daughter Antonie, a pupil of Stockhausen's, was much applauded at the Düsseldorf Festival of 1878, for her fine soprano voice, and artistic singing. [F.G.]

KUHLAU, Friedrich, a musician of some distinction in his day. He was born of poor parents at Uelzen in Hanover, March 13, 1786, and had the misfortune to lose an eye at an early age. The loss did not however quench his ardour for music. During a wandering life he contrived to learn the piano and the flute, and to acquire a solid foundation of harmony and composition. Germany was at that time under French rule, and to avoid the conscription he escaped to Copenhagen, where he became the first flute in the king's band. He then settled in Denmark, acquired a house in Lyngbye, near Copenhagen, to which he fetched his parents, composed half-a-dozen operas, was made professor of music and court composer, and enjoyed a very great popularity. In the autumn of 1825 he was at Vienna, and Seyfried[1] has preserved a capital story of his expedition to Beethoven at Baden with a circle of choice friends, of the way in which the great composer dragged them at once into the open air, and of the jovial close of the day's proceedings. Kuhlau,

[1] Beethovens Studien, Anhang, p. 25. See also Beethoven's Letters (Nohl), No. 365.

inspired by champagne and the presence of Beethoven, extemporised a canon, to which Beethoven responded on the spot, but thought it wise to replace his first attempt next morning by another, which is one reiterated joke on the name of his guest—

and was accompanied by the following note :—

BADEN, 3 *September*, 1825.

I must confess that the champagne got too much into my head last night, and has once more shewn me that it rather confuses my wits than assists them; for though it is usually easy enough for me to give an answer on the spot, I declare I do not in the least recollect what I wrote last night. Think sometimes of your most faithful

BEETHOVEN.

In 1830 Kuhlau suffered two irreparable losses —the destruction of the greater part of his manuscripts by fire, and the death of his parents. This double calamity affected his health, and he died at Lyngbye March 18, 1832, leaving a mass of compositions, of which a few for flute and a few for piano are still much esteemed. [G.]

KUHNAU, JOHANN, a very remarkable old musician, Cantor of Leipzig, and one of the pillars of the German school of the clavier, born at Geysing on the borders of Bohemia in April 1667. As a boy he had a lovely voice and a strong turn for music. He was put to the Kreuzschule at Dresden, where he became a chorister under the quaint title of 'Rathsdiscantist,' and obtained regular instruction in music. On the breaking of his voice he worked the harder, and in addition to his music learned Italian. The plague in 1680 drove him home, but Geysing was no field for his talent, and he went to Zittau and worked in the school, till the excellence of a motet which he wrote for the Rathswahl, or election of the town council, procured him the post of Cantor, with a salary on which he could study at leisure. He began by lecturing on French. His next move was to Leipzig, in 1682, whither his fame had preceded him, and in that city of music he cast anchor for the rest of his life. In 1684 he succeeded Kühnel as organist at St. Thomas's. At the same time he was studying law, and qualified himself for the rank of advocate. In 1700 he was made musical director of the University and of the two principal churches, and then Cantor. After this no further rise was possible, and he died June 25, 1722, admired and honoured as one of the greatest musicians and most learned men of his time. He left translations from Hebrew, Greek, Latin, Italian, and French, and wrote satirical poetry of no common order. Of his musical works the following are named :—'Jura circa musicos ecclesiasticos' (Leipzig, 1688); 'Der musickalische Quacksalber . . . in einer kurtzweiligen und angenehmen Historie . . . beschrieben' (Dresden, 1700); 'Tractatus de tetrachordo'; 'Introductio ad compositionem'; and 'Disputatio de triade'—the three last in MS. He wrote motets on chorales, and other sacred pieces; but his clavier music is his glory, and he is the greatest figure among German composers for the clavier before Bach, who obliterated all his predecessors. He was the inventor of the sonata as a piece in several movements, not dance-tunes—the first of which, 'Eine Sonata aus dem B,' in three movements, is found in his 'Sieben Partien' (Leipzig, 1695). He followed this with 13 others—'Frische Clavier-Früchte, oder sieben Sonaten' (Dresden and Leipzig, 1696); 'Biblische Historien nebst Auslegung in sechs Sonaten'—the last a curious offspring of the musician and the divine, and a very early instance of Programme music. In addition to these he published 'Clavier-übung aus 14 Partien . . . bestehend' (Leipzig, 1689)—a collection of Suites, that is of dance-tunes. Becker has republished two of Kuhnau's pieces in his 'Ausgewählte Tonstücke'; and Pauer, who introduced several of them to the English public in his chronological performances in 1862 and 63, has printed a Suite in his 'Alte Clavier musik' (Senff) and a Sonata in his 'Alte meister' (Breitkopf). [G.]

KULLAK, THEODOR, born Sept. 12, 1818 (not 1820, as Fétis supposes), at Krotoschin in the province of Posen, where his father held the post of 'Landgerichts-sekretär.' He was first intended for the law, but preferred to devote himself to music. He was a pupil of Hauck's from his 11th year, having previously been under the tuition of Albert Agthe. In 1842 he became a pupil of Czerny, and in 1846 was made Hofpianist to the King of Prussia. He founded, in conjunction with Stern and Marx, a Conservatorium at Berlin in 1851; and in 1855, in consequence of some disagreement with his fellow-workers, he started a new institution under the name of 'Neue Akademie der Tonkunst' in the same city, where he himself continues to reside. He has devoted his attention principally to the 'drawing-room' style of composition, and has published many transcriptions and arrangements for the piano, which are very popular. Of his original works the following are the most remarkable :—Grand concerto in C minor for piano and orchestra (op. 55); Trio for piano and strings (op. 77); Duos for piano and violin; Ballades, Boleros, etc., for piano solo; 'Les Étincelles,' 'Les Danaïdes,' 'La Gazelle,' etc.; also collections of small pieces, such as 'Deux Portefeuilles de Musique,' 'Kinderleben,' 2 sets of pieces (op. 81), 'Les Fleurs animées.' Among his later works may be mentioned 'Ondine' (op. 112), 'Concert-étude' (op. 121). In 1877 he published a second edition of his 'Octave-school,' which is very valuable as an instruction book.

His brother, ADOLF KULLAK, born 1823, was a distinguished musical critic in Berlin, and wrote 'Das Musikalisch-Schöne' (Leipzig, 1858), and 'Aesthetik des Clavierspiels' (Berlin, 1861). He died in 1862 at Berlin. [J.A.F.M.]

KUMMER, Friedrich August, a great violoncellist, born at Meiningen Aug. 5 1797. His father (an oboist) migrated to Dresden, where the lad learnt the cello under Dotzauer. It was his ambition to enter the King's band, but as there was then no vacancy for a cellist, he took up the oboe, and soon attained such proficiency as to obtain the desired appointment, in Nov. 1814. In 1817 he again took up his original instrument, and in time became known as the most accomplished virtuoso in Germany. With the exception of occasional musical tours, principally in Germany and Italy, his career has been confined to Dresden. In 1864 he celebrated the 50th anniversary of his appointment as a member of the Dresden orchestra, after which he retired on a pension, and was succeeded by F. Grützmacher. He died at Dresden, May 22, 1879. Kummer's tone was at once sweet and powerful, and his command over difficulties very great. His playing however was characterised in a remarkable degree by repose, and he is described as never having been excited even when playing the most passionate or difficult passages. Kummer has been a voluminous writer for his instrument. 163 of his works have appeared in print, among which are Concertos, Fantasias, a good Violoncello School, etc. He has also composed some 200 entractes for the Dresden Theatre. Among his many distinguished pupils, Goltermann of Stuttgart, and Cossmann of Wiesbaden may be named. [T. P. H.]

KUNST DER FUGE, DIE. This work of J. S. Bach's has been already mentioned under the head Art of Fugue. It only remains to add that since that time a good analysis of it was read by Mr. James Higgs to the Musical Association, Feb. 5, 1877, and is published in their Proceedings for 1876–77. [G.]

KUNTZSCH, Johann Gottfried, one of those earnest, old-fashioned, somewhat pedantic, musicians, to whom Germany owes so much; who are born in the poorest ranks, raise themselves by unheard-of efforts and self-denial, and die without leaving any permanent mark except the pupils whom they help to form. The 'Baccalaureus Kuntzsch' was teacher of the organ and clavier at the Lyceum of Zwickau when Schumann was a small boy, and it was by him that the great composer was grounded in pianoforte playing. Kuntzsch celebrated his jubilee at Zwickau in July 1852, when Schumann wrote him a charming letter,[1] which his biographer assures us was but one of many. Schumann's studies for the pedal piano—6 pieces in canon-form (op. 56), composed in 1845 and published in 1846—are dedicated to his old master, whose name is thus happily preserved from oblivion. Kuntzsch died at a great age in 1854. [G.]

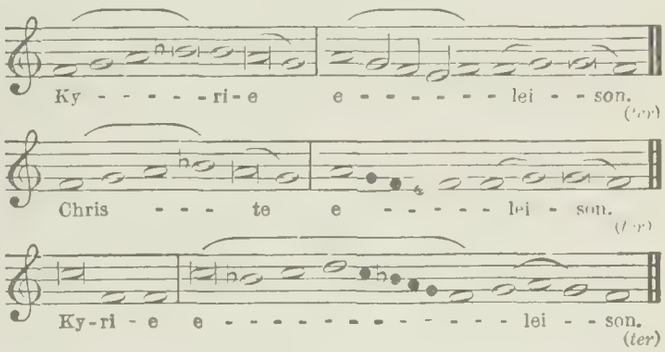
KUPSCH, Karl Gustav, demands a few lines as having been for a short time Schumann's instructor in the theory of music[2]—apparently in the latter part of 1830, after his accident to his finger. Kupsch was an average German Kapellmeister, born in Berlin, lived and worked there and in Leipzig and Dresden as teacher composer and conductor, till 1838, when he settled in Rotterdam as Director of the Singing Academy, and one of the committee of the 'Eruditio musica' Society. In 1845 he returned to Germany, became Director of the Theatre at Freiburg im Breisgau, and at Naumburg, where he died July 30, 1846. [G.]

KYRIE (Gr. Κύριε ἐλέησον; *Kyrie eleison*; 'Lord, have mercy').

I. That portion of the Ordinary of the Mass which immediately follows the Introit, and precedes the *Gloria in excelsis*: and which, at High Mass, is sung by the Choir, while the Celebrant, supported by the Deacon and Subdeacon, is occupied in incensing the Altar.

The Kyrie, in common with all other choral portions of the Mass, was originally sung exclusively to Plain Chaunt melodies, such as those which are still preserved in the Roman Gradual, and still sung, with great effect, in many Continental Cathedrals. One of these, the *Kyrie* of the *Missa pro Defunctis*, exhibited in the subjoined example, is peculiarly interesting, not only from its own inherent beauty, but, as will be presently shewn, from the use to which it was turned by Palestrina, in the Sixteenth Century.

Ton. VI.

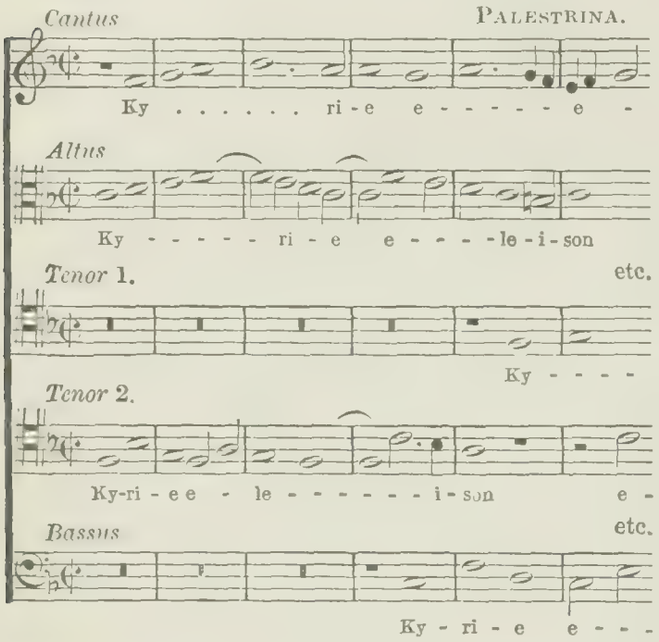


When, after the invention of Figured Music, these venerable melodies were selected as themes for the exercise of contrapuntal skill, the Kyrie naturally assumed a prominent position in the polyphonic Mass; and at once took a definite form, the broad outlines of which passed, unaltered, through the vicissitudes of many changing Schools. The construction of the words led, almost of necessity, to their separation into three distinct movements. Some of the earlier contrapuntists delighted in moulding these into Canons, of maddening complexity. The great Masters of the Sixteenth Century preferred rather to treat them as short, but well-developed Real Fugues, on three distinct subjects, the last of which was usually of a somewhat more animated character than the other two. Whether from a pious appreciation of the spirit of the words, or a desire to render the opening movement of the Mass as impressive as possible, these earnest writers never failed to treat the *Kyrie* with peculiar solemnity. In the hands of Palestrina, it frequently expresses itself in a wailing cry for mercy, the tender pathos of which transcends all power of description.

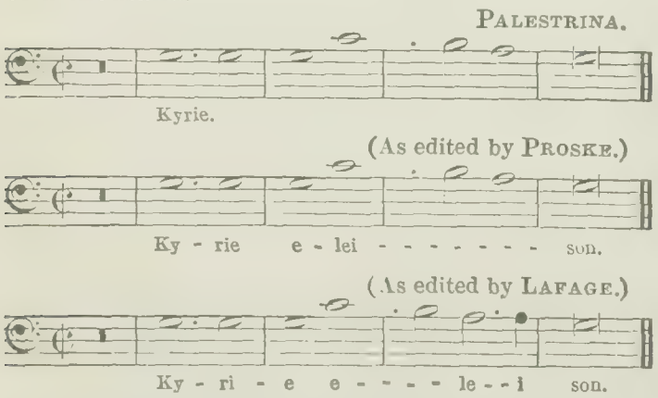
[1] Wassielewsky gives it, p. 10.

[2] Wassielewsky, p. 97.

This is pre-eminently the case, in the *Kyrie* of his *Missa brevis*, a few bars of which have already been given, as an example, under the heading HEXACHORD [vol. i. p. 735]. The same feeling is distinctly perceptible throughout the *Kyrie* of the *Missa Papæ Marcelli*; but associated, there, with a spirit of hopeful confidence which at once stamps it as the nearest approach to a perfect ideal that has ever yet been reached. More simple in construction, yet, scarcely less beautiful, is the opening movement of the same composer's *Missa pro Defunctis*, in which the Plain Chaunt *Canto fermo* given above is invested with a plaintive tenderness which entirely conceals the consummate Art displayed in its contrapuntal treatment—



The effect of these pure vocal harmonies, when sung, as they are intended to be sung, in immediate contrast to the stern unisonous Plain Chaunt of the Introit, is one which, once heard, can never be forgotten. The manner of singing them, however, requires careful consideration. One great difficulty arises from the fact, that, in the old part-books, no indication whatever is given as to the way in which the words and music are to be fitted together: and modern editors differ so much in their ideas on the subject, that no two editions are found to correspond. The following phrase from the *Kyrie* of the *Missa Papæ Marcelli* only exhibits one instance of divergence out of a thousand.



In this case, Lafage is undoubtedly right in allotting a distinct note to each syllable of the word, *Ky-ri-e*: but, nothing can justify his division of the penultimate semibreve into a dotted minim and crotchet. The second and third syllables of *e-le-i-son* can be perfectly enunciated, after the Italian manner, to a single note. In all such cases, the conductor must use his own judgment as to the best mode of procedure.

Without pausing to trace the progress of the polyphonic *Kyrie* through the decadence of the School to which it owed its existence, or the rise of that which followed—a School in which instrumental accompaniment first seriously asserted its claim to notice—we pass on to a period at which an entirely new phase of Art had already attained its highest degree of perfection. The *Kyrie* of Bach's great Mass in B minor differs, *toto cœlo*, from its polyphonic predecessors. Though moulded in the old tripartite form, its two stupendous Fugues, and the melodious and elaborately developed Duet which separates them, have nothing but that division in common with the grave slow movements of the older Masters, and are such, indeed, as Bach alone could ever have conceived. Too long for practical use, as a part of the Church Service, they unite in forming a monument of artistic excellence, representing a School, which, while it scorned to imitate anything which had gone before it, was able to defy the imitation of later composers.

The Kyries of Haydn, and Mozart—legitimate descendants of those of Pergolesi, and Jomelli—abound with beauties of a wholly different order. The well-known opening of Haydn's grand *Missa Imperialis* (in D minor) is a fiery Allegro, in which bright passages of semiquavers, and short but telling points of fugal imitation, are contrasted together with striking effect, but with very little trace of the expression which we should naturally expect in a petition for mercy. That of the favourite Mass commonly called 'Mozart's Twelfth' is too well known to need more than a passing allusion. Neither Beethoven, in his Missa Solemnis, nor Cherubini, in his great Mass in D minor, can be said to have struck out a new ideal; though both infused into the *Kyrie* an amount of dramatic power previously unknown in Church Music. In the Kyries of Rossini, and Gounod, free use is made of the same forcible means of expression, notwithstanding the feigned return to an older style, in the *Christe* of the first-named composer's *Messe Solennelle*.

In tracing the history of the *Kyrie*, from its first appearance as a polyphonic composition, to the latest development of modern times, we find, that, apart from the idiosyncratic peculiarities of varying Schools, and individual composers, it has clothed itself in no more than three distinct ideal forms; of which the first depends, for its effect, upon the expression of devotional feeling, while the second appeals more strongly to the intellect, and the third, to the power of human emotion. Each of these types may fairly lay claim to its own peculiar merits: but, if it be conceded that devotional feeling is the most necessary attribute of true Church Music, it is certain, that, whatever may be in store for the future, that particular

attribute has never hitherto been reached, in its highest perfection, in the presence of instrumental accompaniment.

II. The Response, 'Lord have mercy upon us, and incline our hearts to keep this law'; sung, in the Service of the Church of England, after the recitation of the Ten Commandments.

As the custom of reciting the Commandments during the Communion Service is of later date than the First Prayer Book of King Edward the Sixth, this Response is not found in Merbecke's 'Booke of Common Praier Noted,' which was first published in 1550: in Plain Song Services, therefore, it is usually sung to the simple melody given, by Merbecke, to the older form of *Kyrie* used in the Mass. The manner of its treatment by the earlier composers of the polyphonic School was extremely simple, and dignified: indeed, some of these Responses, as set by Tallis, (in the Dorian Mode,) Bird, Farrant, Gibbons, and other old English writers, are perfect little gems of artistic beauty. With such examples—and many excellent ones, of later date—within their reach, it is strange that Cathedral Organists should ever have countenanced the pernicious custom of 'adapting' the words of the *Kyrie* to music which—however good in itself—was never intended to be sung to them. Not very long ago, the opening bars of a Chaconne, by Jomelli, were heard in almost every Church in which the Responses were chaunted: while, within the last few years, no *Kyrie* has been so popular as one 'adapted' to a passage occurring in 'Elijah,' and generally associated with a distribution of the voice parts which Mendelssohn would have condemned as utterly barbarous. [W. S. R.]

L.

LA, the syllable used in solmisation for the sixth note in the scale, possibly derived by Guido from the sixth line of the well-known hymn to S. John—'*La*bii reatum.' It is used by the French and Italians as a synonym for A (the sixth note of the scale of C)—'Sinfonie en la de Beethoven,' and they speak of the second string of the violin as 'corde en la.' 'La bémol' is A flat.

The number of vibrations per second for the A in the treble stave is—Paris diapason 435, London Philharmonic pitch 454. The A proposed by the Society of Arts, and actually in use (1879) at H.M. Opera, 444 (eq. temp.) [G.]

LABITZKY, Josef, a well-known dance composer, born July 4, 1802, at Schönfeld, Eger, was grounded in music by Veit of Petschau; in 1820 began the world as first violin in the band at Marienbad, and in 1821 removed to a similar position at Carlsbad. He then formed an orchestra of his own, and made *tournées* in South Germany. Feeling his deficiencies, he took a course of composition under Winter, in Munich, and in 1827 published his first dances there. In 1835 he settled at Carlsbad as director of the band, making journeys from Petersburg on the one hand, to London on the other, and becoming every day more famous. He resides at Carlsbad, and has associated his son August with him as director. His second son, Wilhelm, an excellent violin player, is settled at Toronto, Canada, and his daughter is a favourite singer at Frankfort. Labitzky's dances are full of rhythm and spirit. Among his waltzes, the 'Sirenen,' 'Grenzböten,' 'Aurora,' 'Carlsbader,' and 'Lichtensteiner,' are good. In galops he fairly rivals Lanner and Strauss, though he has not the poetry of those two composers. [F. G.]

LABLACHE, Luigi, was born at Naples, Dec. 6, 1794. His mother was Irish, and his father, Nicolas Lablache, a merchant of Marseilles, had quitted that place in 1791 in consequence of the Revolution. But another Revolution, in 1799, overwhelmed him with ruin in his new country, and he died of chagrin. His family was, however, protected by Joseph Buonaparte, and the young Luigi was placed in the *Conservatorio della Pietà de' Turchini*, afterwards called *San Sebastiano*. He was now twelve years old. Gentilli taught him the elements of music, and Valesi instructed him in singing; while, at the same time, he studied the violin and violoncello under other masters. His progress was not at first remarkable, for he was wanting in application and regularity; but his aptitude was soon discovered by a singular incident. One day a contrebassist was wanted for the orchestra of S. Onofrio. Marcello-Perrino, who taught young Lablache the cello, said to him, 'You play the cello very well: you can easily learn the double bass!' The boy had a dislike for that instrument, in spite of which he got the gamut of the double bass written out for him on a Tuesday, and on the following Friday executed his part with perfect accuracy. There is no doubt, in fact, that, had he not been so splendidly endowed as a singer, he might have been equally brilliant as a virtuoso on any other instrument that he chose (Escudier). At this period his boy's voice was a beautiful contralto, the last thing that he did with which was to sing, as it was just breaking, the solos in the Requiem of Mozart on the death of Haydn in 1809. He was then 15, and his efforts to sing to the end of the work left him at last without power to produce a sound. Before many months were passed, however, he became possessed of a magnificent bass, which gradually increased in volume until, at the age of 20, it was the finest of the kind which can be remembered, with a compass of two octaves, from E♭ below to E♭ above the bass stave.

Continually dominated by the desire to appear

on the stage, the young Lablache made his escape from the Conservatorio no less than five times, and was as often brought back in disgrace. He engaged himself to sing at Salerno at 15 *ducats* a month (40 *sous* a day), and received a month's salary in advance; but, remaining two days longer at Naples, he spent the money. As he could not, however, appear decently without luggage, he filled a portmanteau with sand, and set out. Two days later he was found at Salerno by the vice-president of the Conservatorio, while the Impresario seized the effects of the young truant in order to recoup himself the salary he had advanced, but found, to his horror, nothing in the portmanteau . . . . but what Lablache had put there! (Escudier). To these escapades was due, however, the institution of a little theatre within the Conservatorio; and Lablache was satisfied for a time. A royal edict, meanwhile, forbade the Impresario of any theatre, under severe penalties, to engage a student of the Conservatorio without special permission.

Having at length completed his musical education, Lablache was engaged at the *San Carlino* Theatre at Naples, as *buffo Napolitano*, in 1812, though then only 18. He made his *début* in 'La Molinara' of Fioravanti. A few months later, he married Teresa Pinotti, the daughter of an actor engaged at the theatre and one of the best in Italy. This happy union exercised a powerful and beneficial influence over the life of Lablache. Quickly seeing his genius and capacity for development far beyond the narrow sphere in which she found him, his young wife persuaded Lablache, not without difficulty, to quit the *San Carlino*, a theatre in which two performances a day were given, ruining completely within a year every voice but that of her robust husband; to re-commence serious study of singing, and to give up the *patois* in which he had hitherto sung and spoken. Accordingly, a year later, after a short engagement at Messina, he went as *primo basso cantante* to the Opera at Palermo. His first appearance was in the 'Ser Marc-Antonio' of Pavesi, and his success was so great as to decide him to stay at Palermo for nearly five years. But it was impossible that he should remain there unknown; and the administration of *La Scala* at Milan engaged him in 1817, where he made his *début* as *Dandini* in 'Cenerentola,' with great success, due to his splendid acting and singing, and in spite of the provincial accent which still marred his pronunciation. Over the latter defect he soon triumphed, as he had over his want of application a few years before. In fact, perhaps the most remarkable things about Lablache were the extent to which he succeeded in cultivating himself, and the stores of general knowledge which he accumulated by his own unaided efforts. It is said that at Naples he had enjoyed the great advantage of the society and counsels of Madame Mericoffre, a banker's wife, known in Italy before her marriage as La Coltellini, but then quite unknown in England, though described as one of the finest artists belonging to the golden age of Italian singing. To such influence as this, and to that of his intelligent wife, Lablache perhaps owed some of the impulse which prompted him to continue to study when most singers cease to learn and content themselves with reaping the harvest; but much must have been due to his own desire for improvement.

The opera 'Elisa e Claudio' was now (1821) written for him by Mercadante; his position was made, and his reputation spread throughout Europe. From Milan he went to Turin; returned to Milan in 1822, then appeared at Venice, and in 1824 at Vienna, and always with the same success. At the last city he received from the enthusiastic inhabitants a gold medal bearing a most flattering inscription. After twelve years absence he returned to Naples, with the title of singer in the chapel of Ferdinand I., and with an engagement at the San Carlo. Here he created a great sensation as *Assur* in 'Semiramide.' Two years later we find him at Parma, singing in Bellini's 'Zaira.' Although Ebers had endeavoured, as early as 1822, to secure him for London, on the strength of his reputation as 'perhaps even excelling Zucchini,' Lablache did not tread the English boards till the season of 1830, when he made his *début* on the 30th March in the 'Matrimonio segreto.' Here, as elsewhere, his success was assured from the moment when he sang his first note, almost from the first step he took upon the stage. It is indeed doubtful whether he was greater as a singer or as an actor. His head was noble, his figure very tall, and so atoning for his bulk, which became immense in later years: yet he never looked too tall on the stage. One of the boots of Lablache would have made a small portmanteau; 'one could have clad a child in one of his gloves' (Chorley). His strength was enormous. As *Leporello*, he sometimes carried off under his arm, apparently without effort, the troublesome *Masetto*, represented by Giubilei, a man of the full height and weight of ordinary men! Again, in an interval of tedious rehearsing, he was once seen on the stage to pick up with one hand a double bass that was standing in the orchestra, examine it at arm's length, and gently replace it where he had found it! The force of his voice exceeded, when he chose, the tone of the instruments that accompanied it and the noise and clamour of the stage; nothing drowned his portentous notes, which rang through the house like the booming of a great bell. On one occasion, indeed, his wife is said to have been woke up by a sound, in the middle of the night, which she took for the tocsin announcing a fire, but which turned out to be nothing more than Lablache producing in his sleep these bell-like sounds. It was during the great popularity of 'I Puritani,' when Grisi, accompanied by Lablache, was in the habit of singing the polacca thrice a week at the Opera, and frequently also at concerts. After performing his *staccato* part in the duet thrice within nine hours, Lablache was haunted by it even in his sleep. This power was wisely used by the great artist on the right occasions, and only then—as

the deaf and angry *Geronimo*, or as *Oroveso* in 'Norma'; but at other times his voice could 'roar as sweetly as any sucking dove,' and he could use its accents for comic, humorous, tender, or sorrowful effects, with equal ease and mastery.

Like Garrick, and other great artists, Lablache shone as much in comic as in tragic parts. Nothing could exceed his *Leporello*; of that character he was doubtless the greatest known exponent. But he had, at an earlier date, played *Don Giovanni*. As *Geronimo*, the *Podestà* in 'La Gazza Ladra,' again, in 'La Prova d'un' Opera Seria,' as *Dandini* and the *Barone di Montefiascone*, he was equally unapproachable; while his *Henry VIII.* in 'Anna Bolena,' his *Doge* in 'Marino Faliero,' and *Oroveso* in 'Norma,' were splendid examples of dignity and dramatic force. He appeared for the first time in Paris, Nov. 4, 1830, as *Geronimo* in the 'Matrimonio Segreto,' and was there also recognised immediately as the first *basso cantante* of the day. He continued to sing in Paris and London for several years; and, it may be mentioned that his terms were in 1828, for four months, 40,000 frs. (£1,600), with lodging and one benefit-night clear of all expenses, the opera and his part in it to be chosen by himself on that occasion, as also at his *début*. The modest sum named above, in no degree corresponding with the value of Lablache in an operatic company, was a few years later (1839) the price paid by Laporte to Robert, to whom Lablache was then engaged at Paris, for the mere cession of his services to the London Opera.

In 1833 Lablache sang again at Naples, renewing his triumphs in the 'Elisire d'amore' and 'Don Pasquale.' He returned to Paris in 1834, after which he continued to appear annually there and in London, singing in our provincial festivals as well as at the Opera, for many years. In 1852 he sang at St. Petersburg with no less éclat than elsewhere. In London, near the close of his career, at a time when most artists are liable to become dull and mechanical, he broke out into the personification of two beings as different from each other and from the types hitherto represented by him as Shakspere's *Caliban* and Scribe's Calmuck *Gritzonko*, in 'L'Étoile du Nord,' with a vivacity, a profound stage-knowledge, and a versatility, which were as rare as they were strongly marked (Chorley). But he had qualities as sterling as others which were fascinating. Whether in comic opera, in the chromatic music of Spohr, or in that of Palestrina, he seemed equally at home. Let it be never forgotten that he sang (April 3, 1827) the bass solo part in Mozart's Requiem after the death of Beethoven, as he had, when a child, sung the contralto part at the funeral of Haydn; and let the former fact be a sufficient answer to those who say he had no notes lower than A or G. Be it recorded, at the same time, that he paid Barbaja 200 guldens for the operatic singers engaged on that occasion. He was also one of the 32 torch-bearers who surrounded the coffin of Beethoven at its interment. To him, again, Schubert dedicated his three Italian songs (op. 83), written to Metastasio's words and composed in 1827, showing thus his appreciation of the powers of the great Italian.

In 1856, however, his health began to fail, and he was obliged in the following spring to drink the waters of Kissingen, where he was met and treated with honour by Alexander II. of Russia. Lablache received the medal and order given by the Emperor with the prophetic words, 'These will do to ornament my coffin.' After this he returned for a few days in August to his house at Maisons-Laffitte, near Paris; but left it on the 18th, to try the effect of his native climate at his villa at Posilipo. But the bright, brisk air was too keen for him, and he had to take refuge in Naples. The relief, however, served only to prolong his life a short while, and he died Jan. 23, 1858. His remains were brought to Paris, and buried at Maisons-Lafitte.

Lablache had two sisters, the elder of whom became Marchesa de Braida, and the younger Abbess of Sessa. He had many children, among whom Frederick, the eldest son, followed his father's steps, but not with the same success. The youngest is an officer in the French army. Of his daughters, one married the great pianist, Thalberg. A *Méthode de chant*, written by Lablache, was published chez Mme. Vve Canaux, at Paris; but it rather disappointed expectation.

Lablache died, as he had lived, respected by every one who knew him for his honourable, upright probity, as he was admired for his marvellous and cultivated talents. [J.M.]

He was the Queen's singing master, and the esteem and even affection which that intercourse engendered are expressed more than once in warm terms in her Majesty's published Diaries and Letters.

LAC DES FÉES, LE. Opera in 5 acts; words by Scribe and Mélesville, music by Auber. Produced at the Grand Opera April 1, 1839. The overture alone has survived. [G.]

LACHNER, a prominent musical family of this century. The father was an organist at Rain, on the Lech, in Bavaria, very poor and with a very large family, but not the less a man of worth and character. He was twice married. One of the first family, THEODOR, born 1798, was a sound musician, but unambitious, who ended his career as organist at Munich, and chorus-master at the Court theatre. The second family were more remarkable. Of the daughters, THEKLA, born 1803, was recently organist of S. George's church, Augsburg, and CHRISTIANE, born 1805, held the same post in her native place. Of the brothers, FRANZ was born April 2, 1804. He was solidly educated in other things beside music, but music was his desire, and in 1822 he prevailed on his parents to let him go to Vienna. He put himself under Stadler and Sechter, and was constantly in Schubert's company, with whom he became very intimate. In 1826 he was made Vice-Kapellmeister of the Kärnthnerthor theatre, and the next year, on the death of Weigl, principal Kapellmeister. He retained this post till 1834, and it was a time of great productivity. In

34 he went to Mannheim to conduct the opera there, and in 36 advanced to the top of the ladder as Hofkapellmeister—in 1852 general music director—at Munich, and there remained till 1865, when he retired on a pension. Lachner's writings are of prodigious number and extent. An oratorio, and a sacred cantata; 4 operas; requiems; 3 grand masses; various cantatas, entr'actes, and other pieces; many large compositions for male voices; 8 symphonies—among them those in D minor (No. 3), in C minor (op. 52)—which won the prize offered by the Gesellschaft der Musikfreunde—and in D (No. 6), which Schumann finds twice as good as the prize one—suites, overtures and serenades for orchestra, the orchestration of Schubert's 'Song of Miriam'; 3 quartets; concertos for harp and bassoon; trios, duos, pianoforte pieces of all dimensions; and a large number of vocal pieces for solo and several voices. All that industry, knowledge, tact, and musicianship can give is here—if there were but a little more of the sacred fire! No one can deny to Lachner the praise of conscientiousness and artistic character; he is deservedly esteemed by his countrymen almost as if he were an old classic, and holds a similar position in the South to that of Hiller in the North. The next brother, Ignaz, was born in 1807, was brought up to music, and at 12 years old was sent to the Gymnasium at Augsburg, where he is said to have had no less a person than Napoleon III. (then Count St. Leu) as a schoolfellow. In 1824 he joined his brother at Vienna, in 1825 was made Vice-Kapellmeister of the opera; in 1831 a Court music-director at Stuttgart, and in 1842 rejoined his brother in a similar position at Munich. In 53 he took the conduct of the theatre at Hamburg, in 58 was made Court Kapellmeister at Stockholm; and in 61 settled down for good at Frankfort, where he fills many musical positions, and celebrated his 50th anniversary on Oct. 18, 1875. He also has produced a long list of works—3 operas; several ballets, melodramas, etc., etc.; with masses, symphonies, quartets, pianoforte works, and many songs, one of which—'Überall Du'—was very popular in its day. The third brother, Vincenz, was born July 19, 1811, and also brought up at the Augsburg Gymnasium. He began by taking Ignaz's place as organist in Vienna, and rose by the same course of goodness and indefatigable assiduity as his brothers, to be Court Kapellmeister at Mannheim from 1836 till 73, when he retired on a pension. He was in London in 42, conducting the German Company. His music to Turandot, his Prize song 'In der Ferne,' and other pieces, are favourites with his countrymen. [G.]

LACHNITH, Ludwig Wenzel, born July 7, 1746, at Prague, migrated to the service of the Duke at Zweibrücken, and thence to Paris, where he made his début at the Concert Spirituel as a horn player. He was a clever handy creature, who wrote not only quantities of all kinds of instrumental music, but at least four operas, and several pasticcios and other pieces. His most notable achievements however, were his adaptations of great operas, by way of making them pleasant to the public, such as 'Les mystères d'Isis,' for which both libretto and music of the Magic Flute were 'arranged' into what M. Fétis calls 'a monstrous [1]compilation' (Grand Opera, Aug. 20, 1801). No wonder that the piece was called 'Les misères d'ici,' and that Lachnith was styled 'le dérangeur.' He was clever also at working up the music of several composers into one piece, and torturing it to the expression of different words and sentiments from those to which it had originally been set—as 'Le Laboureur Chinois,' in which the music of 'several celebrated composers' was 'arrangée par M. Lachnitch' (Feb. 5, 1813). In these crimes he had an accomplice in the elder Kalkbrenner, who assisted him to concoct two 'Oratorios in action'—Saul (April 6, 1803) and 'The taking of Jericho' (April 11, 1805). We were as bad in England several years later, and many fine operas of Rossini, Auber, and quasi-Weber were first made known to Londoners by much the same expedients as those of Lachnith, in the hands of T. P. Cooke, Lacy, and others. [G.]

LACY, John, bass singer, born in the last quarter of last century, was a pupil of Rauzzini at Bath. After singing in London he went to Italy, where he became complete master of the Italian language and style of singing. On his return he sang at concerts and the Lenten oratorios, but although he possessed an exceptionally fine voice and sang admirably in various styles, circumstances prevented him from taking any prominent position. In 1818 he accepted an engagement at Calcutta, and, accompanied by his wife, left England, to which he never returned. Had he remained here he would most probably have been appointed successor to Bartleman.

Mrs. Lacy, his wife, was originally Miss Jackson, and appeared as a soprano singer at the Concert of Ancient Music, April 25, 1798. In 1800 she became the wife of Francesco Bianchi, the composer, and in 1810 his widow. In 1812 she was married to Lacy, and sang as Mrs. Bianchi Lacy in 1812, 13, and 14. She 'was the best representative of the great and simple style as delivered down by Mrs. Bates and Madame Mara, whilst her articulate delivery and pure pronunciation of Italian, rendered her no less generally valuable in other departments of the art.' [W. H. H.]

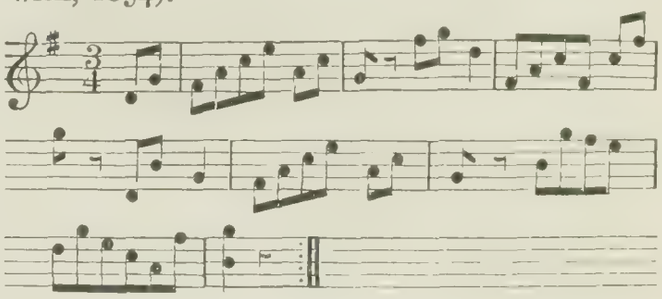
LACY, Michael Rophino, son of an English merchant, born at Bilbao, July 19, 1795; learned music from an early age, and made rapid progress on the violin; was at college at Bourdeaux for 18 months, and in 1803 was sent to Paris to finish his education, and attained to considerable skill as a linguist. Kreutzer was his principal instructor in music. About the end of 1804 he performed before Napoleon at the Tuileries. He was then known as 'Le petit Espagnol.' He played in the principal Dutch

[1] See the account by O. Jahn (Mozart, 2nd ed., ii. 537). The magic flute and all the comic music were omitted; Papageno was turned into a shepherd sage; while many pieces were left out, others were put in—as for instance 'Fin ch'an dal vino,' *arranged as a duet!* The opera opened with Mozart's finale, and the disorder must have been complete. And yet it ran 49 nights!

towns on his way to London, which he reached in Oct. 1805. He soon gave concerts at Hanover Square Rooms, under the sobriquet of 'The Young Spaniard,' his name not being announced until May, 1807, when an engraved portrait of him was published. He next performed at Catalani's first concert in Dublin, and was afterwards engaged for Corri's concerts at Edinburgh at 20 guineas per night. A few years later he quitted the musical for the theatrical profession, and performed the principal genteel comedy parts at the theatres of Dublin, Edinburgh, Glasgow, etc. In 1818 he was appointed leader of the Liverpool concerts *vice* Yaniewicz, and at the end of 1820 returned to London and was engaged as leader of the ballet at the King's Theatre. Lacy adapted to the English stage both words and music of several popular operas; and his adaptations display great skill, although gross liberties were frequently taken with the original pieces, which can only be excused by the taste of the time. Among them are 'The Maid of Judah' from 'Ivanhoe,' the music from 'Semiramide,' 1829; 'Cinderella,' the music from Rossini's 'Cenerentola,' 'Armida,' 'Maometto Secondo,' and 'Guillaume Tell,' 1830; 'Fra Diavolo,' 1831; and 'Robert le Diable,' under the title of 'The Fiend Father,' 1832. In 1833 he produced an oratorio entitled 'The Israelites in Egypt,' a *pasticcio* from Rossini's 'Mosè in Egitto,' and Handel's 'Israel in Egypt,' which was performed with scenery, dresses, and personation. In 1839 he brought forward a readaptation of Weber's 'Der Freischütz,' introducing the whole of the music for the first time. He rendered great assistance to Mr. Schœlcher in collecting the material for his 'Life of Handel.' He died at Pentonville, Sept. 20, 1867. [W.H.H.]

LADY HENRIETTE, OU LA SERVANTE DE GREENWICH. A ballet pantomine in 3 acts; music by Flotow, Burgmüller, and Deldevez. Produced at the Grand Opera Feb. 1, 1844. Saint Georges, by whom the libretto was written, afterwards extended it into an opera, which was set by Flotow as MARTHA. [G.]

LADY OF THE LAKE, THE. A cantata in 2 parts; the text founded on Scott's poem by Natalia Macfarren, the music by Professor G. A. Macfarren. Written for and produced at Glasgow New Public Hall Nov. 15, 1877. [G.]

LÄNDLER, LÄNDERER, or LÄNDLERISCHE TANZ, a national dance popular in Austria, Bavaria, Bohemia, and Styria. It probably derives its name from the Landel, a district in the valley of the Ens, where the dance is said to have had its origin; but according to some authorities the word simply means 'country dance,' *i.e.* a waltz danced in a country fashion. In fact the Ländler is a homely waltz, and only differs from the waltz in being danced more slowly. It is in 3–4 or 3–8 time, and consists of two parts of eight bars, each part being repeated two or more times. Like most early dances, it occasionally has a vocal accompaniment. Both Mozart (Köchel, No. 606) and Beethoven (Nottebohm's Cat. p. 150, 151) have written genuine Ländler, but the compositions under this name of Jensen, Raff, Reinecke, and other modern musicians, have little in common with the original dance. The following example is the first part of a Styrian Ländler (Köhler, Volkstänze; Brunswick, 1854).

The little waltz so well known as 'Le Désir,' usually attributed to Beethoven, though really composed by Schubert, is a Ländler. To know what grace and beauty can be infused into this simple form one must hear Schubert's 'Wiener Damen-Ländler' or 'Belles Viennoises' in their unsophisticated form, before they were treated by Liszt. [W.B.S.]

LA FAGE, JUSTE ADRIEN LENOIR DE, born in Paris, March 28, 1801, grandson of the celebrated architect Lenoir. After trying education for the church and the army, he settled to music as a pupil of Perne's for harmony and counterpoint, devoting himself especially to the study of plain-chant. Perne recommended him to Choron, who took him first as pupil, and then as répétiteur, or assistant-master. In 1828 he was sent by the government to Rome and studied for a year under Baini. While in Italy he produced a comic opera 'I Creditori,' but comic opera was not to be his road to distinction. On his return to Paris, in Dec. 1829, he was appointed maitre de chapelle of St. Etienne du Mont, where he substituted an organ (built by John Abbey) for the harsh out-of-tune serpent hitherto used to accompany the voices—an excellent innovation! 1833 to 36 he spent in Italy, and lost his wife and son. He returned to Paris, and there published the 'Manuel complet de Musique' (1836-38), the first chapters of which had been prepared by Choron; 'Séméiologie musicale'; 'Miscellanées musicales'; 'Histoire générale de la musique,' and many biographical and critical articles collected from periodicals. He again visited Italy after the Revolution of 1848, and during this trip took copies of MSS. never before consulted. He also visited Germany and Spain, and during the Exhibition of 1851 made a short excursion to England. He then settled finally in Paris, and published the works which have placed him in the first rank of 'musicists'—to use a favourite word of his own. Over-work as an author, and as editor in chief of 'Le Plain-Chant,' a periodical which he founded in 1859, brought on a nervous affection, which ultimately led to his removal to the asylum for the insane at Charenton, where he died March 8, 1862.

La Fage composed much music of many kinds,

both vocal and instrumental, sacred and secular, but it is as a historian and didactic writer that his name will live. His 'Cours complet de Plain-Chant' (Paris 1855–56, 2 vols 8vo.) is a book of the first order, and fully justifies its title. It was succeeded by the 'Nouveau Traité de Plain-Chant romain,' with questions, an indispensable supplement to the former. His 'Histoire générale de la musique' (Paris 1844, 2 vols. 8vo., with an album of plates) is incomplete, treating only of Chinese, Indian, Egyptian, and Hebrew music, but it is a careful and conscientious work, and has been largely used by Fétis. His learning and method appear conspicuously in his 'Extraits du Catalogue critique et raisonné d'une petite bibliothèque musicale' (Rennes, undated, 120 pp. 8vo., 100 copies only), and in his 'Essais de Diphthérographie musicale' (Paris, 1864, 2 vols. 8vo., one containing very curious musical examples). A perusal of these two books will amply corroborate every word we have said in praise of this erudite musician. He left a valuable library (the catalogue was published, Paris 1862, 8vo.), afterwards dispersed by auction; but his unpublished works and materials are in the Bibliothèque nationale, to which he bequeathed all his papers, with the MSS. of Choron and Baini in his possession. [G. C.]

LAFONT, Charles Philippe, an eminent violinist, was born at Paris in 1781. Fétis relates that he got his first instruction on the violin from his mother, a sister of Bertheaume, a well-known violinist of that period, whom he also accompanied on his travels through Germany, performing successfully, when only eleven years of age, at Hamburg, Oldenburg and other towns. On his return to Paris he continued his studies under Kreutzer; and soon appeared at the Théâtre Feydeau, though not as a violinist, but as a singer of French ballads. After some time he again took up the violin, this time under the tuition of Rode, and soon proved himself a player of exceptional merit. Fétis credits him with a perfect intonation, a pure and mellow, though somewhat feeble tone, great powers of execution, and a remarkable charm of expression. From 1801 to 1808 he travelled and played with great success in France, Belgium, Holland, Germany and Russia. In 1808 he was appointed Rode's successor as solo-violinist to the Emperor of Russia, a position in which he remained for six years. In 1812 he had a public contest with Paganini at Milan. In 1815 he returned to Paris, and was appointed solo-violinist to Louis XVIII. In 1831 he made a long tour with Henri Herz, the pianist, which occupied him till 1839, when his career was suddenly ended by a carriage accident in the south of France, through which he lost his life.

Spohr in his Autobiography praises his fine tone, perfect intonation, energy and gracefulness, but deplores the absence of deep feeling, and accuses him of mannerism in phrasing. He also relates that Lafont's repertoire was confined to a very few pieces, and that he would practise a concerto for years before venturing on it in public,—a method which, although leading to absolute mechanical perfection, appears absurd from an artistic or even musical point of view. Lafont's compositions for the violin are of no musical value; they comprise seven Concertos, a number of Fantasias, Rondos, etc. He wrote a number of Duos concertants in conjunction with Kalkbrenner, Herz, etc.; more than 200 ballads (romances), which for a time were very popular; and two operas. [P. D.]

LAGARDE, a French basso, who sang the part of *Farasmane* in Handel's 'Radamisto,' on the revival of that opera in Dec. 1720, with Senesino. It is not known who played *Farasmane* at the former performances; perhaps Lagarde. He does not appear again in the casts. [J. M.]

LAGUERRE, Jean, commonly called Jack, was the son of Louis Laguerre, the artist who painted the greater part of Verrio's large picture in St. Bartholomew's Hospital, the 'Labours of Hercules' in chiar'oscuro at Hampton Court, the staircase at Wilton, etc., and is immortalized by Pope in the line

'Where sprawl the saints of Verrio and Laguerre.'

This painter came to England in 1683, and died in 1721, his son Jean having, as it is supposed, been born about 1700. The lad was instructed by his father for his own profession, and had already shown some ability; but, having a talent for music, he took to the stage, where he met with fair success. It must be he whom we find, under the name of *Mr. Legar*, playing the part of *Metius* in Camilla (revived), 1726, which had formerly (1706 and 8) been sung by Ramondon, a low tenor. Again, he is advertized (*Daily Journal*, March 13, 1731) as sustaining the added rôle of *Corydon* in 'Acis and Galatea,' 'for the benefit of *M. Rochetti*, at Lincoln's Inn Theatre Royal, on Friday, 26th,' his name being spelled as in the cast of 'Camilla.' He died in London in 1748.

Laguerre has been described as 'a high fellow, a great humourist, wit, singer, player, caricaturist, mimic, and a good scene-painter; and, according to the notions of that merry age, known to everybody worth knowing.' He engraved a set of prints of 'Hob in the Well,' which had a great sale, though indifferently executed; but we also owe to his point an exceedingly clever etching, 'The Stage Mutiny' (Br. Mus. Cat. 1929), in which we have caricature-portraits of Colley and Theo. Cibber (as Pistol), Highmore, Mrs. Wilks, Ellis, Griffin, Johnson, and others. Hogarth did not disdain to copy this interesting print, having used it on the show-cloth in 'Southwark Fair' (Br. Mus. Cat. 1960).

As a painter, Laguerre was the author of the portrait of Mary Tofts, not the singer but the pretended rabbit-breeder, engraved by J. Faber in mezzotint. He also painted the portrait of Spiller for the *Spiller's Head* tavern, as we learn from that actor's epitaph, which begins thus:—

'The butchers' wives fall in hysteric fits;
For, sure as they're alive, poor Spiller's dead;
But, thanks to Jack Laguerre, we've got his head.'

[J. M.]

LAIDLAW, Anna Robena, a lady whom Schumann distinguished by dedicating to her his Fantasiestücke (op. 12), was a Yorkshirewoman, born at Bretton April 30, 1819, educated in Edinburgh at the school of her aunt, and in music by Robert Müller, a pianoforte teacher there. Her family went to Königsberg in 1830, and there her vocation was decided, she improved in playing rapidly, and in three or four years appeared in public at Berlin with great applause. In 34 she was in London studying under Herz, and played at Paganini s farewell concert. In 36 she returned to Berlin, and after a lengthened tour through Prussia, Russia and Austria, returned in 1840 to London. It was during this last stay in Germany that the Fantasiestücke were written. [G.]

LAJARTE, Théodore de, one of the librarians of the Grand Opera, Paris (Académie de Musique), author of a book for which every student of musical history must be grateful to him, viz. a Catalogue, historical, chronological and anecdotic, of the Musical Library of the Opera, etc., 2 vols. with 7 portraits—beautifully etched by Le Rat—and a view. It contains an Introduction, describing the library; a list, in order of production, of the 594 pieces which have been produced at the Opera between 'Pomone,' March 19, 1671, and 'Sylvia,' June 14, 1876, with the names of the singers, remarks on the piece, its success or non-success, and often extracts from the libretto; biographical notices of composers and librettists; a supplementary list of 'œuvres diverses,' comprising 49 operas, received but not produced, and of which the MSS. are preserved—and of other music engraved and MS.; and to complete, two indexes of titles and names. The work is admirably done, apparently with great accuracy, and is not only a boon to the reader but a striking evidence of the superior system under which these things are managed in Paris. [G.]

LAJEUNESSE, the family name of Madlle. Marie Emma Albani, who was born in 1851 of French Canadian parents, at Chambly, near Montreal, and is therefore an English subject. Her father was a professor of the harp, and she began life in a musical atmosphere. At the age of five the family removed to Montreal, and Madlle. Lajeunesse entered the school of the Convent of the Sacre Cœur. Here she remained several years, with such instruction in singing as the convent could afford, and she is said to have abandoned the idea of adopting a religious life on the representation of the Superior of the convent, who discovered the great qualities of her pupil.

In the year 1864 the family again removed, this time to Albany, the capital of the State of New York; and while pursuing her studies there Madlle. Lajeunesse sang in the choir of the Catholic cathedral, and thus attracted the notice not only of the public but of the Catholic bishop, who strongly urged M. Lajeunesse to take his daughter to Europe and place her under proper masters for the development of so remarkable a talent. A concert was given in Albany to raise the necessary funds, after which Madlle. Lajeunesse proceeded to Paris with her father. From Paris, after studying with Duprez for eight months, she went to Lamperti at Milan, with whom she remained for a considerable time. The relation between the master and his gifted pupil may be gathered by the fact that his treatise on the Shake is dedicated to her. In 1870 she made her début at Messina in the Sonnambula, under the name of Albani, in memory of the city in which her resolution to become a singer was carried into effect. She then sang for a time at the Pergola, Florence. Her first appearance in London was at the Royal Italian Opera, Covent Garden, on April 2, 1872. The beautiful qualities of her voice and the charm of her appearance were at once appreciated, and she grew in favour during the whole of the season. Later in the year she made a very successful appearance at the Italian Opera of Paris. She then returned to Milan, and passed several months in hard study under her former master. 1873 saw her again at Covent Garden. In the autumn she sang at St. Petersburg, and between that and her next London season, re-visited America and sang once more in the cathedral at Albany. Since then Madlle. Albani has appeared regularly at Covent Garden, and is now one of the permanent ornaments of that theatre. On Aug. 6, 1878, she married Mr. Ernest Gye, who, since his father's death (Dec. 4, 1878), has been lessee of the theatre. It is sufficient to name her principal parts—Amina (Sonnambula), Margherita (Faust), Mignon, Ophelia, Elsa (Lohengrin), Lucia, Linda, Gilda (Rigoletto), Elisabetta (Tannhäuser), to indicate the wide range of her vocal talent. Since 1872 she has sung every autumn at one or more of our great provincial festivals. Her voice is a light soprano of great beauty and very sympathetic quality, especially telling in the higher registers. She is in addition a fine pianoforte player. [H. S. E.]

LALANDE, Henriette-Clémentine Méric, the daughter of Lamiraux-Lalande, the chief of a provincial operatic company, was born at Dunkerque in 1798. Having been taught music by her father, she soon developed a fresh and ringing voice, and was endowed with excellent memory and intelligence; but the only teaching she really had was in the music of the parts entrusted to her. She made her *début* with success in 1814 at Naples: Fétis heard her, and admired her as an actress of opéra comique, at Douai in the following year. She continued to sing till 1822, with equal success, in the principal towns of France, and was then engaged at the *Gymnase Dramatique* at Paris, Ebers having made an unsuccessful attempt to engage her for London. Clever enough to perceive, however, after hearing the singers at the Italian Opera, how utterly she was without the knowledge of the proper manner of producing her voice, she took lessons of Garcia, and made her first appearance, April 3, 1823, in 'Les Folies amoureuses,' a pasticcio arranged by Castil-Blaze. About this time she became the wife of M. Méric,

a horn-player at the Opéra Comique. Rejecting the offer of an engagement at the latter theatre, on Garcia's advice, she went to Italy, and received additional teaching from Bonfichi and Banderali at Milan. After singing with increased éclat at Venice, Munich, Brescia, Cremona, Venice (again), and other Italian cities, she at length appeared in London during the season of 1830. 'She had been for six years reported to be one of the best singers of Italy—much had been expected of her . . . She had been compared with the best of the best; but she arrived in England too late, and her place, moreover, had been filled by women of greater genius. She was a good musician, and sang with taste; but her voice, a soprano, ere she came had contracted a habit of trembling, in those days a novelty (would it had always remained so!), to which English ears were then averse. She gave little satisfaction' (Chorley). Mme. Méric sang, however, again in London in 1831. In Paris she pleased no better in these latter years, and at length retired, in 1833, as it is said, to Spain; since then no more has been heard of her. A biography, with a portrait, of Mme. Méric-Lalande was published in the musical journal, *Teatro della Fenice*, Venice, 1826, 18mo. [J.M.]

LALLA ROOKH. Moore's poem has been the parent of several musical compositions.

1. An opera, by C. E. Horn; produced in Dublin in or about 1820. 2. A ditto by Felicien David. [See LALLA ROUKH.] 3. A ditto in 2 acts; words by Rodenberg, music by Rubinstein; produced at Dresden in March, 1863. The name of the piece has since been changed to Feramors. 4. Das Paradies und die Peri, by Schumann; and 5. Paradise and the Peri, a Fantasie-Overture by Sterndale Bennett. For these two last see their own headings. [G.]

LALLA ROUKH. Opera in 2 acts, founded on Moore's poem; words by Lucas and Carré, music by Felicien David. Produced at the Opéra Comique May 12, 1862. [G.]

LAMB, BENJAMIN, organist of Eton College in the first quarter of the 18th century, and also verger of St. George's Chapel, Windsor, was the composer of some church music. An evening 'Cantate' service and four anthems by him are in the Tudway collection (Harl. MSS. 7341–42). He was also a composer of songs. [W.H.H.]

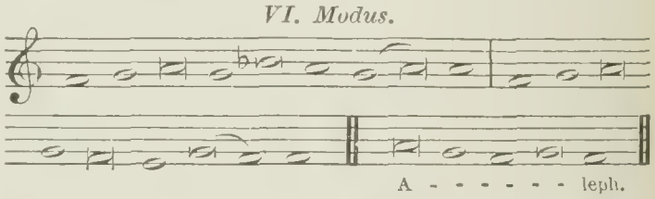
LAMBERT, GEORGE JACKSON, son of George Lambert, organist of Beverley Minster, was born at Beverley in 1795. He studied under his father until he was sixteen, then in London under Samuel Thomas Lyon, and finally became a pupil of Dr. Crotch. In 1818 he succeeded his father at Beverley. His compositions include overtures, instrumental chamber music, organ fugues, pianoforte pieces, etc. In 1874 ill health and deafness compelled him to relinquish his post and retire from active life.

The two Lamberts successively held the office of organist of Beverley Minster for the long period of 96 years, the father for 40 and the son for 56 years, and but for the latter's deafness would have held it for a century, a circumstance probably unparalleled. [W.H.H.]

LAMENTATIONS (Lat. *Lamentationes Hieremiæ*). On the Thursday, Friday, and Saturday, in Holy Week, the three First Lessons appointed, in the Roman Breviary, for the Office called *Tenebræ*, are taken from the Lamentations of Jeremiah; and the extraordinary beauty of the music to which they are sung, in the Sistine Chapel, and other large Churches, contributes not a little to the impressive character of the Service. [See TENEBRÆ.]

It is impossible to trace to its origin the Plain Chaunt melody to which the Lamentations were anciently adapted. The most celebrated version—though not, perhaps, the purest—is that printed by Guidetti, in his 'Directorium Chori,' in 1582. The best modern editions are those contained in the Mechlin 'Graduale,' and the Mechlin, and Ratisbon, 'Officium Hebdomadæ Sanctæ'; in which the Lessons are given, at full length, in Gregorian notation, although the music is really no more than a simple Chaunt, in the Sixth Mode, repeated, almost *notatim*, not only to each separate verse of the Sacred Text, but even to the prefatory 'Incipit Lamentatio Jeremiæ Prophetæ,' and the names of the Hebrew letters with which the several paragraphs are introduced.

VI. Modus.

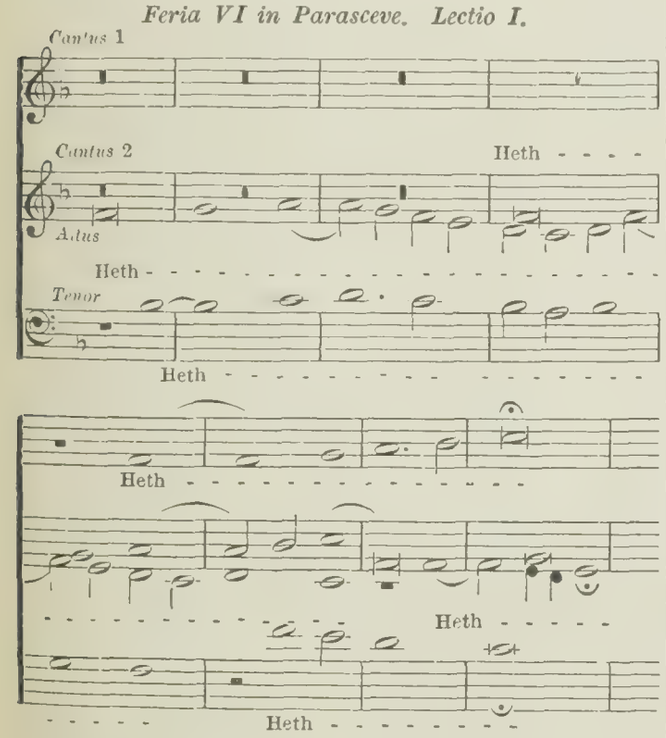


Early in the 16th century, the use of the Plain Chaunt Lamentations was discontinued, in the Pontifical Chapel, to make room for a polyphonic setting, by Elziario Genet—more commonly known by his Italian cognomen, Carpentrasso—who held the appointment of Maestro di Capella, from 1515 to 1526. These compositions remained in constant use, till the year 1587, when Pope Sixtus V. ordained, that the First Lamentation for each day should be adapted to some kind of polyphonic music better fitted to express the mournful character of the words than that of Carpentrasso; and, that the Second and Third Lessons should be sung, by a single Soprano, to the old Plain Chaunt melody as revised by Guidetti. The disuse of Carpentrasso's time-honoured harmonies gave great offence to the Choir: but, the Pope's command being absolute, Palestrina composed some music to the First Lamentation for Good Friday, in a manner so impressive, that all opposition was at once silenced; and the Pope, himself, on leaving the Chapel, said, that he hoped, in the following year, to hear the other two First Lessons sung in exactly the same style. The expression of this wish was, of course, a command: and, so understanding it, Palestrina produced, in January 1588, a volume, containing a complete set of the nine Lamentations—three, for each of the three days—which were printed, the same year, by Alexander Gardanus, under the title of *Lamenta-*

tionum liber primus. The work was prefaced by a formal dedication to the Supreme Pontiff, who, though he still adhered to his resolution of having the Second and Third Lessons sung always in Plain Chaunt, expressed great pleasure in accepting it: and, in 1589, it was reprinted, at Venice, in 8vo., by Girolamo Scoto.

More complex in construction than the great Composer's 'Improperia,' though infinitely less so than his Masses and Motets, these matchless 'Lamentations' are written, throughout, in the devout and impressive style which produces so profound an effect in the first-named work, and always with marked attention to the mournful spirit of the words. They do not, like the Plain Chaunt rendering, embrace the entire text: but, after a certain number of verses, pause on the final chord of a prolonged cadence, and then pass on to the Strophe, *Jerusalem, Jerusalem*, with which each of the nine Lessons concludes. In the single Lesson for Good Friday—which, though not included in the original printed copy, is, undoubtedly, the most beautiful of all—the opening verses are sung by two Soprani, an Alto, and a Tenor; a Bass being added, in the concluding Strophe, with wonderful effect. A similar arrangement is followed in the third Lamentation for the same day: but the others are for four voices only, and most of them with a Tenor in the lowest place; while in all, without exception, the introductory sentences, 'Incipit Lamentatio,' or, 'De Lamentatione,' as well as the names of the Hebrew initial letters, are set to harmonies of infinite richness and beauty—

Feria VI in Parasceve. Lectio I.

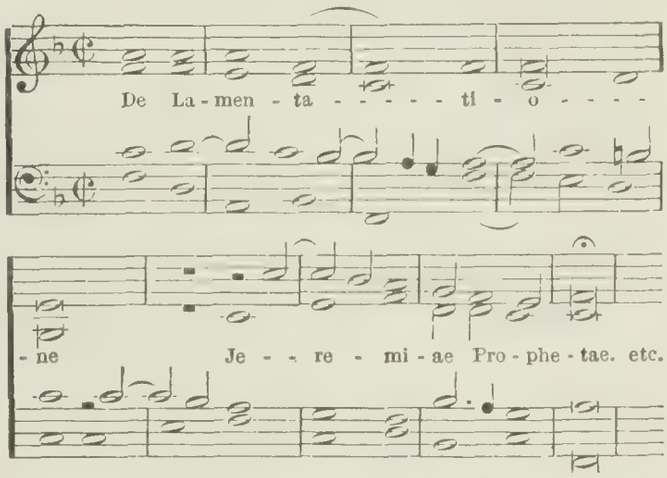


Since the death of Palestrina, the manner of singing the Lamentations in the Pontifical Chapel has undergone no very serious change. In accordance with the injunction of Pope Sixtus V, the Second and Third Lessons for each day have always been sung[1] in Plain Chaunt: generally, by a single Soprano; but, sometimes, by two,

[1] Of course, without any accompaniment.

the perfection of whose unisonous performance has constantly caused it to be mistaken for that of a single Voice. Until the year 1640, the First Lesson for each day was sung from Palestrina's printed volume. In that year, the single unpublished Lesson for Good Friday, composed in 1587, was restored to its place, and the use of the published one discontinued: while a new composition, by Gregorio Allegri, was substituted for Palestrina's Lesson for Holy Saturday. The restoration of the MS. work can only be regarded as an inestimable gain. Allegri's work will not bear comparison with that which it displaced; though it is a composition of the highest order of merit, abounding in beautiful combinations, and written with a true appreciation of the spirit of the text. It opens as follows:—

Sabbato Sancto. Lectio I.



It will be seen that Allegri has here not only adopted the tonality in which nearly all Palestrina's Lamentations are written—the Thirteenth Mode, transposed—but has also insensibly fallen very much into the Great Master's method of treatment. Unhappily, the same praise cannot be awarded to another work, which he produced in 1651, a few months only before his death, and which, though it bears but too plain traces of his failing discernment, was accepted by the College, as a mark of respect to the dying Composer, and retained in use until the Pontificate of Benedict XIII. This Pontiff inaugurated a radical change, by decreeing that the First Lessons should no longer be sung in this shortened form, but, with the entire text set to music. To meet his desire, three Lamentations, by modern writers, were submitted for approval, but unanimously rejected by the College, who commissioned Giovanni Biordi to add to the compositions of Palestrina and Allegri whatever was necessary to complete the text. Biordi was, perhaps, as well fitted as any man then living to undertake this difficult task: but it is to be regretted that he did not more carefully abstain from the use of certain forbidden intervals, and unlicensed chords. At the word, *lacrymis*, in the Lesson for Good Friday, he has made the first Soprano move a chromatic semitone, thereby producing, with the other parts, the chord of the Augmented Sixth. No doubt, his object in doing this was to intensify the expression of the word: but, neither the semitone, nor the chord, would have been tolerated by

Palestrina.[1] Again, in the Lesson for Holy Saturday, he has used the diminished fourth in disjunct motion, and broken many other time-honoured rules. Nevertheless, his work—which is, in many respects, extremely good—was unhesitatingly accepted, and retained in use till the year 1731, when Pope Clement XII. restored the Lamentations to their original shortened form. In this form they were suffered to remain, till 1815, when the indefatigable Baini restored Palestrina's printed Lamentation for the first day, retaining the MS. of 1587 for the second, and Allegri's really beautiful composition for the third; while the last-named composer's inferior work was suffered to fall into disuse—an arrangement which left little to be desired, and which has not, we believe, been followed by any farther change.

Besides the printed volume already mentioned, Palestrina composed two other entire sets of Lamentations, which, though written in his best and purest style, remained, for two centuries and a half, unpublished. One of them was prepared, as early as the year 1560, for the use of the Lateran Basilica, where the original MS. is still preserved. The other reaches us only through the medium of a MS. in the Altaemps Otthoboni collection, now in the Vatican Library. In the year 1842, Alfieri printed the three sets, entire, in the 4th volume of his *Raccolta di Musica Sacra*, together with the single Lamentation for Good Friday, to which he appended Biordi's additional verses, without, however, pointing out the place where Palestrina's work ends, and Biordi's begins. The three single Lamentations, sung in the Pontifical Chapel, are given, with Biordi's now useless additions, in a volume of the same editor's *Excerpta*, published in 1840; and, without Biordi's verses, in Choron's *Collection des Pièces de Musique Religieuse*. Both these editions are now out of print, and difficult to obtain: but a fine reprint of the nine pieces contained in the original *Lamentationum liber primus* will be found in Proske's *Musica Divina*, vol. iv. Mr. Capes, in his Selection from the works of Palestrina (Novello), has given the 1st Lamentation in Cœnâ Domini, and the 1st in Sabb. Sancto, from the 1st book (1588), and has introduced between them the single Lesson for Good Friday (1587) already mentioned.

Though the Lamentations of Carpentrasso, Palestrina, and Allegri, are the only ones that have ever been actually used in the Pontifical Chapel, many others have been produced by Composers of no small reputation. As early as the year 1506, Ottaviano dei Petrucci published, at Venice, two volumes, containing settings by Johannes Tinctoris, Ycaert, De Orto, Francesco (d'Ana) da Venezia, Johannes de Quadris, Agricola, Bartolomeo Tromboncino, and Gaspar and Erasmus Lapicida. All these works were given to the world before that of Carpentrasso, which, with many more of his compositions, was first printed, at Avignon, by Johannes Channay, in 1532. But the richest collection extant is that entitled *Piissimæ ac sacratissimæ Lamentationes Jeremiæ Prophetæ*, printed, in Paris, by A. le Roy and Robert Ballard, in 1557, and containing, besides Carpentrasso's *capo d'opera*, some extremely fine examples by De la Rue, Fevin, Archadelt, Festa, and Claudin le Jeune.

'Lamentations' by English Composers are exceedingly rare: hence, quite an exceptional interest is attached to a set of six, for five Voices, by R. Whyte, discovered by Dean Aldrich, and preserved, in MS., in the Library of Christ Church, Oxford. [See WHYTE, ROBERT.] [W. S. R.]

LAMPE, JOHN FREDERICK, a native of Saxony, born 1703, came to England about 1725, and was engaged as a bassoon-player at the Opera. In 1732 he composed the music for Carey's 'Amelia.' In 1737 he published 'A Plain and Compendious Method of teaching Thorough-Bass,' etc., and also furnished the music for Carey's burlesque opera 'The Dragon of Wantley,' which met with remarkable success. It is an admirable example of the true burlesque, and is said to have been an especial favourite of Handel's. In 1738 he composed music for the sequel, 'Margery; or, A Worse Plague than the Dragon.' In 1740 he published 'The Art of Musick,' and in 1741 composed music for the masque of 'The Sham Conjuror.' In 1745 he composed 'Pyramus and Thisbe, a mock opera, the words taken from Shakspeare.' Lampe was the composer of many single songs, several of which appeared in collections, as 'Wit musically embellish'd, a Collection of Forty-two new English Ballads'; 'The Ladies' Amusement' and 'Lyra Britannica.' Many songs by him were included in 'The Vocal Musical Mask,' 'The Musical Miscellany,' etc. Lampe married Isabella, daughter of Charles Young, and sister of Mrs. Arne; she was a favourite singer, both on the stage and in the concert-room. In 1748 he went to Dublin, and in 1750 to Edinburgh, where he died, July 25, 1751, leaving behind him the reputation of an accomplished musician and excellent man. Charles Wesley often mentions him with great affection, and wrote a hymn on his death—'Tis done! the Sovereign Will 's obeyed!'

CHARLES JOHN FREDERICK, his son, succeeded his grandfather, Charles Young, as organist of Allhallows, Barking, in 1758, and held the appointment until 1769. [W. H. H.]

LAMPERTI, FRANCESCO, teacher of singing. Born at Savona 1813. His father was an advocate, and his mother a prima-donna of considerable repute. As a child he showed great talent for music, and was placed under Pietra Rizzi of Lodi. In 1820 he entered the Conservatorio at Milan, and there studied the pianoforte and harmony under Sommaruga d'Appiano and Pietro Ray. Devoting himself afterwards to the teaching of singing, he became associated with Masini in the direction of the Teatro Filodrammatico at Lodi. Selecting many of the

[1] Alfieri has published two editions of this work; and, in both, he has inserted Biordi's additional verses, without vouchsafing any sign—beyond that afforded by internal evidence—to indicate that they are not the genuine work of Palestrina himself. We mention this circumstance, in order to show the danger of trusting, in doubtful cases, to the authority of any modern edition whatever. Alfieri's volumes may, some day, lead to the belief that Palestrina permitted the use of the chromatic semitone in his Ecclesiastical music!

members of his company from the natives of the surrounding country, he educated and brought out at his theatre many famous singers, such as La Tiberini, whose reputation otherwise would never have extended beyond their native village.

Attracted by their success pupils flocked to him from Bergamo, Milan, and other parts of Europe, and he there trained many of the most distinguished operatic vocalists; amongst whom may be named Jeanne-Sophie Löwe, Cruvelli, Grua, Brambilla, Hayes, Artôt, Tiberini, La Grange, and others equally distinguished. Appointed in 1850 by the Austrian government professor of singing to the Conservatorio at Milan, he brought out amongst others Angelica Moro, Paganini, Galli, Risarelli, Angeleri, Peralta; and as private pupils, Albani, Stoltz, Waldmann, Aldighieri, Campanini, Vialletti, Derevis, Mariani, Palermi, Everardi, and Shakespeare. After twenty-five years service he retired from the Conservatorio upon a pension in 1875, and now devotes himself entirely to private pupils.

A friend of Rubini and Pasta, and associated with the great singers of the past, Lamperti follows the method of the old Italian school of singing, instituted by Farinelli and taught by Crescentini, Velluti, Marchesi, and Romani. Basing his teaching upon the study of respiration, the taking and retention of the breath by means of the abdominal muscles alone, and the just emission of the voice, he thoroughly grounds his pupils in the production of pure tone. His memory and his intuition are alike remarkable, and enable him to adapt to each of his pupils such readings of the music and cadenzas as are warranted by the traditions of the greatest singers and are best adapted to their powers. Mme. Albani, writing in 1875 of his published treatise on singing, says: 'To say that I appreciate the work, it is sufficient for me to state that I am a pupil of the Maestro Lamperti, and that I owe to him and to his method the true art of singing, so little known in these days.'

He is Commendatore and Cavaliere of the order of the Crown of Italy, and a member of many academies and foreign orders. He is the author of several series of vocal studies and of a treatise on the art of singing (Ricordi & Co.), which has been translated into English by one of his pupils. [J.C.G.]

LANCERS' QUADRILLE, THE, a square dance, for 8 or 16 couples. It would appear to have been the invention of Joseph Hart in 1819, according to the title-page of his original edition, published in 1820. 'Les Lanciers, a second set of Quadrilles for the Piano Forte, with entirely new figures, as danced by the Nobility and Gentry at Tenby in the summer of 1819. Composed and most respectfully dedicated to Lady and the Misses Beechy by Joseph Hart. London, for the Author, Whitaker & Co., 75 St. Paul's Churchyard.' The dance consisted of 5 figures—La Rose. La Lodoiska, La Dorset, Les Lanciers, and L'Etoile, danced to Airs by Spagnoletti, by Kreutzer, from the Beggar's Opera ('If the heart of a man'), by Janiewicz, and by Horn ('Pretty Maiden,' from the Haunted Tower) respectively. Another version was published by Duval of Dublin about the same time. In this the names of the figures and the music remain substantially the same, though in the figures themselves there is considerable alteration. Hart's figures, with a slight difference or two, are still danced, L'Etoile being now called Les Visites, and Les Lanciers danced last. Whether Hart or Duval was the real inventor is uncertain. [W.B.S.]

LANDOLFI, Carlo Ferdinando (Landulphus), a reputable violin-maker of Milan, where he lived in the Street of St. Margaret, 1750-1760. He lived in an age when it had become expedient to copy rather than to invent. He occasionally copied Joseph Guarnerius so cleverly as to deceive experienced judges: and many of his works consequently cut a figure in the world even above their high intrinsic merits. Landolfi's patterns, in the midst of much excellence, exhibit that occasional faltering which too surely betrays the copyist; and his varnish is less solid, and possesses more of the quality known as 'sugariness,' than the makers of the golden age. Often it is thin and hard, especially when yellow in colour. Many red instruments however exist, which are covered with a highly transparent varnish: and these are the favourites. The Landolfi violoncellos are especially striking in quality and appearance, and are in greater demand than the violins. Good specimens realise from £30 to £50: common and undersized ones may be bought cheaper. [E.J.P.]

LANDSBERG, Ludwig, a German musician, native of Breslau, who went to Rome and remained there for 24 years, teaching the piano and amassing a wonderful collection of music, both printed and MS. On his death, at Rome May 6, 1858, his library was taken, part to Berlin and part to Breslau, and a catalogue of the ancient portion was printed (Berlin, 1859, imprimé chez Ernest Kühn)—whether the whole or a part, does not appear. It contains compositions by more than 150 musicians of the old Italian and Flemish schools, down to Casali. M. Fétis, however, who had received a MS. catalogue of the collection from Landsberg during his life, insists upon the fact that many of the most important works have disappeared. The catalogue itself does not appear to be any longer in the Fétis Library, which is now at Brussels. [G.]

LANG. A family of German musicians originally from Mannheim, but settling at Munich, and mentioned here for the sake of Josephine Lang (the second of that name), born Mar. 14, 1815, a young lady of very remarkable musical gifts and personality, who attracted the notice of Mendelssohn when he passed through Munich in 1830 and 31. There is an enthusiastic account of 'die kleine Lang' in his letter of Oct. 6, 31; in writing to Bärmann (July 7 and Sept. 27, 1834) he enquires for her, and in a letter seven years later (Dec. 15, 41) to Professor Köstlin of Tübingen, who had just married her, he shows how

deeply her image had impressed itself on his susceptible heart. She has published several books of songs (up to op. 38), which from the reviews in the Allg. mus. Zeitung, appear to be full of imagination, and well worthy of the warm praise bestowed on them by Mendelssohn in the letters just mentioned. Hiller tells the story of her life at length in his Tonleben (ii. 116), and selects her songs, op. 12 and 14, as the best. Connected with the same family at an earlier date was REGINA LANG, a singer whose name was originally Hitzelberg, born at Würzburg 1786, educated at Munich by Winter, Cannabich, and Vogel, and became chamber singer at the Bavarian Court. When Napoleon I. was at Munich in 1806 she sang before him in Winter's 'Interrupted Sacrifice' and Mozart's 'Don Giovanni,' and so pleased him that he is said to have urged her to come to Paris (Mendel). She however remained in Munich, and married Theobald Lang, a violinist in the Court band. In 1812 or 13 she was at Vienna, and Beethoven wrote in her album a song 'An die Geliebte,' to Stoll's words, 'O dass ich dir vom stille Auge,' which was published about 1840 in a collection called 'Das singende Deutschland.' It is his second version of the song—the former one being dated by himself December 1811, and having been published in 1814. See Nottebohm's Thematic Cat. of Beethoven, p. 183. [G.]

LANGDON, RICHARD, Mus. Bac., son of Rev. Tobias Langdon, priest-vicar of Exeter Cathedral, graduated as Mus. Bac. at Oxford in 1761. About 1770 he received the appointments of organist and sub-chanter of Exeter Cathedral, but resigned them in 1777 upon being chosen organist of Bristol Cathedral. He quitted Bristol in 1782 to become organist of Armagh Cathedral, which he resigned in 1794. In 1774 he published 'Divine Harmony, a Collection, in score, of Psalms and Anthems.' His published compositions include 'Twelve Glees,' two books of songs, and some canzonets. Two glees and a catch by him are contained in Warren's 'Vocal Harmony.' He died Sept. 1803. Langdon in F is still a favourite double chant. [W.H.H.]

LANGE, a family intimately connected with Mozart, inasmuch as his wife's sister, Aloysia Weber, in 1780 married the famous Joseph Lange, an actor, who held the same rank in Germany that Garrick did in England and Lekain in France. Mozart's marriage to her younger sister, Constanz, took place Aug. 4, 1782. Lange was born at Würzburg, 1751, and died at Vienna in 1827. Aloysia was a very great singer; her voice wanted power, but was said to be 'the sweetest ever heard' (Jahn, ii. 18). Its compass was extraordinary, from B below the stave to A on the sixth space above it; as may be seen from the songs which Mozart wrote for her—the part of 'the Queen of Night' in the Zauberflöte, and several detached bravura airs. She died in 1830. Mozart was for a time violently in love with her. [WEBER.] [G.]

LANGSAM, *i.e.* slow, the German equivalent for *Adagio*. 'Langsam und sehnsuchtsvoll' is Beethoven's direction to the third movement of the Sonata op. 101, equivalent to *Adagio con molto di sentimento*. See also the opening song of the Liederkreis, op. 98. Schumann employs it habitually; see the first movement of his Symphony in E♭. [G.]

LANGSHAW, JOHN, was employed about 1761, under the direction of John Christopher Smith, in setting music upon the barrels of an organ, of much larger size than had been theretofore used for barrels, then being constructed for the Earl of Bute, which he did 'in so masterly a manner that the effect was equal to that produced by the most finished player.' In 1772 he became organist of the parish church of Lancaster, and died in 1798.

His son, JOHN, was born in London in 1763, in 1779 became a pupil of Charles Wesley, and in 1798 succeeded his father as organist at Lancaster. He composed many hymns, chants, organ voluntaries, pianoforte concertos, songs and duets, and made numerous arrangements for the pianoforte. [W.H.H.]

LANIERE, NICHOLAS, was the son of Jerome Laniere, an Italian musician, who, together with Nicholas Laniere, probably his brother, settled in England, and in 1571 were musicians to Queen Elizabeth. The date of his birth is not known, but it was probably about 1590. His name first appears as singer and composer in the masque performed at court on the marriage of Carr, Earl of Somerset, and Lady Frances Howard in 1614, the first song in which, 'Bring away the sacred tree' (reprinted in Smith's 'Musica Antiqua'), was composed by him. His skill as a singer is alluded to in some lines addressed by Herrick to Henry Lawes. He composed the music for Ben Jonson's masque presented at the house of Lord Hay for the entertainment of Baron de Tour, the French Ambassador, on Saturday, Feb. 22, 1617, 'in stylo recitativo,' being the first introduction of recitative into an English composition. He also sang in the piece and painted the scenery for it. He next composed the music for Jonson's masque, 'The Vision of Delight,' performed at court at Christmas, 1617. Laniere cultivated the arts of painting and engraving as well as that of music, and his judgment was so much esteemed, that he was sent by Charles I. to Italy to purchase pictures in 1625, and again in 1627 to negociate for the purchase of the Duke of Mantua's collection. One of those pictures was 'Mercury instructing Cupid,' by Correggio, now in the National Gallery. He was appointed 'Master of the King's Musick,' at an annual salary of £200, by patent dated July 11, 1626. In 1636 Charles I. granted to Laniere and others a charter, based upon one of Edward IV., incorporating them under the style of 'The Marshal, Wardens, and Cominality of the Arte and Science of Musick in Westminster,' and giving them power to control and regulate all matters connected with music, and of this body Laniere was appointed the first Marshal. At the fall of Charles, Laniere lost his court appointments, but was reinstated in them on

the accession of Charles II., and the Corporation of Musicians was revived. The date of his death is unknown; he was living in 1665, but dead in Jan. 1670, when Capt. Cooke's name appears as Marshal of the Corporation. He composed a funeral hymn on Charles I., a pastoral upon the birth of Prince Charles, and New Year's Songs for 1663 and 1665. Songs and other pieces by him are contained in 'Select Musicall Ayres and Dialogues,' 1653 and 1659; 'The Musical Companion,' 1667; 'The Treasury of Musick,' 1669; and 'Choice Ayres and Songs,' book iv, 1685. Several songs and dialogues by him are in the British Museum, Add. MSS. 11,608. Vandyck painted Laniere's portrait for Charles I. Another portrait is in the Music School at Oxford, to which it was presented by Laniere himself. The Laniere family was very numerous, and several of its members were court musicians in the 17th century. [W.H.H.]

LANNER, Joseph, born at Vienna, April 12, 1801; son of a glove-maker; early showed a talent for music, taught himself the violin, and by means of theoretical books learned to compose. Next came the desire to conduct an orchestra; and in the meantime he got together a quartet party, in which the viola was taken by Strauss, his subsequent rival. They played potpourris from favourite operas, marches, etc., arranged by Lanner. He next composed waltzes and Ländler, first for a small, then for a full orchestra, and performed them in public. His popularity increased rapidly, and important places of amusement eagerly competed for his services. He also appeared in most of the provincial capitals, but declined all invitations abroad. He conducted the dance music in the large and small Redoutensaal, and also that at the court balls, alternately with Strauss. As a mark of distinction he was appointed Capellmeister of the 2nd Bürger-regiment. When thus at the height of prosperity he died, April 14, 1843; and was buried in the churchyard of Döbling, near Vienna. A memorial tablet was placed on the house in which he was born, May 15, 1879.[1]

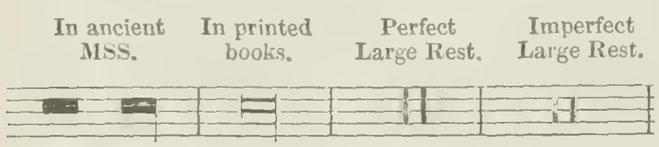
Lanner may be considered the founder of our present dance-music. His galops, quadrilles, polkas, and marches, but especially his waltzes and Ländler, bear traces of the frank, genial disposition which made him so beloved. All his works, from op. 1. ('Neue Wiener Ländler') to his swan-song ('Die Schönbrunner') are penetrated with the warm national life of Vienna. The titles often contain allusions to contemporaneous events and customs, and thus have an historical interest. His printed works amount to 208, and he left others unpublished. The following numbers are dedicated to crowned heads, and distinguished persons—op. 74, 81, 85, 91, 101, 110–12, 115–16, 120, 128, 131–32, 138 ('Victoria-Walzer' dedicated to Queen Victoria), 143, 146, 155, 161–62. The 'Troubadour-Walzer,' op. 197, are dedicated to Donizetti, and the 'Norwegische Arabesken,' op. 145, to Ole Bull. Diabelli published op. 1–15; Haslinger 16–32, and 170–208; Mechetti 33–169.

Of Lanner's three children, August, born 1834 in Vienna, a young man of great promise, followed his father's profession, but died Sept. 27, 1855. Katharina, born in Vienna 1831, is a well-known dancer, who since her début at the court opera in Vienna in 1845, has appeared at all the important theatres in Europe. She has also written several admired ballets, and in 1858 formed a children's ballet in Hamburg, which gave 46 performances in Paris with great success. At a later date she was engaged also at the Italian Opera in England. [C.F.P.]

LAPORTE, Pierre François, an eminent French comedian, came to London as a member and joint manager of a company who, in January 1824, commenced performing French plays at the theatre in Tottenham Street. On Nov. 18, 1826, he appeared on the English stage, as a member of the Drury Lane company, as Sosia in Dryden's 'Amphitryon,' and afterwards played a variety of parts, mostly original, and amongst them Wormwood in 'The Lottery Ticket.' He next joined the Haymarket company, in which he first appeared June 15, 1827. In 1828 he became manager of the King's Theatre, and continued such until 1831. In 1832 he was lessee of Covent Garden Theatre, and actor as well as manager, but was compelled to retire, with heavy loss, before the end of the season. In 1833 he resumed the management of the King's Theatre, and retained it until his death, which occurred at his chateau near Paris, Sept. 25, 1841. A notable feature of his last season was the 'Tamburini Row,' a disturbance of the performance occasioned by the admirers of Tamburini, who resented his non-engagement for that season, and by their tumultuous proceedings for two or three evenings forced the manager to yield to their wishes. Another curious feature of this year was the re-appearance of Laporte in his original capacity as an actor, with Rachel, on three nights of her first London season. Laporte first introduced to the English public, amongst other operas, Rossini's 'Comte Ory' and 'Assedio di Corinto'; Bellini's 'Pirata,' 'Sonnambula,' 'Norma' and 'Puritani'; Donizetti's 'Anna Bolena,' and Costa's 'Malek Adel': and amongst singers, Sontag, Meric Lalande, Persiani, Assandri, Albertazzi, Pisaroni, Donzelli, David jun., Ivanoff, Mario; and, above all, the famous quartet who so long held supremacy on the opera stage, Grisi, Rubini, Tamburini, and Lablache. Though his dilatory and unbusinesslike habits ruined his management, Laporte was not without good qualities. Amongst others his tact and coolness were great, and many of his *bons mots* were current at the time. When Cerito returned the ticket of a box on the upper tier with the remark that she was much too young to be exalted to the skies before her time, Laporte—having already given a box on the same tier to Taglioni—replied that he 'had done his best, but that perhaps he had been wrong in placing her on the same level with Mdlle. Taglioni.' [W.H.H.]

[1] Owing to a curious error in the entry of his baptism, his name was for long overlooked in the register.

LARGE (Lat. *Maxima*, Old Eng. *Maxim*). The longest note used in measured music. In ancient MSS., the Large appears as an oblong black note, corresponding with the Double-Long described in the *Ars Cantus Mensurabilis* of Franco of Cologne. Franchinus Gafforius, writing in 1496, figures it as an oblong white note, with a tail descending on the right hand side; which form it has retained, unchanged, to the present day.[1]



In the Great Mode Perfect, the Large is equal to three Longs: in the Great Mode Imperfect, to two. [See MODE.] The Rest for the Perfect Large stretches, in a double line, across three spaces; that for the Imperfect Large, across two.

In Polyphonic Music, the final note is always written as a Large: and, in that position, its length is sometimes indefinitely prolonged, in the *Canto fermo*, while the other voices are elaborating a florid cadence. In Plain Chaunt, the Large —or, rather, in that case, the Double-Long—is sometimes, but not very frequently, used, to indicate the Reciting-Note. [W. S. R.]

LARGHETTO, partaking of the broad style of Largo, but about the same pace with Andante. Well-known instances of its use are the slow movements in Beethoven's 2nd Symphony and Violin Concerto. [G.]

LARGO, *i.e.* broad, an Italian term meaning a slow, broad, dignified style. Handel employs it often, as in the Messiah in 'Behold the Lamb of God,' 'He was despised,' and 'Surely.' Haydn uses it for the Introduction and first Chorus in the 'Creation,' as well as in the Introduction to the 3rd Part. Beethoven employs it only in P. F. works, and it is enough to mention some of the instances to show what grandeur and deep feeling he conveyed by this term,—op. 7; op. 10, no. 3; op. 37; op. 70, no. 1; op. 106. He often accompanies it with *passionato*, or some other term denoting intense expression. Mendelssohn uses it for 'broad' in the Andante of his op. 12.

The term *Largamente* has recently come into use to denote breadth of style without change of *tempo*. Largo implies a slow pace, but the very varying metronome marks applied to it show conclusively that style and not pace is its principal intention. [G.]

LARIGOT (from an old French word, *l'arigot*, for a small flute or flageolet, now obsolete), the old name for a rank of small open metal pipes, the longest of which is only $1\frac{1}{3}$ ft. speaking-length. Its pitch is a fifth above that of the fifteenth, an octave above the twelfth, and a nineteenth above the unison. It is first met with, in English organs, in those made by Harris, who passed many years in France, and who placed one in his instrument in St. Sepulchre's, Snow Hill, erected in 1670. [E.J.H.]

LAROCHE, JAMES, better known as Jemmy Laroch, or Laroche, was a popular singer in London, though probably French by origin or birth, at the end of the 17th and beginning of the 18th centuries. He played, as a boy, the part of *Cupid* in Motteux's 'Loves of Mars and Venus,' set to music by Eccles and Finger, in which the part of Venus was played by Mrs. Bracegirdle, in 1696. He was, therefore, born probably about 1680–2. His portrait appears on a very rare print, called 'The Raree Show. Sung by Jemmy Laroch in the Musical Interlude for the Peace, with the Tune Set to Musick for the Violin. Ingraved Printed Culred and Sold by Sutton Nicholls next door to the Jack, etc. London,' fol. It was afterwards published by Samuel Lyne. There are 33 verses beginning 'O Raree Show, O Brave Show' below the engraving, which represents Laroche with the show on a stool, exhibiting it to a group of children; and at foot is the music. The Peace of Utrecht was signed in April, 1713, and this interlude was played in celebration of it, at the Theatre in Little Lincoln's Inn Fields, the music being written by John Eccles. The portrait of Laroche was also engraved by M. Laroon in his 'Cries of London.' [J.M.]

LAROON, J., a foreigner who sang in opera in the first years of the last century in London, and was, perhaps, the son of M. Laroon, the artist (born at the Hague 1653, died 1705), who engraved the 'Cries of London,' etc. J. Laroon played, among other parts, that of *Sylvander* (tenor) in 'The Temple of Love,' by G. F. Saggione (1706), not (as Burney incorrectly says) by Greber. [See GALLIA.] [J.M.]

LASSEN, EDUARD, though a native of Copenhagen, where he was born April 13, 1830, is virtually a Belgian musician, since he was taken to Brussels when only 2, entered the Conservatoire there at 12, in 1844 took the first prize as P. F. player, in 47 the same for harmony, and soon afterward the second prize for composition. His successes, which were many, were crowned by the great Government prize, which was adjudged to him in 1851, after which he started on a lengthened tour through Germany and Italy. Disappointed in his hopes of getting his 5-act opera, 'Le Roi Edgard' performed at Brussels, he betook himself to Weimar, where in 57 it was produced under the care of Liszt, with great success. A second, 'Frauenlob,' and a third, 'Der Gefangene,' were equally fortunate. When Liszt retired from Weimar, Lassen took his place, and had the satisfaction to produce 'Tristan and Isolde' in 1874, at a time when no other theatre but Munich had dared to do so. He there published a Symphony in D, a Beethoven overture, and a Festival ditto, music to Sophocles' Œdipus, to Hebbel's Nibelungen, and Goethe's Faust, Parts 1 and 2, a Fest-Cantate, a Te Deum, a large number of songs, and other pieces. His latest work is a set of 6 songs (op. 67). [G.]

[1] In modern reprints, the tail is sometimes made to ascend; but it is indispensable that it should be on the right hand side. See innumerable examples in Proske's *Musica Divina*.

LASSERRE, JULES, eminent violoncellist, was born at Tarbes July 29, 1838, entered the Paris Conservatoire in 1852, where he gained the second prize in 1853 and the first prize in 1855. When the popular concerts of Pasdeloup were first started, he was appointed solo violoncellist; he has also played with great success in the principal towns of France. During 1859 he was solo cellist at the Court of Madrid, and travelled through Spain. In 1869 he came to reside permanently in England, since which time he has played principal violoncello under Sir Michael Costa and at the Musical Union. Lasserre has written various compositions both for his own instrument and for the violin—Etudes, Fantasies, Romances, Tarantelles, Transcriptions, a violoncello 'Method,' etc., etc. [T.P.H.]

LASSUS, ORLANDO DI, born at Mons in the first half of the 16th century. His real name was probably Delattre, but the form de Lassus seems to have been constantly used in Mons at the time, and was not his own invention. He had no fixed mode of writing his name, and in the prefaces to the first four volumes of the 'Patrocinium Musices,' signs himself differently each time,—Orlandus de Lasso, Orlandus di Lasso, Orlandus di Lassus, and Orlandus Lassus; and again in the 'Lectiones Hiob,' 1582, Orlando de Lasso. In the French editions we usually find the name Orlande de Lassus, and so it appears on the statue in his native town. Adrian Le Roy, however, in some of the Paris editions, by way perhaps of Latinizing the *de*, calls him Orlandus Lassusius.

The two works usually referred to for his early life are Vinchant's 'Annals of [1]Hainault'; and a notice by Van Quickelberg in 1565, in the 'Heroum Prosopographia,' a biographical dictionary compiled by Pantaleon. Vinchant, under the year 1520, writes as follows:—

'*Orland dit Lassus* was born in the town of Mons, in the same year that Charles V was proclaimed Emperor at Aix-la-Chapelle [1520] .... He was born in the Rue de Guirlande near the passage leading from the Black Head.[2] He was chorister in the church of S. Nicolas[3] in the Rue de Havrecq. After his father was condemned for coining false money etc. the said Orland, who was called Roland de Lattre, changed his name to Orland de Lassus, left the country, and went to Italy with Ferdinand de Gonzague.'

Van Quickelberg[4] dates his birth ten years later:—

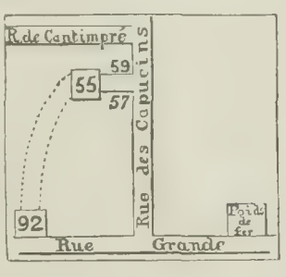
'Orlandus was born at Mons in Hainault in the year 1530. At 7 years old he began his education, and a year and a half later took to music, which he soon understood. The beauty of his voice attracted so much attention, that he was thrice stolen from the school where he lived with the other choristers. Twice his good parents sought and found him, but the third time he consented to remain with Ferdinand Gonzague viceroy of Sicily, at that time commander of the emperor's forces at St. Dizier. The war over, he went with that prince first to Sicily, and then to Milan. After 6 years his voice broke, and at the age of 18 Constantin Castriotto took him to Naples, where he lived for 3 years with the Marquis of Terza. Thence to Rome, where he was the guest of the archbishop of Florence for 6 months, at the end of which time he was appointed director of the choir in the church of S. Giovanni in Laterano, by far the most celebrated in Rome .... Two years afterwards he visited England and France with Julius Cæsar Brancaccio, a nobleman and an amateur musician. Returning to his native land, he resided in Antwerp for two years, whence he was called to Munich by Albert of Bavaria in 1557.

It is difficult to decide between the two birth-dates 1520 and 1530. Baini places the Roman appointment in 1541, Van Quickelberg in 1551. That Lassus left Rome about 1553, as Van Quickelberg says, is also to be inferred from the preface to his first Antwerp publication (May 13, 1555), where he speaks of his removal from the one city to the other as if recent. Assuming that his life in Rome lasted either 2 years or 12, we may ask whether it is likely that one of the most industrious and prolific composers in the whole history of music, should obtain so high a position as early as 1541, without being known to us as a composer till [5]1555; or is it, on the contrary, more likely that a reputation which seems to have been European by the time he went to Munich (1557), could have been gained, without some early and long career as a composer of works which may yet be lying undiscovered in some Italian church or library.

Vinchant alludes to Lassus' father having been condemned as a coiner of false money. Matthieu[6] has worked hard to refute this, and his examination of the criminal records of Mons casts great improbability on the story. At the same time, and from the same sources, he has brought to light other namesakes of the composer, who if

[1] The original MS. is now in the Mons library. The author lived between 1580 and 1635.

[2] 'A l'issue de la maison portant l'enseigne de la noire teste.' Delmotte (in his Life of Lassus, Valenciennes, 1836) thinks 'the Black Head' was situated in the Rue Grande, No. 92. Counting the number of houses between the 'Poids de fer' (town weighing-house) and the 'Maison de la noire tête' in the old records of the town, he found it to correspond with the distance from the former building. Moreover No. 92 bore, in Delmotte's time, the sign of a helmet, which he thinks might, in olden time, have been painted black to imitate iron, and thus have been called the 'noire tête.' He goes on to say, but without stating his authority, that this house, No. 92, had formerly a passage leading into the Rue de grande Guirlande (afterwards and now Rue des Capucins) between the houses Nos. 57 and 59. If so, it must have been a house of importance, with back premises stretching behind the whole length of the Rue des Capucins. Nos. 57 and 59 are at present (1878) large new houses, with a passage between them leading to No. 55, a private house behind the street. If this passage marks the site of the original 'issue' spoken of by Vinchant, then the house in which Lassus was born may have been situated on one side of it, at the corner of the Rue de Cantimpré. Curiously enough, Matthieu, in his Life of Lassus, says that an Isabeau de Lassus lived in the Rue de Cantimpré, Quartier Guirlande, which adds to the probability that a house situated at the corner of the two streets may have been occupied by the composer.



[3] The church of St. Nicolas was burnt down in the 17th century, and replaced by the present building.

[4] Van Quickelberg, whose own biography appears in Pantaleon's book, was born at Antwerp in 1529, and practised as a physician at the court of Munich, while Lassus was chief musician there. We must give great weight to an account written by a contemporary and compatriot, and under the eyes of the composer himself. The date 1530 is no printer's error, as Delmotte suggests, for the account speaks of Lassus as a child at the siege of S. Dizier, which took place in the year 1544. Therefore Van Quickelberg must have meant to say 1530, just as certainly as Vinchant emphasises his date 1520 by a reference to the coronation of the emperor. Judging simply by the authority of the statements, we should certainly give the preference to Van Quickelberg; but Vinchant's date is supported by so many other considerations that we think Delmotte, Fétis, and Ambros are right in preferring it, though it is premature to adopt it absolutely. These dates may be more important than at first sight appears, if some one undertakes a comparison of the influence of Lassus and Palestrina on the history of music.

[5] According to Dehn, an edition of motets, dated 1545, is in the library at Bologna. This statement requires some confirmation. The MSS. catalogues of the Italian libraries, in Dehn's possession, some of which are in the Fétis library at Brussels, are not likely to be entirely free from error.

[6] Roland de Lattre par Adolphe Matthieu. Gand (no date).

they belonged to his family, did little credit to it, and need not be mentioned here. It would be more interesting to find some tie between Orlando and two other contemporary composers, Olivier Delatre, and Claude Petit Jean Delattre, the second a man of considerable eminence.

Of Lassus' education, after he left Mons, we know nothing, but his first compositions show him following the steps of his countrymen, Willaert, Verdelot, Arcadelt, and Rore, in the Venetian school of madrigal writing; his first book of madrigals (à 5) being published in Venice soon after he had himself left Italy and settled in Antwerp. This book in its time went through many editions, but copies of it are scarce now, and none of its 22 pieces have been published in modern notation.

The visit to England must have taken place about 1554. We have been unable to find any account of the nobleman whom Orlando accompanied, but many of his family had been dignitaries of the church of Rome, and by him Orlando was probably introduced to Cardinal Pole, in whose honour he wrote music to the words

'Te spectant Reginalde poli, tibi sidera rident,
Exultant montes, personat Oceanus,
Anglia dum plaudit quod faustos excutis ignes
Elicis et lachrimas ex adamante suo.'

This was published in 1556, and the incidents to which it refers could not have taken place before 1554, so it gives an additional clue to the time of the composer's visit to this country, corroborating the statement of Van Quickelberg. It is curious that in the year 1554, a Don Pedro di Lasso attended the marriage of Philip and Mary in England as ambassador from Ferdinand, King of the Romans.

By the end of 1554, Orlando is probably settled at Antwerp, for in 'the Italian preface to a book of madrigals and motets printed in that city (May 13, 1555),' he speaks of their having been composed there since his return from Rome. 'There,' says Van Quickelberg, 'he remained two years, in the society of men of rank and culture, rousing in them a taste for music, and in return gaining their love and respect.' The book referred to contains 18 Italian canzones, 6 French chansons, and 6 motets 'à la nouvelle composition d'aucuns d'Italie.' Of the Italian ones 5 are published by Van Maldeghem.[1] This is our first introduction to the great composer, and we get over it with little formality. If Orlando ever wrote any masses for his composer's diploma; if the old tune 'l'omme armé,' was tortured by any fresh contrapuntal devices of his pen, it is plain that he left such tasks behind him when he gave up school, and 'roused the musical taste' of his Antwerp friends by music which errs, if at all, on the side of simplicity. We pass with regret from the graceful 'Madonna ma pietà' and the almost melodious 'La cortesia,' to the Latin motets—3 sacred, 2 secular—in the same volume. One of the latter is the 'Alma nemes' which Burney gives in his History (iii. 317), pointing out the modulation on the words 'novumque melos,' as a striking example of the chromatic passages of the school in which Lassus and Rore were educated. Burney couples the two together, and regards Lassus chiefly as a secular composer. He seems to know but little of the great sacred works of his later life, and likens him to a 'dwarf upon stilts' by the side of Palestrina. But though this unfortunate comparison has brought the great English historian into disgrace with Fétis and Ambros, still Burney's remarks on Lassus' early works are very interesting and certainly not unfair. It is only strange that, knowing and thinking so little of Lassus, he should have compared him to Palestrina at all.

The other work belonging to this period (Antwerp 1556) is the first book of motets—12 nos. à 5, and 5 nos. à 6. Here the composer recognises the importance of his first publication of serious music, by opening it with an ode to the Muses, 'Delitiæ Phoebi,' à 5, in which the setting of the words 'Sustine Lassum,' is the principal feature. Other interesting numbers are the 'Gustate, videte,' which will be referred to again when we follow Lassus to Munich, the motet 'Te spectant Reginalde poli,' and 'Heroum soboles,' in honour of Charles V, the second being in the strict imitative style, the last in simpler and more massive harmony (à 6), as if designed for a large chorus at some public ceremonial.

The sacred numbers, such as the 'Mirabile mysterium'—an anthem, we suppose for Christmas day—show no signs of any secular tendency or Venetian influence. They are as hard to our ears as any music of the Josquin period. They give us our first insight into Orlando's church work, and it is interesting to find him drawing so distinct a line between compositions for the church and the world, and not, as Burney implies, too much petted in society and at court, to be grave and earnest in his religious music. We have a good example here that the contrary is the case. The Muses and Cardinal Pole are much too serious subjects to be in the slightest degree trifled with, and the Ode to Charles V. alone exhibits any originality of treatment.

On the strength of a reputation as a composer both for the chamber and the church, and of a popularity amongst men of rank and talent, gained as much by his character and disposition and liberal education, as by his musical powers, he was invited by Albert V., Duke of Bavaria, in 1556 or 1557, to come to Munich as director of his chamber music. Albert was not only the kind patron of Lassus, but seems to have exercised considerable influence on the direction of his genius. He was born in 1527, was a great patron of the arts, founded the royal library at Munich, acquired considerable fame as an athlete, and was a man of the strictest religious principles, the effect of which was not confined to his family, but extended to his people by severe laws against immorality of every kind. Of the exact state of music at Munich when Lassus first reached it, we cannot speak precisely. The head of the chapel, Ludovico d'Asero, or Ludwig

[1] Trésor Musical. 10me Année. Bruxelles 1874.

Daser, was a distinguished composer in his time, but a single 'Fuga' is all that has been left to us.[1] Being an old man, he would probably have retired in favour of Lassus, as he did a few years later, but it was thought better for the new comer to acquire the language of the country before undertaking so responsible a post, and he was therefore appointed a chamber musician. He seems to have settled at once into his new position, for the next year (1558) he married Regina Weckinger, a maid of honour at the court. The marriage proved a very happy one, and Van Quickelberg speaks of the children, whom he must have known at a very early age (1565), as 'elegantissimi.' At any rate they did very well afterwards. The four sons, Ferdinand, Ernest, Rudolph and Jean, all became musicians, and the two daughters were married—one of them, Regina, to the Seigneur d'Ach, one of the court painters.

In his subordinate position Lassus did not publish much, though, as the next paragraph shows, he wrote continually. The next two or three years produced a second book of 21 madrigals (à 5), and a book of chansons (à 4, 5, 6), the latter containing the 5-part chanson 'Susanne un jour,' to which Burney refers in his History (iii. 262), as well as a 6-part setting of the 'Tityre, tu patulæ,' which is quite simple in effect, and has a very beautiful last movement. We observe at once the great care which Orlando takes of the quantities of the Latin words.

In the year 1562 Daser is allowed to retire on his full salary, and

'The Duke seeing that Master Orlando had by this time learnt the language, and gained the good will and love of all, by the propriety and gentleness of his behaviour, and that his compositions (in number infinite) were universally liked, without loss of time elected him master of the chapel, to the evident pleasure of all. And, indeed, with all his distinguished colleagues, he lived so quietly and peacefully, that all were forced to love him, to respect him in his presence, and to praise him in his absence.'

From this time Lassus appears principally as a composer for the church, and it is worth remarking that in this same year the subject of music was discussed by the Council of Trent, and a resolution passed to reform some of the glaring defects in the style of church composition. Lassus' great works, being of a subsequent date, are as entirely free from the vagaries of his predecessors as are the later works of Palestrina. [See JOSQUIN.]

The new chapel-master, in the June of the same year, prints his first book of entirely sacred music—'Sacræ cantiones, à 5' (25 nos.), of which 'Veni in hortum' has been published by [2] Commer, 'Angelus ad pastores' by [3] Rochlitz, and 'Benedicam Dominum' by [4] Proske.

But it was not alone as a church composer that Lassus was anxious at once to assert his new position. He soon showed special qualifications as conductor of the choir. 'One great quality,' says Massimo Trojano,[5] 'was the firmness and genius he evinced when the choir were singing, giving the time with such steadiness and force, that, like warriors taking courage at the sound of the trumpet, the expert singers needed no other orders than the expression of that powerful and vigorous countenance to animate their sweetly-sounding voices.' The portrait which we here give, and which is now engraved for the first time, has been photographed [6] from the magnificent manuscript copy of Lassus's music to the Penitential Psalms, which forms one of the ornaments of the Royal State Library at Munich. The inscription round the outside of the oval is 'In [7] corde prudentis requiescit sapientia et indoctos quosque erudiet. Pro. xiiii.,' showing in how favourable and honourable a light a great musician was regarded in the 16th century.

In the autumn Lassus must have gone to Venice, taking his new 'Cantiones' with him; for though Gardane does not print them till 1565, the preface to his edition is signed by the composer, and dated 'Venetiis 1562 die 1. Nov.' He also left behind him a third set of 13 madrigals, published there in the following year. Van Quickelberg also speaks of a visit to Antwerp about this time; and the publications for the year 1564—two books of chansons, one printed in that city, the other at Louvain—corroborate

[1] See the name in Eitner's Bibliographie (Berlin, 1877), p. 224.
[2] Musica sacra, x. 47 (Trautwein).
[3] Sammlung Gesangstücke, i. 15 (Schott).
[4] Musica Divina, ii. 250 (Ratisbon, 1853).

[5] Discorsi delli triomphi, etc., nelle nozze dell' illustrissimo duca Guglielmo, etc., da Massimo Trojano (Monaco, Berg, 1568).
[6] The Editor desires to express his special thanks to Professor Halm, the Director of the Royal State Library, for the prompt kindness with which he granted permission and gave every facility for the photographing of the portrait. Another portrait from the same MS., on a smaller scale, full length and in a long gown, is lithographed and given in Delmotte's Life of Lassus.
[7] Thus rendered in the Douay Version—'In the heart of the prudent resteth wisdom, and it shall instruct all the ignorant.' The artist has incorrectly written 'in doctos.'

the statement. The 1st book (à 4) contains 27 short pieces of a humorous character, many of which are given by Van Maldeghem in his 'Trésor Musical.' The music is admirably adapted to the words, notwithstanding the fact that in later times it was considered equally well suited to sacred words, or at least published with them, an ordeal to which many of his earlier secular compositions were subjected. The reason and result of these journeys are thus given by Massimo Trojano:—

'The Duke seeing that his predecessor's chapel was far beneath his own ideal, sent messages and letters, with gifts and promises through all Europe, to select learned musical artists, and singers with fine voices and experience. And it came to pass in a short time, that he had collected as great a company of virtuosi as he could possibly obtain, chosen from all the musicians in Germany and other countries by his composer, the excellent Orlando di Lasso.'

Of these musicians, upwards of 90 in number, the same author mentions more than 30 by name. Among them Antonio Morari, the head of the orchestra, Gioseppe da Lucca and Ivo da Vento, organists, Francesco da Lucca and Simone Gallo, both instrumentalists, Giovanne da Lochenburg, a great favourite and companion of the Duke's, and Antonio Gosuino, were all composers, some of whose works still exist.[1] The singing of the choir was of the highest order, balanced with the greatest nicety, and able to keep in tune through the longest compositions. The Duke treated them so kindly, and their life was made so pleasant, that, as Massimo Trojano says, 'had the heavenly choir been suddenly dismissed, they would straightway have made for the court of Munich, there to find peace and retirement.'

For general purposes the wind and brass instruments seem to have been kept separate from the strings. The former accompanied the mass on Sundays and festivals. In the chamber music all took part in turn. At a banquet, the wind instruments would play during the earlier courses, then till dinner was finished the strings, with Antonio Morari as their conductor, and at dessert Orlando would direct the choir, sometimes singing quartets and trios with picked voices, a kind of music of which the Duke was so fond, that he would leave the table to listen more attentively to 'the much-loved strains.' He and all his family were intensely fond of music, and made a point of attending the musical mass every day. They took a keen interest in Lassus' work, and the Duke and his son William were continually sending him materials and suggestions for new compositions. The manuscript of the music to the 'Penitential Psalms,' already noticed, remains to this day a witness of the reverence with which the Duke treated the composer's work.

These 7 psalms were composed, at the Duke's suggestion, before the year 1565, the date of the first volume of the MS., but were not published till some years after. The music is in 5 parts, one, and sometimes two separate movements for each verse. The last movement, 'Sicut erat,' always in 6 parts. Duets, Trios, and Quartets appear for various combinations of voices. The length of the Psalms is considerable, and though no reliance can be placed on modern ideas of their *tempi*, the longer ones would probably occupy nearly an hour in performance.

'When we think,' says Ambros, 'of the principal works of the 16th century, these Psalms and Palestrina's Missa Papæ Marcelli always come first to our [2] minds.' One reason for this is, perhaps, that these works have each a little story attached to them which has made them easy to remember and talk about. It is not true that Lassus composed the 'Penitential Psalms' to soothe the remorse of Charles IX, after the massacre of St. Bartholomew, but it is more than probable, that they were sung before that unhappy monarch, and his musical sense must indeed have been dull, if he found no consolation and hope expressed in them. This is no everyday music, which may charm at all seasons or in all moods; but there are times when we find ourselves forgetting the antique forms of expression, passing the strange combinations of sounds, almost losing ourselves, in a new-found grave delight, till the last few movements of the Psalm—always of a more vigorous character—gradually recall us as from a beautiful dream which 'waking we can scarce remember.' Is this indefinite impression created by the music due to our imperfect appreciation of a style and composition so remote, or is it caused by the actual nature of the music itself, which thus proves its inherent fitness for the service of religion? So unobtrusive is its character, that we can fancy the worshippers hearing it by the hour, passive rather than active listeners, with no thought of the human mind that fashioned its form. Yet the art is there, for there is no monotony in the sequence of the movements. Every variety that can be naturally obtained by changes of key, contrasted effects of repose and activity, or distribution of voices, are here; but these changes are so quietly and naturally introduced, and the startling contrasts, now called 'dramatic,' so entirely avoided, that the composer's part seems only to have been, to deliver faithfully a divine message, without attracting notice to himself.

The production of such a masterpiece at an early date in his Munich life, seems to point clearly, through all the contested dates of birth, positions or appointments, to some earlier career of the composer. To obtain a style at once great and solemn, natural and easy, it seems almost indispensable that Lassus had occupied for several years the post to which Baini says he was first appointed in 1541, had spent these years in writing the great cumbrous works which had been the fashion of his predecessors, and then, like Palestrina—whom, if he really lived at Rome all this time, he must have known—gradually acquired the less artificial style, by which his later works are characterised.

In the years 1565–66 Lassus adds 3 more volumes of 'Sacræ Cantiones' (several numbers

[1] See these names in Eitner's Bibliographie.

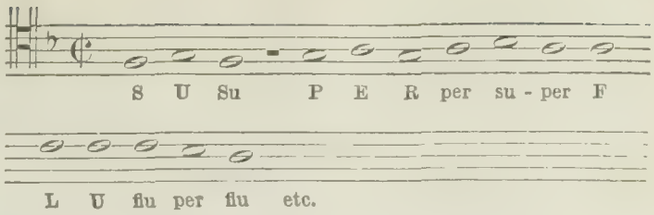
[2] Geschichte, iii. 353.

of which are scored by Commer), and the first set of 'Sacræ lectiones, 9 ex prophetâ Job.' The first editions of these all hail from Venice, perhaps because Jean de Berg of Nuremberg, who had published the 1st volume, had died in the meanwhile. His successor Gerlach, however, publishes an edition of them in 1567, as well as a collection of 24 Magnificats. In the latter the alternate verses only are composed—a contrapuntal treatment of the appointed church melodies—the other verses being probably sung or intoned to the same melodies in their simple form.

The year 1568 is full of interest. In February the Duke William marries the Princess Renata of Lorraine; there is a large gathering of distinguished guests at Munich, and music has a prominent place in the fortnight's festivities. Among the works composed specially for the occasion was a 'Te Deum' (à 6), and three masses (à 6, 7, and 8 respectively), also two motets 'Gratia sola Dei' and 'Quid trepidas, quid musa times?' But here we must stop, for though it has a real interest to read how 'their Highnesses and Excellencies and the Duchess Anna attended by Madame Dorothea returned home greatly pleased with the sweet and delightful mass they had heard,' and to follow all the occurrences of 14 consecutive days of Orlando's life, still we must refer the curious reader to the pages of Massimo Trojano, and can only stop to mention that, towards the end of the time, he was the life and soul of an impromptu play suggested by the Duke, in which he not only acted one of the principal parts, but introduced various pieces of music on the stage with the aid of a band of picked singers.

In the same year we have two most important publications: (1) 'Selectissimæ Cantiones à 6 et pluribus' and (2) the same à 5 et 4. The first book opens with a massive work in 4 movements, 'Jesu nostra redemptio,' in the grand gloomy style of the old masters, followed by shorter and simpler pieces, such as the prayer in the garden of Gethsemane, with a melodious prelude on the words 'In monte Oliveti oravit ad patrem,' followed by a simple strain of devotional music carrying the hearer quietly and expressively, but not dramatically, through the Saviour's agony and resignation. The volume is not confined to religious music. There are some pieces with secular words, such as an ode to Albert 'Quo properas facunde nepos Atlantis,' but there are also some capital drinking songs, and the 'Jam lucis orto sidere,' with its 2nd part 'Qui ponit aquam in Falerno,' is a fine specimen of a part-song for two choirs singing alternately, a kind of music much in vogue at the time, the introduction of which is said to be due to Adrian Willaert.

The other volume is confined to music à 5 and à 4, and is proportionately simple. Commer has printed 8 or 9 of the sacred numbers in score, and they are not difficult either to understand or to appreciate. Among the secular pieces there is a comic setting of the psalm 'Super flumina Babylonis,' each letter and syllable being sung separately as in a spelling lesson:—



at which rate it takes two long movements to get through the first verse. This might well be a parody on the absurd way in which the older masters mutilated their words. But there are beautiful as well as curious numbers among the secular part-songs in this book, and the 'Forte soporifera ad Baias dormivit in umbra, blandus Amor etc.' is one of the quaintest and prettiest songs that we have come across in the old music world. In this book is also a very characteristic, though rather complicated and vocally difficult setting of the well-known song of Walter Mapes—if [1] 'Walter Mapes' it be—'Si bene perpendi, causæ sunt quinque bibendi.' Dean Aldrich may have taken the words from this very book (for he had a library of Lassus' works) when he made his well-known translation:

> 'If all be true that I do think,
> There are five reasons we should drink:
> Good wine, a friend, or being dry,
> Or lest you should be by and by,
> Or any other reason why.'

In a subsequent edition of the same 'Cantiones' appears another portion of the same work, 'Fertur in conviviis,' à 4, in five movements set to music full of character and effective contrasts.[2] The music was so much liked that other words were twice set to it, once in a French edition which aimed at rendering the chansons 'honnestes et chrestiennes' to the words 'Tristis ut Euridicen Orpheus ab orco'—though how the adapter succeeded in his object by the change is not very apparent; and again a second time after his death in the edition of his works by his son, to the stupid words 'Volo nunquam,' which aimed at turning it into a temperance song by the insertion of a negative in each sentiment of the original. The old edition has fortunately survived, and the words of the last two verses, beginning 'Mihi est propositum,' are still used for their original purpose. These spirited words, of which Orlando was evidently so fond, and to the quantities of which he paid such careful regard, seem to have inspired him with a marked rhythm and sense of accent, which is very exceptional in works of the time.

In the year 1569, Adam Berg, the court publisher at Munich, brings out 'Cantiones aliquot à 5,' containing 14 numbers, and 2 books of 'Sacræ Cantiones,' partly new, are issued at Louvain. The year 1570 is more productive, 23 new Cantiones à 6; 2 books of chansons containing 18 new ones; and a book of 29 madrigals, published in Munich, Louvain and Venice respectively; while France is represented by an important edition of chansons—'Mellange

[1] Some doubt has lately been thrown on the authorship of these words.

[2] In what collection this song made its *first* appearance is not known.

d'Orlande de Lassus'—often quoted but containing little new matter. At the close of the year, at the diet of Spires, the Emperor grants letters of nobility to Lassus.[1] At the time this honour was conferred upon him, Lassus was probably on his way to the court of France, where we find him during the greater part of the year 1571. Some circumstances of his stay there may be gathered from the 'Primus liber modulorum à 5,' published by Adrian Le Roy, in whose house he lodged during the visit (Paris, August 1571). The publisher's dedication to Charles IX. states that—

'When Orlando di Lassus lately entered your presence, to kiss your hand, and modestly and deferentially greet your majesty, I saw, plainly as eyes can see, the honour you were conferring on music and musicians. For to say nothing of the right royal gifts which you have bestowed on Orlando—the look, the countenance, the words with which you greeted him on his arrival (and this I was not the only one to notice) were such, that he may truly boast of your having shown to few strangers presented to you this year, the same honour, courtesy and kindness you showed him. And even I, Adrian, your subject and royal printer, did not fail to share with him some of that courtesy and consideration on your part. For inasmuch as I accompanied him into your presence, (because he was my guest,) You, seeing me constantly by his side all the time we were in your court, asked me more than once about music,' etc., etc.

Ronsard, the French poet, also speaks of the special welcome with which the King received the composer. Delmotte suggests that the visit to Paris may have had to do with a new Academy of music, for the erection of which Charles had issued letters-patent in November 1570. Several editions of Orlando's former works were issued at Paris during his stay there with Le Roy, but the only new work of the year he does not design for his newly made French friends. He sends it home to his kind master Duke Albert, and thus addresses him (May 1871):—'When I reached Paris, the city which I had so long, and so ardently wished to see, I determined to do nothing, until I had first sent to you from this, the capital of France, some proof of my gratitude.'

This book was the 'Moduli quinis vocibus,' which however was written at Munich before his departure, and only published at Paris. His travels naturally interrupted his composition, and there is nothing ready to print in the next year (1572) but another set of 15 German songs.

Once again settled in Munich, Lassus is soon at work, Adam Berg is busy providing 'specially large and entirely new type,' the Dukes are full of grand ideas to bring honour on themselves, and make the most of their renowned Chapelmaster, and July 1573 sees the result in the issue of the 1st volume of the 'Patrocinium Musices.' [See Berg, Adam.] The work was undertaken on the responsibility of Duke William, and a portrait of that handsome prince, afterwards known as 'William the Pious,' appears as a frontispiece.

The originators of this publication appear to have intended to continue the series until it became a selection of all the best music necessary for the services of the church. Orlando, in the preface to the 1st volume, hints at the work being undertaken in emulation of the service lately rendered to the church by Philip of Spain in bringing out a new [2]edition of the Scriptures, and speaks half apologetically of the 1st volume (which contains only motets), as if it scarcely came up to the object of the publication. The books might almost be called 'scores,' the separate parts appearing together on the two opposite pages. Few publications of this kind had as yet appeared. The music takes up a great deal more space than it would if printed in separate part-books, and on this account, as well as by reason of the magnificent type, the volumes hold less than many a smaller and less pretentious edition. The series stops short in 1576, and of the second series (1589–1590) Orlando contributes only the 1st volume. With the exception of the 'Vigiliæ Mortuorum' in the 4th volume—which had already appeared in 1565 under the title 'Lectiones ex propheta Job,'—and some of the Magnificats in vol. 5, all the contents of the volumes appear for the first time.

The 2nd volume[3] is dedicated (Jan. 1, 1574) to Gregory XIII; and it is no doubt in return for this mark of respect that Orlando receives from the Pope on April 7 the knighthood of the Golden Spur. The 4th volume contains an interesting setting of the 'Passion' according to St. Matthew, in 41 very short movements, part of the narrative being recited by the priest, and the character parts sung as trios or duets.

In the year 1574 Lassus started on another journey to Paris. Whether the French King had invited him for a time to his court, or whether Lassus actually accepted a permanent position there, we do not know, but whatever the object of the journey, it was frustrated by the death of Charles (May 30), and Lassus hearing of this when he had reached Frankfort, returned at once to Munich.

The year 1576, besides finishing the 1st series of the 'Patrocinium Musices,' sees the publication of the 3rd part of the 'Teutsche lieder,' containing 22 nos., and the 'Thresor de musique,' a collection of 103 chansons, most of which had been printed in the Mellange (1570), but appear here with new words to satisfy the growing taste for psalm-singing in France. 1577 brings a small work of interest, a set of 24 cantiones (à 2), 12 being vocal duets, and the other 12 for instruments. The style of music is precisely the same in both cases, the absence of words in the latter 12 alone making any difference; and this proves, if there be any doubt on other grounds, that the notice frequent on title pages of this

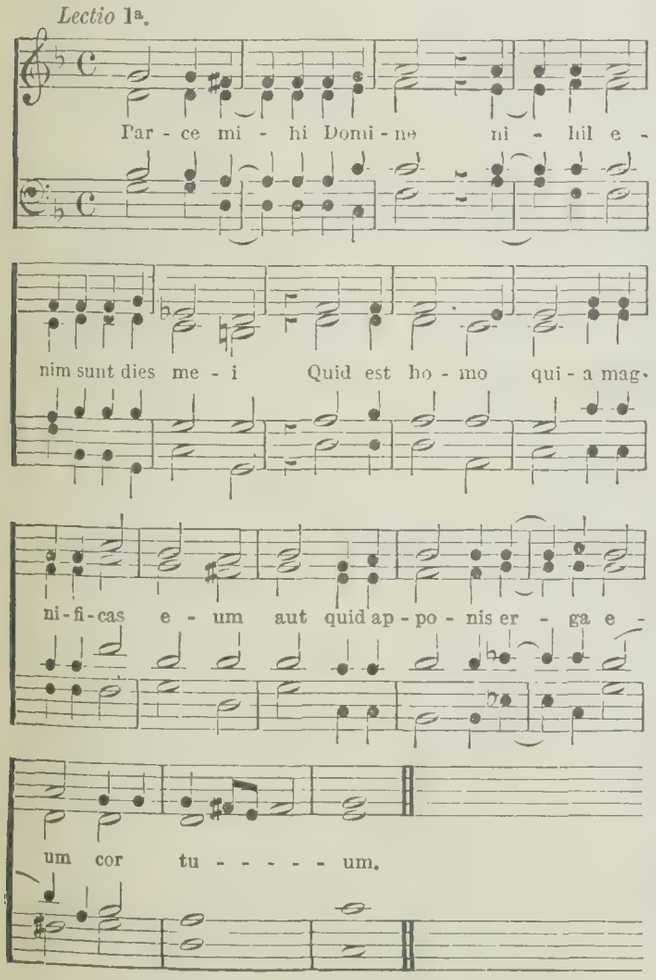
[1] A facsimile copy of this grant is kept in the Brussels library (Bibl. de Bourgogne, 14,405). The part referring to the coat of arms is worth quoting:—'Linea autem illa candida seu argentea, quæ medium scutiq. aream constituit, ordine recto contineat tria signa musica, aureo colore tincta, quorum primum Diesis vulgo nuncupatum, quod emolliendæ vocis inditium est, dextram, alterum vero, ♭ durum scilicet sinistram illius partem, tertiam autem videlicet b molle centrum clypei occupet.' Delmotte, in copying this in his book, has substituted the word 'becarre' for the sign ♮, which is curious, because the interest of the quotation centres round a symbol which appears in the composer's coat of arms, but seldom appears in his music. He generally contradicted his flats with sharps, and *vice versa*.

[2] The so-called 'Antwerp Polyglot Bible,' published in 1569-72 at the expense of Philip.

[3] In the original edition the second mass in vol. ii. is printed with its wrong title. It should be Missa super 'Scarco di doglia,' as it appears in subsequent editions.

period, 'apt for viols and voyces,' did not mean that the voices and instruments were to perform them together, though this they undoubtedly did at times, but that the music of the chansons and motets formed the principal repertoire of the instrumentalists, and that they converted them into 'songs without words' with the concurrence of the composer. What other kinds of music the instrumentalists at Munich performed, it does not come within our province to discuss, since Lassus took no part in the direction of it. The duets having apparently found favour, Orlando goes on to publish a set of trios for voices *or* instruments, and as if this was a new and special idea, the first one is set to the words 'Hæc quæ ter triplici,' and the book dedicated to the three Dukes, William, Ferdinand and Ernest. The most important publication of the year is 'Missæ variis concentibus ornatæ,' a set of 18 masses, of which 13 are new, printed at Paris by Le Roy, in score.

During the years 1578–80 we know of no important publications. The illness of Duke Albert, and his death (Oct. 1579), are probably sufficient to account for this. He had done a last act of kindness to Lassus in the previous April by guaranteeing his salary (400 florins) for life. We like to think that the new set of 'Vigiliæ Mortuorum'—to the words of Job as before—were Lassus' tribute to the memory of his master. They were published a year or two after the Duke's death as having been recently composed. They are more beautiful than the earlier set, in proportion as they are simpler; and so simple are they, that in them human skill seems to have been thrust aside, as out of



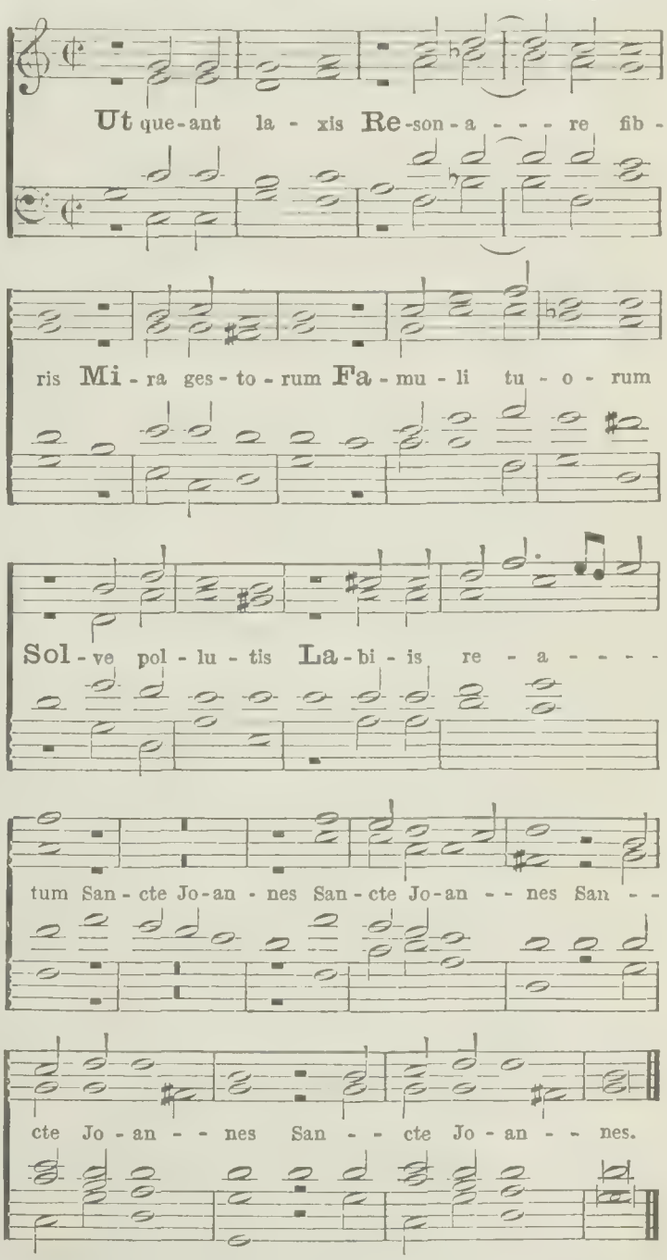
place for their purpose. Such music as this might Handel have had in his mind, when he wrote to the words 'Since by man came death.'

Passing on to the year 1581 we find a 'Liber Missarum,' printed by Gerlach, containing 4 new masses. Of these Commer has printed one on the tune 'La, la, Maistre Pierre.' To the same date belongs a 'Libro De Villanelle, Moresche, et altre Canzoni' (à 4, 5, 8), from Paris, containing 23 numbers.

There is much new music ready for 1582, and on the 1st of January Orlando dedicates a book to the bishop of Würtzburg, containing the 2nd set of 'Lectiones ex libris Hiob,' already referred to, and 11 new [1] motets. At the end of the book, and without connexion with its other contents, a short tuneful setting of the curious words

> 'Quid facies, facies Veneris cum veneris ante,
> Ne sedeas sed eas, ne pereas per eas.'

Then again, on Feb. 1, 'jampridem summâ diligentiâ compositum,' 26 Sacræ cantiones à 5; of which however we only know the last; a beautiful setting of the hymn to John the Baptist, 'Ut queant laxis,' the tenor singing the



[1] These are all lying in modern score and ready for publication in the Fétis library at Brussels.

notes of the scale with their names, and the other parts taking up the remaining words of each line, the music very interesting as a specimen of an old treatment of the scale, though scarcely so old-fashioned as might be expected. The next month, March, brings a set of Motets (à 6), 'singulari authoris industriâ,' for voices or instruments. These books which follow so closely on each other are not collections of old work, but, as we learn from the title-pages, had all been recently composed. The last set exists also in modern notation in the Brussels library among many such scores, prepared by the 'singular industry' of another native of Mons, M. Fétis, who was appointed by the Belgian government to bring out a complete edition of his fellow-townsman's works, but was stopped by death from carrying out one more of the many great tasks he had accomplished and was intending to accomplish.

The successful adaptation of German words to some of Orlando's earlier French chansons leads him in the following year, 1583, to write 33 original ones to sacred and secular German words 'Neue teutsche Lieder, geistlich und weltlich'—short pieces of great beauty in 4-part counterpoint. Several of them have been printed by Commer. The most important publication of 1584 is the 'Penitential Psalms.' This is the work we have already spoken of under the year 1565.

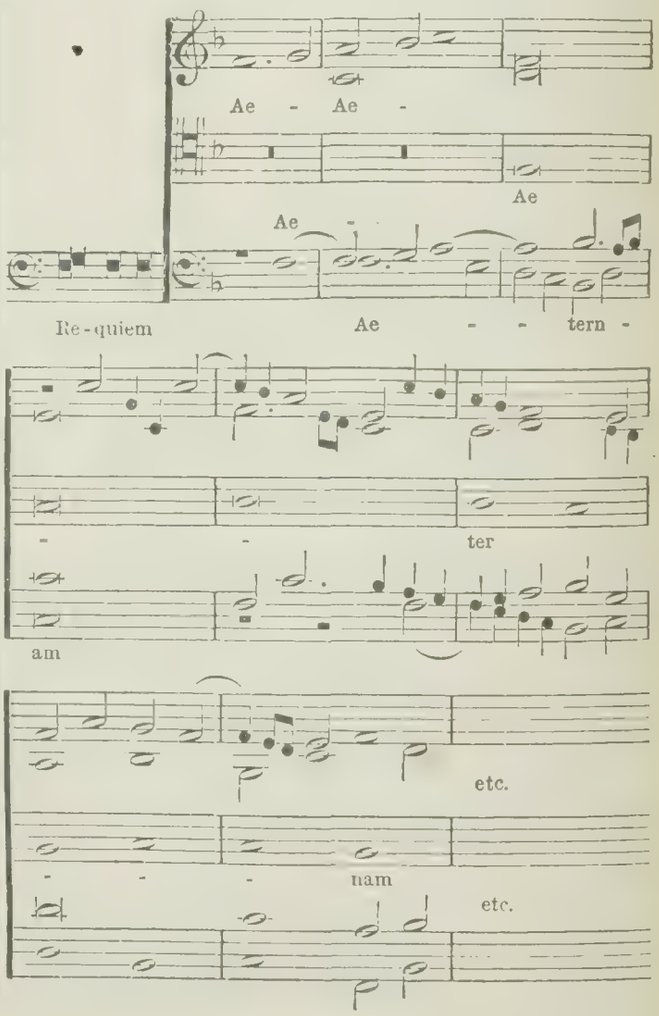
A violent storm occurred at Munich on the Thursday of the Fête-Dieu in this year, and the Duke gave orders that the customary procession round the town from the church of St. Peter should be confined to the interior of the building. But no sooner had the head of the procession reached the porch of the church, and the choir was heard singing the first notes of Lassus' motet 'Gustate, videte,' than a sudden lull occurred in the storm, and the ceremony was performed as usual. This was looked upon as a miracle, and the people of Munich 'in their pious enthusiasm looked upon Lassus as a divine being.' Afterwards, whenever fine weather was an object, this motet was chosen. 1585 brings a new set of madrigals à 5, and a book containing besides motets the 'Hieremiæ prophetæ Lamentationes.' Besides these we have a volume of 'Cantica sacra' (24 nos.), and another of 'Sacræ cantiones' (32 nos.), both, according to the title-pages, recently composed. The first contains a setting of the 'Pater noster,' à 6, and an ode to Duke Ernest, Archbishop of Cologne, and the latter a 'Stabat mater' for two 4-part choirs singing alternate verses.

For some years back, all the editions bear on the frontispiece some testimony to the wonderful industry of the composer. 1586 seems to bring the first warning of declining strength. It is a blank as far as publications are concerned, and the opening of 1587 brings with it the gift from Duke William of a country house at Geising on the Ammer, probably as a place of occasional retirement. Then he comes back to work, and in gratitude, no doubt, for better health, on April 15 dedicates 23 new madrigals to the court physician, Dr. Mermann. In August a new volume of the 'Patrocinium Musices' appears, containing 13 magnificats. Two masses, a 'Locutus Sum' and 'Beatus qui intelligit,' bear the same date. Towards the close of the year Orlando is begging for rest from his arduous duties as chapel-master. Portions of the Duke's decree in answer to this request are interesting.

'The good and loyal services of our well-beloved and faithful servant Orland de Lassus, ... lead us to show our favour and gratitude to him, by allowing his honourable retirement from his duties as master of our chapel, seeing that such duties are too onerous for him, and we permit him to pass some portion of each year at Geising with his family . . . . In consideration of this his appointments will be reduced 200 florins annually . . . . . But, on the other hand, we appoint his son Ferdinand as a member of our chapel at a salary of 200 florins, and at the same time to his other son, Rudolph, who has recently humbly asked our permission to marry, we grant his request and confer upon him the place of organist with a salary of 200 florins, on condition that he undertake the education in singing and composition of the young gentlemen of the choir.'

The composer does not seem to have been satisfied with this arrangement, and again returns to his post. In 1588, in conjunction with his son Rudolph, he brings out 50 'Teutsche Psalmen.' Commer prints the 25 nos. contributed by Orlando—and very beautiful and interesting they are—3 part hymns, the melody occuring, according to his fancy, in either of the 3 parts.

The volume of the 'Patrocinium Musices' for 1598 contains 6 masses, the last number being the 'Missa pro defunctis,' which we may consider the last important publication of his life. Its lovely opening is an inspiration which finds no parallel in any other of his compositions that we have seen. As his end approaches, he has here



one of those glimpses into the coming world of music which Ambros (Geschichte, iii. 356) traces in others of his works. It is however only in the first page or two that we find the music so astonishingly near our own idea of the opening of a Requiem.

And here his life's work seems to end; in the next volume of the 'Patrocinium Musices' we find other names, and nothing bears Orlando's but 12 German part-songs. Then an utter blank. The fresh effort to work had completely prostrated him, but death did not come at once to his relief. His wife Regina finds him one day so ill that he fails to recognise her. The Princess Maxmiliana sends Dr. Mermann, at once, and there is a temporary recovery, but the mind is still at fault. 'Cheerful and happy no longer,' says Regina, 'he has become gloomy and speaks only of death.' Promises of the Duke's further bounty have no effect upon his spirits. He even writes to his patron, complaining that he has never carried out his father Albert's intentions towards him, and it needs all that Regina and the Princess Maxmiliana can do to soften the effect of this act. He died at Munich in June 1594. This date is taken from a letter written afterwards by his wife. The two publications 'Lagrime di S. Pietro,' signed May 24, 1594, and 'Cantiones Sacræ' (Feast of S. Michael, 1594), may imply that his death did not take place till 1595, and that he had so far temporarily recovered as to take an interest in the publication of some old works, or perhaps even to write new ones; but it is natural to prefer the date given by his wife, in which case we must suppose these works to have been edited by other hands. He was buried in the cemetery of the Franciscans at Munich. When the monastery was destroyed, the monument which had been erected over his grave was removed, and kept in the possession of a private family. It was set up in the present century in the garden of the 'Academie des Beaux Arts,' at Munich. Many more details of all these things are given by Delmotte, to whom we refer the reader.

After Orlando's death his sons edited many of his works. Thus Rudolph the organist edited 'Prophetæ Sibyllarum (à 4) chromatico more' in 1600, and Ferdinand the chapel-master printed 4 of his own Magnificats with 5 of his father's in 1602. In 1604 they together issued 'Magnum opus musicum O. de Lasso,' by which work they have immortalised themselves, preserving in 6 volumes of a moderate size, most clearly and beautifully printed, no less than 516 sacred and secular motets. The addition of bars is all that is required to give the work a completely modern form. Dehn is said to have transcribed the whole of it. Ferdinand, the elder brother, died in 1609 at about 50 years of age, leaving several children, one of whom, also called Ferdinand, was sent to Italy for his musical education, and was afterwards Chapel-master to duke Maximilian I. Rudolph, after his brother's death, edited '6 Missæ posthumæ O. di Lasso' (1610) and 100 Magnificats (1619), most of them hitherto unpublished. The two Ferdinands and Rudolph were all eminent composers, and it is said that when the King of Sweden, Gustavus Adolphus, entered Munich in 1632, he visited Rudolph at his house and ordered compositions from him.

We have mentioned the principal works published by Lassus in his lifetime or edited afterwards by his sons. Counted in separate numbers Eitner[1] brings their total to over 1300. This does not include many detached pieces published in collections of music by various composers. Again, the unpublished MSS. are very numerous. When all these are counted, the sacred and secular works are said to amount to about 1600 and 800 respectively, the chief items being 51 masses, about 1200 sacred motets and cantiones, 370 chansons, and over 230 madrigals. Of such works as have appeared in modern notation by the labours of Commer, Proske, Dehn, Van Maldeghem, etc., we may say roughly that they represent about an eighth part of the composer's complete works.

Lassus was the last great Netherland master. His native land for 200 years had been as prominent in music as Germany has been in later times. Italy, a second home to every great Belgian musician since the time of Dufay, was at length to receive the reward for her hospitality, and to produce a composer to compete with the proudest of them. Josquin and Orlando were to find their equal in the Italian pupil of their countryman Goudimel.

Palestrina is often said to have overturned the whole fabric of existing church music in a few days by writing some simple masses for Pope Marcellus. For the truth of this story we refer the reader to the article on PALESTRINA. It serves well enough as a legend to illustrate the reformation which music had been undergoing since Josquin's time. The simpler church music did not indeed take the place of the older and more elaborate forms of the Josquin period at a few strokes of Palestrina's pen. Even in the writings of Josquin himself the art can be seen gradually clearing itself from meaningless and grotesque difficulties; and there were plenty of good composers, two very great ones, Gombert and Clement, coming between Josquin and Lassus or Palestrina. The simplicity of Lassus' church music as early as 1565 shows that the story of the causes of Palestrina's revolution must not be accepted too literally. The Belgian brought up in Italy, and the Italian pupil of a Belgian, were by no means so widely separated as their too eager friends sometimes try to prove them. Side by side in art, they laboured alike to carry on the work of the great Josquin, and make the mighty contrapuntal means at their disposal more and more subservient to expressional beauty. It seems that the simple forms of expression which Lassus and Palestrina were so often content to use, owed something to the influence of secular music, even though the composers may not have been conscious of drawing directly from such a source.

[1] Verzeichniss der gedruckten Werke von O. de Lassus (Trautwein, 1874).

But a stronger influence acting on the two musicians is to be found, we think, in the history of the religious movements of the time. Palestrina lived in Rome at a time when zealous Catholics were engaged in vigorous internal reforms as a defence against the march of Protestantism. Lassus too was at a court the first in Europe to throw in its lot with this counter-reformation. The music of the two composers breathes a reality of conviction and an earnestness which is made necessary by the soul-stirring spirit of the time. To Lassus, it is said, strong offers were made by the court of Saxony to induce him to come over to the work of the Protestant Church. Fortunately for the art he remained true to his convictions, and was spared from being spoilt, as many of his fellow-countrymen were, by devoting themselves to those slender forms of composition which were thought suitable to the reformed religion.

Lassus himself saw no violent break separating his music from that of his predecessors, as we may infer from the list of composers whose works were performed in the Munich chapel. In that list the name of Josquin appears in capital letters, for it meant then what the name of Bach means now; and Lassus, with his softer and more modern grace, looked up with reverence and imitated, as well as his own individuality would allow him, the unbending beauty of the glorious old contrapuntist in the same way as Mendelssohn in later times looked up to and longed to imitate the Cantor of the Thomas-schule.

Orlando spent his life in Germany, then by no means the most musical country or the one most likely to keep his memory alive. Palestrina, whose life of suffering and poverty contrasts strongly with Orlando's affluence and position, had at least the good fortune to plant his works in the very spot where, if they took root at all, time would make the least ravages on them. The name and works of Palestrina have never ceased to live in the Eternal City; and while the name of Lassus is little known among musical amateurs, every one is acquainted with the works of his contemporary. How much is really known of Palestrina's music we do not venture to question, but the more the better for Lassus. As soon as the world really becomes familiar with the music of the Italian, the next step will lead to the equally interesting and beautiful works of the Netherlander. Then by degrees we may hope for glimpses into that still more remote period when the art of counterpoint, in the hands of Josquin, first began to have a living influence on the souls of men. [J.R.S.-B.]

LAST JUDGMENT, THE. The English version, by Prof. Taylor, of Spohr's oratorio 'Die letzten Dinge.' Produced at Norwich Festival Sept. 24, 1830. Given by the Sacred Harmonic Society, July 11, 1838, also July 23, 1847, Spohr conducting. [G.]

LATROBE, Rev. Christian Ignatius, eldest son of Rev. Benjamin Latrobe, superintendent of the congregations of the United (Moravian) Brethren in England, was born at Fulnec, Leeds, Yorkshire, Feb. 12, 1758. In 1771 he went to the college of the United Brethren at Niesky, Upper Lusatia, returned to England in 1784, took orders in the same church, became secretary to the Society for the Furtherance of the Gospel, and in 1795 was appointed secretary to the Unity of the Brethren in England. Although Latrobe never followed music as a profession he cultivated it assiduously from an early age. His earlier compositions were chiefly instrumental; three of his sonatas, having met with the approval of Haydn, were published and dedicated to him. His other published compositions include Lord Roscommon's translation of the 'Dies Iræ,' 1799; 'The Dawn of Glory,' 1803; Anthem for the Jubilee of George III., 1809; Anthems, by various composers, 1811; Original Anthems, 1823; 'Te Deum, performed in York Cathedral'; 'Miserere, Ps. 51'; and 'Six Airs on serious subjects, words by Cowper and Hannah More.' He edited the first English edition of the Moravian Hymn Tunes. But his most important publication was his 'Selection of Sacred Music from the works of the most eminent composers of Germany and Italy,' 6 vols. 1806–25, through the medium of which many fine modern compositions were first introduced to the notice of the British public. He died at Fairfield, near Liverpool, May 6, 1836.

Rev. John Antes Latrobe, M.A., his son, born in London in 1792, became organist at Liverpool, and was composer of several anthems. He took orders in the Church of England, and was incumbent of St. Thomas's, Kendal, and honorary canon of Carlisle. He was author of 'The Music of the Church considered in its various branches, Congregational and Choral,' London, 1831. He died at Gloucester Nov. 19, 1878.

The following are the contents of Latrobe's valuable Selection, arranged alphabetically. The pieces are all in vocal score, with compressed accompaniments; some to the original text, some to translated words.

Abos. Stabat Mater, [1]T. from Stabat.
Alberti, D. Salve Redemptor, C.—Salve.
Do. O God, be not far, A.—Do.
Do. O Jesu, Salvator! C.—Do.
Astorga. O quam tristis, T.—Stabat.
Do. Quis est homo, D.—Do.
Do. Blessed be the power, C.—Do.
Do. Fac me penitentum, D.—Do.
Do. Recordare. A.—Do.
Do. Cum sitiam, C.—Do.
Bach, C. P. E. O come, let us worship, C.—Anthem.
Do. O Lord, hide not, A.—'Israelites.'
Do. He opened the rock, C.—Do.
Bassani. Sanctus, C.—Requiem.
Do. Recordare, C. & S.—Do.
Boccherini. Fac ut portem, A.—Stabat.
Do. Stabat Mater, A.—Do.
Do. Recordare, T.—Do.
Do. Inflammatus, A.—Do.
Borri, B. Laudamus Te, A.—Mass.
Do. Domine, T.—Do.
Borri, B. Quoniam, T. from Mass.
Do. Christe, C.—Do.
Brassetti. Praise the Lord, C.—Confitebor.
Cafaro, P. Stabat Mater, D. & C.—Stabat.
Caldara. Benedictus, T.—Mass.
Do. Et incarnatus, A.—Do.
Do. Agnus, D.—Do.
Do. Et incarnatus, C.—Mass.
Do. Crucifixus, D.—Do.
Do. Et resurrexit, C.—Do.
Do. Agnus, C.—Do.
Ciampi, F. O my God, A.—Miserere.
Do. Ecce enim, D.—Do.
Do. Cor mundum, D.—Do.
Danzi. Salve Redemptor, C.—Salve.
Do. Agnus Dei, C.—Mass.
Durante. I will call, A.—Lamentatio.
Do. O remember, C.—Do.
Do. Omnis populus, C.—Service for Passion Week.
Do. Quaerens me, D.—Requiem.
Do. Agnus, C.—Litany.
Felici. Or che è nate, D.—Oratorio.
Galuppi. Sacro horrore, D.—Oratorio.

[1] A.=Aria; D.=Duet; T.=Terzetto; Q.=Quartet; Qu.=Quintet; C.=Coro; Ch.=Chorale; M.=Motet; Of.=Offertorium; S.=Solo.

Gänsbacher. Quid sum miser, C. from Requiem.
Gluck. De profundis, C.—De Profundis.
Gossec. Lachrymosa, D.—Requiem.
Do. Pie Jesu, C.—Do.
Graun. Te Deum, C.—Te Deum.
Do. Te gloriosus, C.—Do.
Do. Tu Rex gloriæ, C.—Do.
Do. Tu ad liberandum, A.—Do.
Do. Tu ad dexteram, C.—Do.
Do. Te ergo quæsumus, D.—Do.
Do. Et rege, C.—Do.
Do. Dignare Domine, A.—Do.
Do. O Zion, mark, C.—Tod Jesu.
Do. He was despised, C.—Do.
Do. Thou hast brought me, C.—Do.
Do. Sing to Jehovah, C.—Do.
Do. Astonish'd Seraphim, R.—Do.
Do. Weep, Israel, Ch.—Do.
Do. Behold us here, C.—Do.
Do. Behold the Lamb of God. C.—Passione.
Do. He was despised, C.—Do.
Do. God, my strength, D.—Do.
Do. Bless the Lord, A.—Do.
Do. Let us run, C.—Do.
Do. In songs of joy, Ch.—Do.
Do. Bow down, A.—Do.
Häser. Against thee only, C.—Miserere.
Hasse. Inspiro O Deus, C.—Augustino.
Do. Laudate cœli Patrem, C.—Do.
Do. Uti furentibus, A.—Do.
Do. Jesu mea pax, D.—Magdalena.
Do. O portenta, A.—Do.
Do. Mea tormenta, A.—Do.
Do. Ad te clamamus, A.—Salve.
Do. O give thanks, C.—Caduta.
Do. Finche solvo, A.—Do.
Do. Blow the sacred trumpet, C.—Do.
Do. Lauda, Qu. & C.—Pellegrini.
Do. Viva fonte, A.—Do.
Do. D'Aspri legati, A.—Do.
Do. Senti il mar, A.—Do.
Do. Pellegrino e l'uomo, C.—Do.
Do. Defende populum, C.—Giuseppe ric.
Do. Dic quæso, A.—Do.
Do. Plebes inepte consilia, C.—Do.
Do. Agnus Dei, D.—Litany.
Do. O Lord, save thy people, A—Depositione.
Do. Rex tremendæ, C. & A.—Requiem.
Do. Miserere mei Deus, C.—Miserere.
Haydn, J. Tu di grazia, C.—Passione.
Do. Padre celeste, C—Do.
Do. Kyrie, C.—Mass No. I, in B♭.
Do. Gloria, C.—Do.
Do. Et incarnatus, C.—Do.
Do. Sanctus, C.—Do.
Do. Qui tollis, A. & C.—Mass No. II, in C.
Do. Gloria, C.—Mass No. III, in D.
Do. Et incarnatus, A. & C.—Do.
Do. Quoniam, A.—Mass No. V.
Do. Cum sancto, C.—Do.
Do. Et incarnatus, S. & D.—Do.
Do. Agnus, A.—Do.
Do. Kyrie, C.—Mass No. VII, in G.
Do. Et incarnatus, S. & Qu.—Do.
Do. Sanctus, C.—Do.
Do. Benedictus, Q.—Do.
Do. Sanctus, C.—Mass No. VIII, in B♭.
Do. Benedictus, A.—Do.
Do. Agnus Dei, C.—Do.
Do. Kyrie, C.—Mass No. XII.
Do. Stabat Mater, C.—Stabat.
Do. Vidit suum, A.—Do.
Do. Qui est homo, C.—Do.
Do. Pro peccatis, A.—Do.
Do. Flammis orci, A.—Do.
Do. Fac me cruce, A.—Do.
Do. Quando corpus, C.—Do.
Do. Salve Redemptor, C.—Salve.
Do. Pieta d'un infelice, C.—Tobia.
Haydn, J. Non parmi, A. from Tobia.
Do. O di le nostre, C.—Do.
Do. My soul shall cry, Q.—Motetto.
Haydn, M. Lord, grant us thy, Ch.—Service for Country Church.
Do. O full of all, Ch.—Do.
Do. While conscious, Ch.—Do.
Do. Blest Jesus, gracious, Ch.—Do.
Do. O Love, all love excelling, Ch.—Do.
Do. While with her fragrant, Ch.—Do.
Do. Worship, honour, Ch.—Do.
Do. Tenebræ, C.—Tenebræ.
Do. Sanctus, C.—Requiem.
Do. Agnus, C.—Do.
Do. Oro supplex, C.—Do.
Do. Lauda Sion, Q.—Litany.
Hummel. Holy, Holy, C.—Mass.
Jomelli. Rex tremendæ, D.—Requiem.
Do. Kyrie, D.—Mass.
Do. Agnus, D.—Do.
Leo. Dal nuvoloso monte, A.—S. Elena.
Do. Dal tuo soglio, D.—Do.
Do. Christus factus est, S.—Verse.
Do. O Jesu, A.—Salve.
Lotti. Qui tollis, C.—Mass.
Do. Gloria, C.—Do.
Do. Et in terra, Qu.—Do.
Do. *Miserere mei*, C.—Miserere.
Marcello. Save, O save, D.—Psalms.
Morari. Agnus Dei, T.—Mass.
Moriari. Cum sancto, C.—Do.
Mozart. Recordare, Q.—Requiem.
Do. Sanctus, C.—Mass No. I.
Do. Benedictus, Q.—Do.
Do. Agnus, A.—Do.
Do. Gloria, C.—Mass No. II.
Do. Benedictus, Q.—Mass No. III.
Do. Agnus, C.—Do.
Do. Agnus, D.—Mass No. VI.
Do. Bless the Lord (Kyrie), D.—Mass No. X.
Do. Benedictus, A. & C.—Do.
Do. Agnus, C.—Do.
Do. Benedictus, Q.—Mass No. XI.
Do. O God, when thou appearest, C.—Motetto I. II.
Do. Ne pulvis, C.—Do.
Do. Kyrie, D.—Litany I.
Do. Jesu Domine, A.—Do.
Do. Jesu Christe, D.—Litany II.
Do. Verbum caro, C.—Do.
Do. Enter into his gates, A.—Do.
Do. Kyrie, C.—Do.
Do. Agnus, D.—Do.
Do. Tho' by threatening storms. A.—Davidde.
Naumann. Christe, T.—Mass No. I.
Do. Kyrie, C.—Do.
Do. Et incarnatus, D.—Do.
Do. Agnus, D.—Do.
Do. Quoniam, D.—Mass No. II.
Do. Cum sancto, C.—Do.
Do. Benedictus, D. & C.—Do.
Do. Agnus, C.—Do.
Do. Qui tollis, C.—Mass No. III.
Do. Et incarnatus, A.—Do.
Do. Sanctus, C.—Do.
Do. Et incarnatus, A.—Mass No. IV.
Do. Agnus, D. & C.—Do.
Do. Lauda Sion, C.—Offertorium.
Do. Le porte a noi, Q.—Pellegrini.
Do. O ye kindreds, C.—Psalm xcvi.
Negri. Qui sedes, A.—Mass.
Neukomm. Rex tremendæ, C.—Requiem.
Do. Sanctus, D.—Do.
Pergolesi. Kyrie, D.—Grand Mass.
Do. Gloria, D.—Do.
Do. Laudamus, D.—Do.
Do. Gratias, C.—Do.
Do. Domine, D.—Do.
Do. Qui tollis, C.—Do.
Do. Quoniam, A.—Do.
Do. Cum Sancto, C.—Do.
Do. Hear my prayer, D.—Salve.
Do. Ad te suspiramus, C.—Do.
Pergolesi. O Jesu Salvator, D. from Salve.
Do. Asperges, C.—Miserere I.
Do. Redde mihi, D.—Do.
Do. Domine labia, A.—Do. II.
Do. Quoniam si voluisses, C.—Do.
Do. Sacrificium Deo, T.—Do.
Ricci. Recordare, A.—Dies Iræ.
Righini. Qui tollis, C.—Mass.
Do. Benedictus, Q.—Do.
Do. O Lord, who shall not, Q.—Gerus. lib.
Rolle. In thee, O Lord, C.—Death of Abel.
Do. Out of the deep, A.—Do.
Do. Great God, to Thee, C.—Thirza.
Do. O Lord, most holy, D.—Do.
Sabbatini. God be merciful, T. & C.—Dixit Dominus.
Do. In my distress, D.—Do.
Do. Dominus a dextris, A.—Do.
Sala. Qui tollis, A.—Mass.
Salvatore. Tenebræ, C.—Tenebræ.
Salvatore. Recessit Pastor, C. from Responsorio.
Do. In monte Oliveto, C.—Do.
Sarti. Miserere, D.—Miserere.
Do. Amplius, T.—Do.
Serini. O fallaces, A.—Motetto.
Do. Sum in medio, A.—Do.
Siroli. Praise the Lord, D.—Miserere.
Suidell. Crucifixus, D.—Mass.
Telemann. Mercy, Judgment, A.—Orat. Passion.
Türck. Heavenly Branch, D.—Christm. Oratorio.
Vogler. Agnus Dei, C.—Requiem.
Winter. O quam tristis, C. & Q.—Stabat Mater.
Do. Quando corpus, C.—Do.
Do. Quid sum miser, A.—Requiem.
Wolf. Saints and Angels, C.—Funeral Anthem.
Do. The Prince of Life, D.—Easter Anthem.
N. N. Tantum ergo. D.—Chorale.

[W. H. H.]

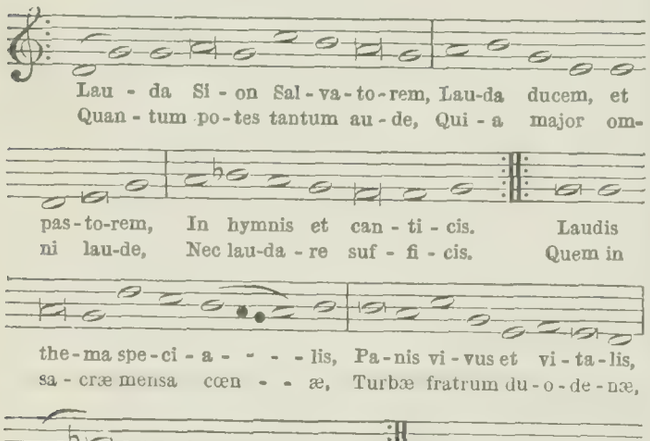
LAUB, FERDINAND, one of the most remarkable violin-players of our day, was born Jan. 19, 1832, at Prague, where his father was a musician. His talent shewed itself very early; at six he mastered Variations by De Beriot, and at nine performed regularly in public. At eleven he attracted the notice of Berlioz and Ernst, and shortly after was taken up by the Grand Duke Stephen, and by him sent to Vienna in 1847. After this he visited Paris, and, in 1851, London, where he played at the Musical Union, and, in 1853 succeeded Joachim at Weimar. Two years later we find him at Berlin as Kammervirtuos and Concertmeister of the Court band, and leader of quartet-concerts of his own. At length, after considerable wandering, he settled at Moscow in 1866 as head Professor of the Violin in the Conservatorium, and first violin at the Musikgesellschaft, with great liberty of action. But Russia did not agree with him, and the state of his health compelled him in 1874 to take the baths at Karlsbad. The benefit however was but temporary, and on March 17, 1875, he died of a disordered liver, at Gries, near Botzen, in the Tyrol. Laub was certainly one of the greatest violin-virtuosos of recent times. He had a fine and very powerful tone and a brilliant technique, and played with much feeling and passion. His répertoire was very large, comprising all the important classical works and a great many modern compositions. His frequent performances of Joachim's Hungarian Concerto deserve special mention. He had also much success as a quartet-player, but his style, especially in latter years, has not unjustly been reproached with mannerism and a tendency to exaggeration. [P. D.]

LAUDA SION. The name of a Sequence, sung, at High Mass, on the Feast of Corpus Christi, between the Gradual—*Oculi omnium*—and the Gospel for the Day. [See SEQUENTIA.]

The text of the *Lauda Sion*, written, about the year 1261, by S. Thomas Aquinas, has always been regarded as a masterpiece of mediæval scholarship; and differs, in at least one very important point, from the four other Sequences still retained in use by the Roman Church. Not only does the rhythmic swing of its rhymed

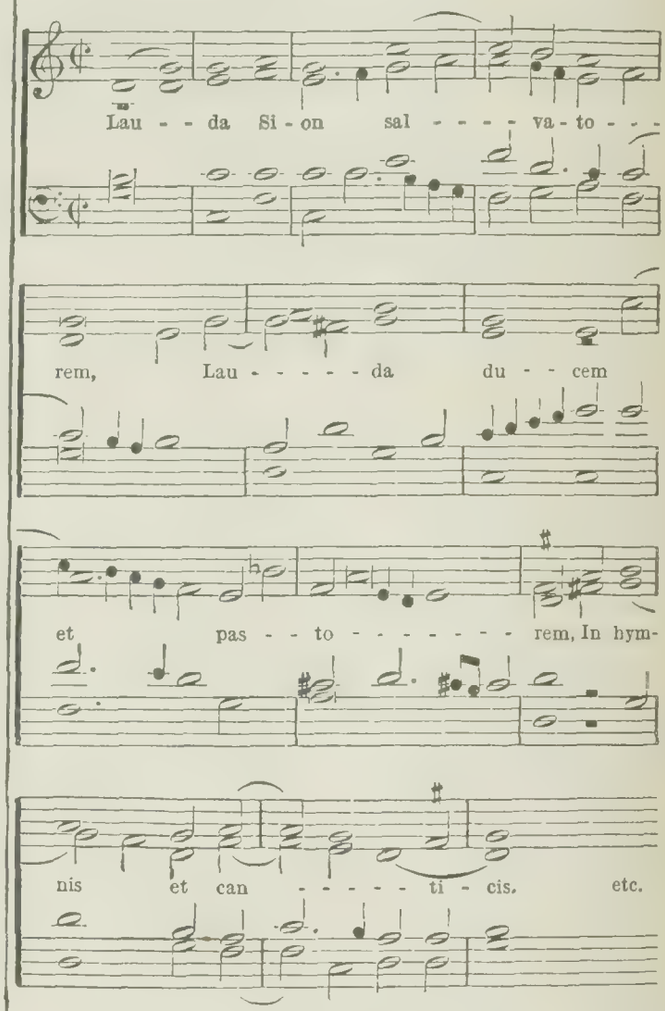
Trochaic Dimeters—strengthened by the introduction of a large proportion of Spondees—stamp it, at once, with the character of a glorious Hymn of Praise; but it serves, also, as a vehicle for the exposition of some of the most abstruse problems of dogmatic Theology, which are everywhere defined with an exactness as close as that shown in the statements of the 'Athanasian Creed.' And, strange to say, some of the verses which exhibit this lucidity of definition in the most marked degree, are precisely those in which the swing of the metre seems least encumbered by extraneous trammels. [See METRE; PROSE.]

This jubilant swing is finely brought out by the Plain Chaunt to which the Sequence is adapted—a fiery Melody, in Modes VII and VIII combined, exhibiting considerable variety of treatment and expression, and, in all probability, coæval with the text of the Sequence itself. Several readings of this Melody are extant, all agreeing in general contour, though differing in a few unimportant details. The purest version is probably that revised by the editors of the new Ratisbon Gradual; though the Mechlin form contains some passages which are, at least, entitled to careful consideration, more especially those in which the necessity for the introduction of a B♭ is avoided by a ligature extending to C.



The entire Melody is divided, like the portion we have selected as our example, into short strains, consisting of three, or more lines, according to the requirements of the metre: and the whole concludes with an *Amen. Alleluia,* of unusual beauty.

The poetry of the *Lauda Sion* has been many times subjected to polyphonic treatment of a very high order. Palestrina has left us two settings of the Sequence for eight voices, arranged in a double Choir, and a shorter one for four. The first, and best known, was printed, in 1575, by Alex. Gardanus, in the Third Book of Motets for 5, 6, and 8 Voices; and is one of the earliest examples of that peculiar combination of two Choirs, consisting of unequally balanced Voices, which Palestrina has made so justly famous—the Voices selected being, in this case, Cantus I and II, Altus, and Bassus, in the first Choir, and Altus, Tenor I and II, and Bassus, in the second. Its style is, in many respects, analogous to that of the celebrated *Stabat Mater.* As in that great work, several of the verses—from *Bone Pastor,* to *In terra viventium,* inclusive—are written in Triple Measure. But—as may be seen from the following example—the *Lauda Sion* is also remarkable for its close adherence, as a general rule, to the Plain Chaunt Melody.



A reprint of this beautiful composition will be found in vol. iii. of the complete edition of Palestrina's works now in course of publication by Messrs. Breitkopf & Härtel of Leipzig. The other 8-part setting, in Triple Measure throughout, hitherto known only through the medium of a MS. in the Library of the Collegio Romano, at Rome, has been recently published in vol. vii. of the same series.

Mendelssohn has also chosen the text of the *Lauda Sion* as the framework of a delightful Cantata, for four Solo Voices, Chorus, and Orchestra, composed in 1846, and first performed, in that year, at Liege, on the Feast of Corpus Christi (June 11). Though less elaborate in form than the 'Lobgesang' and some of its fellow cantatas, this fine production is strikingly characteristic of its author's best style. It would be difficult to find a happier example of his treatment of the Arioso than that exhibited in *Caro cibus.* In *Sit laus plena* every phrase dictated by the Soprano solo is immediately repeated in chorus, in a way which forcibly

reminds us of the well-known movement, 'The enemy shouteth,' from 'Hear my prayer.' In *Docti sacris*, a fragment of the Plain Chaunt is treated after the manner of a Chorale,—but changed from the Eighth into the Tenth Mode, and, therefore, invested with a totally new character. In *Sumit unus* the dramatic element is introduced, with almost startling effect: and the whole concludes with a noble Chorus, adapted to the words *Bone Pastor*, and the concluding verses of the Hymn. The student will find it interesting to compare this essentially modern adaptation of the text with the purely ecclesiastical treatment adopted by Palestrina. [W.S.R.]

LAUDI SPIRITUALI. A name given to certain collections of Devotional Music, compiled for the use of the 'Laudisti'—a Religious Confraternity, instituted, at Florence, in the year 1310, and afterwards held in great estimation by S. Charles Borromeo, and S. Philip Neri.

The poetry of the 'Laudi'—some ancient specimens of which are attributed, by Crescentini, to S. Francis of Assisi—was originally written entirely in Italian, and bears no trace of classical derivation. The music to which it is adapted—inclining rather to the character of the Sacred Canzonet, than to that of the regular Hymn—was, at first, unisonous, and extremely simple; though, after a time, the *Laudisti* cultivated part-singing with extraordinary success.

A highly interesting MS. volume, once belonging to a company of 'Laudisti,' enrolled, in the year 1336, at the Chiesa d'Ogni Santi, at Florence, is now preserved in the Magliabecchi Library: and, from this, Dr. Burney (Hist. ii. 328) quotes a very beautiful example—'Alla Trinità beata'—which, of late years, has become popular in this country, though, in all the English editions we have seen, the melody is sadly mutilated, and strikingly inferior in character to the original reading. The earliest printed collection is dated 1485. This, however, would seem to have been either unknown to, or unrecognised by, the disciples of S. Philip Neri: for, in 1565, Giovanni Animuccia, who acted as his Maestro di Capella, published a volume entitled 'Il primo libro delle Laudi,' followed by a 'Secondo libro,' of more advanced character, in 1570. These Sacred Songs, which formed the germ of the performances afterwards called Oratorios, became so popular among the youths who flocked to S. Philip for instruction, that, in 1588—seventeen years after the death of the saintly Animuccia—P. Soto thought it desirable to edit a third volume, containing unacknowledged works, for three and four Voices, by some of the greatest Composers of the age. In 1589, the same zealous editor published an amended reprint of the three volumes, consolidated into one; succeeded, in 1591, by a fourth volume, dedicated to the Duchessa d'Aquasparta. Serafino Razzi published a large collection, in 1608, and many others followed—for, at this period, almost every large town, and even many an important parish, had its own Company of Laudisti, who sang the poetry of Lorenzo de' Medici, Poliziano, Pulci, Bembo, Ludovico Martelli, Giambellari, Filicaia, and other celebrated writers, with undiminished interest, though, as time progressed, the character of the music sensibly deteriorated.

In the year 1770, Dr. Burney heard the Company of Laudisti attached to the Church of S. Maria Maddalena de' Pazzi, in Florence, sing, with excellent effect, in some street Processions, as well as in some of the Churches, from a book then just published for their use: and, however true it may be that part-singing in Italy is not what it was some centuries ago, representatives of the Confraternity are said to be still in existence, striving to do their best in a more modern style. [W.S.R.]

LAUDS (Lat. *Laudes*). The name given to that division of the Canonical Hours which immediately follows Matins.

The Office of Lauds opens, according to the Ritual of the Western Church, with the series of Versicles and Responses beginning, 'Deus in adjutorium meum intende,' followed by seven Psalms and a Canticle, sung, in five divisions, with five proper Antiphons. These are succeeded by the 'Capitulum' (or 'Little Chapter'); the Hymn for the Day, with its proper Versicle and Response; and the 'Benedictus,' which, with its Antiphon, is sung while the Officiating Priest and his Ministers are engaged in incensing the Altar. The Service then concludes with the Collect, or Collects, for the Day; the Commemorations (as at Vespers); and the 'Antiphon of the Blessed Virgin' proper for the Season.

On certain Festivals, the Antiphons, at Lauds, are doubled, as at Matins: and, like Matins, the Office is usually sung 'by anticipation.' The Plain Chaunt Music adapted to it will be found in the 'Antiphonarium Romanum,' and the 'Directorium Chori.' [See MATINS; ANTIPHON.]

In the First Prayer-Book of King Edward VI, the name of 'Mattins' is given to the combined Offices of Matins, and Lauds. [W.S.R.]

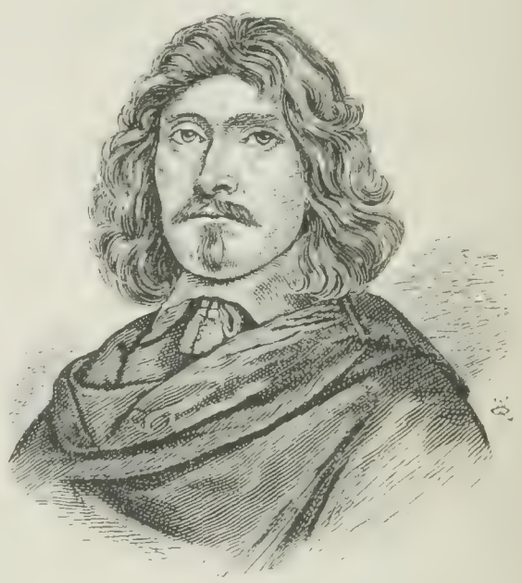
LAUTERBACH, JOHANN CHRISTOPH, distinguished violinist, was born July 24, 1832, at Culmbach in Bavaria. His education he received at the school and gymnasium of Würzburg, where he also learnt music from Bratsch and Prof. Fröhlich. In 1850 he entered the Conservatoire at Brussels as pupil of De Beriot and Fétis, in 1851 received the gold medal, and during Léonard's absence took his place as Professor of the Violin. In 1853 he became Concertmeister and Professor of the Violin at the Conservatorium of Munich; in 1860, on the death of Lipinski, was appointed second Concertmeister of the royal band at Dresden, and in 1873 succeeded to the first place. Since 1861 he has also held the post of principal teacher of the violin in the Conservatorium of Dresden, with great and increasing renown. He has travelled much and always with success. He spent the seasons of 1864 and 65 in England, appearing at the Philharmonic on May 2 of the former, and May 15 of the latter year, and playing also at the Musical Union. In Paris he played at the last concert at the Tuileries

before the war; and received from the Emperor Napoleon a gold snuff-box set with diamonds. He is decorated with many orders both of North and South Germany. In the summer of 1876 he met with a serious mountain accident in Switzerland, by which several of his companions were killed and he himself severely wounded. He has however completely recovered. Lauterbach's style unites the best peculiarities of the Belgian school, great polish and elegance, with the breadth of tone and earnestness of the Germans. [P.D.]

LAVENU, Louis Henry, son of a flautist and music-seller, born in London in 1818. He was a pupil of the Royal Academy of Music, where he studied composition under Bochsa and Potter. Before leaving the Academy he was engaged as a violoncellist at the Opera and the Westminster Abbey Festival of 1834. He was also in business as a music-seller in partnership with his stepfather, Nicholas Mori, the eminent violinist, after whose death, in 1839, he continued the business alone for a few years. During this time he published a few songs and short pianoforte pieces composed by himself. His opera 'Loretta, a Tale of Seville,' words by Bunn, was produced at Drury Lane Nov. 9, 1846, with success. Dissatisfied with his position, Lavenu emigrated to Australia, obtained the post of director of the music at the Sydney Theatre, and died at Sydney, Aug. 1, 1859. [W.H.H.]

LAVIGNE, Antoine Joseph, born at Besançon March 23, 1816, received his early musical education from his father, a musician in an infantry regiment. On Jan. 24, 1830, he was admitted a pupil of the Conservatoire at Paris, where he studied the oboe under Vogt, but was obliged to leave on May 3, 1835, on account of his father's regiment being ordered from Paris. He resumed his position on Oct. 17, 1836, and obtained the first prize in 1837. He was for several years principal oboe at the Theatre Italien at Paris. In 1841 he came to England, and appeared as oboe soloist at the Promenade Concerts at Drury Lane, and has now for some years been a member of Mr. Charles Halle's orchestra at Manchester. He addressed himself with great earnestness to applying to the oboe the system of keys which Boehm had contrived for the flute, and devoted several years to perfecting the instrument. This admirable player has great execution and feeling; but what he is most remarkable for is his power and length of breath, which by some secret known to himself enables him to give the longest phrases without breaking them. [W.H.H.]

LAWES, Henry, son of William Lawes, was born at Dinton, Wiltshire, probably in Dec. 1595, as he was baptized Jan. 1, 1595-6. He received his musical education from Giovanni Coperario. On Jan. 1, 1625-6 he was sworn in as epistler of the Chapel Royal, and on Nov. 3 following, one of the gentlemen, and afterwards became clerk of the cheque. In 1633 he joined his brother William and Simon Ives in composing the music for Shirley's masque, 'The Triumphs of Peace,' and in the same year furnished music for Thomas Carew's masque, 'Cœlum Britannicum,' performed at Court, Feb. 18, 1633-4. In 1634 he composed the songs for Milton's masque, 'Comus,' produced at Ludlow Castle on Michaelmas night, in that year, Lawes performing the part of the Attendant Spirit. (Both Hawkins and Burney have printed 'Sweet Echo,' one of the songs in 'Comus.' The whole of the songs are in the British Museum, Add. MS. 11,518.) It is probable that the friendship between Milton and Lawes had its origin in Comus.



Henry Lawes taught music to Lady Alice Egerton—'The Lady' of the masque. In 1637 appeared 'A Paraphrase vpon the Psalmes of David. By G[eorge] S[andys]. Set to new Tunes for private Devotion. And a thorow Base, for Voice or Instrument. By Henry Lawes'; and in 1648 'Choice Psalmes put into Musick for Three Voices . . . . Composed by Henry and William Lawes, Brothers and Servants to His Majestie. With divers Elegies set in Musick by several friends, upon the death of William Lawes. And at the end of the Thorough Base[1] are added nine[2] Canons of Three and Four Voices made by William Lawes.' A copper-plate portrait of Charles I, believed to be the last published in his life time, accompanies each part, and amongst the commendatory verses prefixed to the work is the sonnet, addressed by Milton to Henry Lawes in Feb. 1645-6, commencing 'Harry, whose tuneful and well measured song.' Lawes composed the songs in the plays and poems of William Cartwright, and the Christmas songs in Herrick's 'Hesperides.' In 1653 he published 'Ayres and Dialogues for One, Two and Three Voyces,' with his portrait, from which the above is taken, finely engraved by Faithorne, on the title. This was received with such favour as to induce him to issue two other books with the

[1] The work is in separate parts. [2] Really ten.

same title in 1655 and 1658. In 1656 he was engaged with Capt. Henry Cooke, Dr. Charles Colman and George Hudson in providing the music for Davenant's 'First Day's Entertainment of Musick at Rutland House.' On the Restoration in 1660 Lawes was reinstated in his Court appointments. He composed the anthem 'Zadok the Priest,' for the coronation of Charles II. He died Oct. 21, 1662, and was buried Oct. 25 in the cloisters of Westminster Abbey. Many of his songs are to be found in 'Select Musicall Ayres and Dialogues,' 1652, 1653 and 1659, and 'The Treasury of Musick,' 1669.

Henry Lawes was highly esteemed by his contemporaries, both as a composer and performer. Milton praises him in both capacities, and Herrick in an epigram places him on a level with some of the most renowned singers and players of his time; but later writers have formed a lower estimate of his abilities as a composer. Burney declares his productions to be 'languid and insipid, and equally devoid of learning and genius'; and Hawkins speaks of his music as deficient in melody and 'neither recitative nor air, but in so precise a medium between both that a name is wanting for it.' But both appear to judge from a false point of view. It was not Lawes's object to produce melody in the popular sense of the word, but to set 'words with just note and accent,' to make the prosody of his text his principal care; and it was doubtless that quality which induced all the best poetical writers of his day, from Milton and Waller downwards, to desire that their verses should be set by him. To effect his object he employed a kind of 'aria parlante,' a style of composition which, if expressively sung, would cause as much gratification to the cultivated hearer as the most ear-catching melody would to the untrained listener. Lawes was careful in the choice of words, and the words of his songs would form a very pleasing volume of lyric poetry. Hawkins says that notwithstanding Lawes 'was a servant of the church, he contributed nothing to the increase of its stores'; but, besides the coronation anthem before mentioned, there are (or were) in an old choir book of the Chapel Royal fragments of 8 or 10 anthems by him, and the words of several of his anthems are given in Clifford's 'Divine Services and Anthems,' 1664. A portrait of Henry Lawes is in the Music School, Oxford.

John Lawes, a brother of Henry, was a lay vicar of Westminster Abbey. He died in Jan. 1654–5, and was buried in the Abbey cloisters.

Rev. Thomas Lawes, commonly but erroneously stated to be the father, but probably the uncle, of William and Henry Lawes, was a vicar choral of Salisbury Cathedral. He died Nov. 7, 1640, and was buried in the north transept of the cathedral.

William Lawes, elder brother of Henry, received musical instruction from Coperario at the expense of the Earl of Hertford. He became a member of the choir of Chichester Cathedral, which he quitted in 1602, on being appointed a gentleman of the Chapel Royal. He was sworn in Jan. 1, 1602–3. In 1611 he resigned his place in favour of Ezekiel Waad, a lay vicar of Westminster Abbey, but on Oct. 1 following was re-admitted 'without paie.' He was also one of the musicians in ordinary to Charles I. In 1633 he composed part of the music for Shirley's 'Triumphs of Peace.' An anthem by him is printed in Boyce's Cathedral Music; songs and other vocal compositions in 'Select Musicall Ayres and Dialogues,' 1653 and 1659, 'Catch that catch can,' 1652, 'The Treasury of Musick,' 1669, and 'Choice Psalms,' 1648; and some of his instrumental music in 'Courtly Masquing Ayres,' 1662. The autograph MSS. of his music for several Court masques are preserved in the Music School, Oxford. 'The Royal Consort' for viols and some 'Airs' for violin and bass are in the British Museum, Add. MS. 10,445, and some of his vocal music is in Add. MS. 11,608. On the breaking out of the Civil War he joined the Royalist army and was made a commissary by Lord Gerrard, to exempt him from danger, but his active spirit disdaining that security, he was killed by a stray shot during the siege of Chester, 1645. [W.H.H.]

LAY. A Provençal word, originally probably Celtic, meaning at first a sound or noise, and then a song, especially the tune, as the quotations from Spenser, Milton and Dryden in Johnson's Dictionary prove. Beyond this general sense the term has no application to music. The German 'Lied' is another form of the word. [G.]

LAY VICAR or LAY CLERK, a singer in Cathedral Choirs. [See Vicar Choral.]

LAYS, François, a famous French singer, whose real name was Lay, born Feb. 14, 1758, at La Barthe de Nestés in Gascony. He learned music in the monastery of Guaraison, but before he was 20 his fame as a singer had spread, and in April 1779 he found himself at Paris to be tried for the Grand Opera. His name first appears in Lajarte's catalogue of first representations, as Pétrarque, in a 'pastoral héroïque' by Candeille, called 'Laure et Pétrarque,' July 2, 1780, and is spelt Laïs. His next [1] mention is in the 'Iphigénie en Tauride' of Piccinni, Jan. 23, 1781, where he has the rôle of a coryphée. After that he appears frequently in company with Madlle. Saint-Huberti, a famous soprano of that day. He was also attached to the concerts of Marie Antoinette, and to the Concert Spirituel. He was a poor actor, unless in parts specially written for him; but the splendour of his voice made up for everything, and he preserved it so well as to remain in the company of the Grand Opera till October 1822. Lays was a violent politician on the popular side, which did not please his colleagues, and some quarrels arose in consequence, but with no further result than to cause him to write a

[1] The rôle of the 'Seigneur bienfaisant' is said by Fétis to have been written for him, but his name does not appear in the company at the first performance of that piece.

pamphlet, and to force him, after the 9th Thermidor, to appear in parts distasteful to him, and to sing before the Bourbons after the Restoration. He was professor of singing at the Conservatoire from 1795 to 1799, when he retired from the post; and from 1819 to 1826 held the same office in the 'École royale de chant et de déclamation.' He had been principal singer in the chapel of Napoleon from 1801 till the fall of the Emperor, but was cashiered by Louis XVIII. After leaving the École he retired to Ingrande near Angers, where he died March 30, 1831. We have said that he was not a good actor, but Fétis pronounces him not even a good singer, saying that his taste was poor, and that he had several bad tricks; but he had warmth and animation, and the beauty of his voice so far atoned for all, that for a long time no opera could be successful in which he had not a part. [G.]

LAZARUS, Henry, a native of London, commenced the study of the clarinet when a boy under Blizard, bandmaster of the Royal Military Asylum, Chelsea, and continued it under Charles Godfrey, sen., bandmaster of the Coldstream Guards. After fulfilling engagements in various theatrical and other orchestras he was, in 1838, appointed as second to Willman at the Sacred Harmonic Society. On the death of Willman in 1840 Lazarus succeeded him as principal clarinet at the Opera and all the principal concerts, festivals, etc. in London and the provinces, a position he has since retained with great and ever-increasing reputation. In both orchestral and solo playing the beauty and richness of his tone, his excellent phrasing, and his neat and expressive execution, are alike admired. He attributes his present high reputation mainly to the excellent advice he has during his career received from Sir Michael Costa. He has been a professor of his instrument at the Royal Academy of Music since 1854, and at the Military School of Music, Kneller Hall, near Hounslow, since 1858. [W.H.H.]

LAZZARINI, Gustavo, was born (as some biographers say) at Padua, or (according to others) at Verona, about 1765. His *début* was made at Lucca in 1789, in Zingarelli's 'Ifigenia in Aulide,' with great éclat. In the two following years he appeared in London, singing both in serious and comic operas, such as Bertoni's 'Quinto Fabio' and the 'Locanda' of Paisiello, in the former with Pacchierotti, but taking the principal rôle in the latter. Lord Mount-Edgcumbe thought him 'a very pleasing singer with a sweet tenor voice.' During the Carnival of 1794 he sang at Milan, with Grassini and Marchesi, in Zingarelli's 'Artaserse' and the 'Demofoonte' of Portogallo, and bore the comparison inevitably made between him and those great singers. He sang there again in 1795, and once more in 1798, appearing on the latter occasion in Cimarosa's 'Orazzi' and Zingarelli's 'Meleagro,' with Riccardi and Crescentini. In 1801 he was one of the *Opera Buffa* troupe at Paris, where he was again heard to advantage by Lord Mount-Edgcumbe (1802), singing in company with La Strinasacchi and Georgi Belloc. But his voice had now lost much of its freshness, though the great style remained. Lazzarini published two volumes of Italian airs, and a Pastoral, both at Paris (Carli). His portrait was engraved there by Nitôt Dufrêne, an operatic singer. [J.M.]

LEACH, James, born at Rochdale, Yorkshire, in 1762, was a tenor singer and hymn-tune writer. He published a 'New Sett of Hymns and Psalm Tunes etc.' (Preston, London 1789); and a 'Second Sett' of the same, probably about 1794. His tunes are found in several of the American collections, as the Easy Instructor (Albany, New York 1798), the Bridgewater Collection (Boston 1802). The David Companion or Methodist Standard (Baltimore, 1810) contains 48 of his pieces. For more details see a letter signed G. A. C. in the Musical Times for April 1878, p. 226. In the Rev. H. Parr's 'Church of England Psalmody' will be found Mount Pleasant, Oldham, and Smyrna, by him, which used to be favourites in certain congregations. Leach died in 1797. [G.]

LEAD, TO, in fugues or imitative music is to go off first with a point or subject, which is afterwards taken up by the other parts successively. Thus in the Amen Chorus in the Messiah the bass 'leads,' the tenor taking up the subject at the 6th bar, the alto at the 10th, and so on. In the separate voice parts the fact is often stated ('Tenors lead,' etc.), that the singers may be on their guard, and the part is then said 'to have the lead.' [G.]

LEADER. The chief of the first violins is the leader of the orchestra, the *Concertmeister* of the Germans, and *Chef d'attaque* of the French. He is close to the conductor's left hand. The position is a most important one, as the animation and 'attack' of the band depend in great measure on the leader. The great precision and force of the Gewandhaus orchestra, for instance, is said to have been mainly due to David being for so long at the head of them. [G.]

LEADING NOTE (Fr. *Note sensible*; Germ. *Leitton*). In modern music it is absolutely indispensable for all harmonic progressions to have an appreciable connection with a tonic or keynote, and various lines converge to indicate that note with clearness; among these an important place is occupied by the Leading Note, which is the note immediately below the keynote, and separated from it by the smallest interval in the system, namely a semitone. Helmholtz has pointed out that in actual relationship to the tonic it is the most remote of all the notes in the scale, since the supertonic, which also appears to be very remote, at least comes nearer in being the fifth to the dominant, while the leading note is only the third. For this reason, and also from its not being capable of standing as a root note to any essential diatonic chord in the key, it seems to have no status of its own, but to exist mainly as preparatory to the tonic note, for which, by reason of its close proximity, it seems to prepare the mind when it is heard; and the melodic

tendency to lead up to the most important note in the scale is the origin of its name.

In many scales, both of civilised and barbarous peoples, it has found no place. In most of the mediæval ecclesiastical scales, as in the Greek scales from which they were derived, the note immediately below the tonic was separated from it by the interval of a whole tone, and therefore had none of the character of a leading note; but as the feeling for tonality gained ground in the middle ages hand in hand with the appreciation of harmonic combinations, the use of the leading note, which is so vital to its comprehension, became more common. Ecclesiastics looked upon this tampering with the august scales of antiquity with disfavour, and Pope John XXII passed an edict against it in 1322; consequently the accidental which indicated it was omitted in the written music: but the feeling of musicians was in many cases too strong to be suppressed, and it seems that the performers habitually sang it wherever the sense of the context demanded it, nor do we learn that the ecclesiastics interfered with the practice as long as the musicians did not let the world see as well as hear what they were doing. Notwithstanding this common practice of performers, the scales maintained their integrity in many respects, and there resulted a curious ambiguity, which is very characteristic of mediæval music, in the frequent interchange of the notes a tone and a semitone below the tonic. Musicians were long beguiled by the feeling that the true scales should have the note below the tonic removed from it by the interval of a tone, and that it was taking a liberty and pandering to human weakness to sharpen it; and the clear realisation of those principles of tonality upon which modern music is based was considerably retarded thereby, so that works both vocal and instrumental are characterised by a vagueness of key-relationship, which the use of the leading note alone can remove, till far on into the seventeenth century; by the time of Bach and Handel however the ancient scales had been fused into the major and minor modes of the modern system, and the leading note assumed the office it has ever since occupied. The gradual realisation of the importance of the leading note and the influence it had upon the development of modern music is traced in the article HARMONY, and reference may also be made to chap. xiv of the Third Part of Helmholtz's great work on 'The Sensations of Tone,' etc. [C. H. H. P.]

LEBHAFT, *i. e.* lively, the German equivalent for *Vivace*. Beethoven uses it, during his temporary preference for German terms, in Sonata op. 101, where we find the two directions 'Etwas lebhaft' etc. and 'Lebhaft, marschmässig,' which is exactly equivalent to 'Vivace à la marcia.' Schumann uses it constantly; 'Äusserst lebhaft' is *Vivacissimo*. [G.]

LEBRUN, FRANCESCA, the daughter of Danzi the violoncellist, was born at Mannheim in 1756. Endowed by nature with a voice remarkable alike for its purity and extent, ranging as high as F in alt without difficulty, she improved her natural advantages by careful study, and became one of the best singers that Germany has produced. She made her first appearance (1771) when scarcely 16 years old, and charmed the court: in the next year she was engaged at the Mannheim Opera. Fétis says that in 1775 she became the wife of Lebrun the oboist, whom she accompanied to Italy, singing first at Milan (1778) in Salieri's 'Europa riconosciuta.' The Milanese were delighted with her clear and beautiful voice and easy vocalisation, in spite of the intrigues of La Balducci, the *prima donna* of La Scala, who endeavoured to set them against her young rival. This account must, however, be corrected; for, whereas Fétis says that she only came to England in 1781, there is no doubt that she was here five years earlier, then unmarried, arriving with Roncaglia, with whom she sang in Sacchini's 'Creso.' 'Though her name was Italian [called in the cast, *Francesca Danzi*, Virtuosa di Camera di S. A. S. l'Elettore Palatino], she was a German, and had never been in Italy. She was young, well-looking, had a voice of uncommon clearness and compass, capable of the most astonishing execution, and was an excellent musician. Yet her performance was considered unsatisfactory, being too much *alla Tedescha*, and more like that of an instrument than of a human voice. She *soon after* married M. Lebrun, an eminent player on the hautbois, which confirmed her in the bravura style, as she was in the habit of singing songs with an obbligato accompaniment for that instrument, in which the difficulties performed by both were quite astonishing, each seeming to vie with the other which could go highest and execute the most rapid divisions. After performing in 'Erifile,' also by Sacchini, and other operas, she left England after one season, but was re-engaged for the next but one' (Lord Mount-Edgcumbe). It is therefore clear that she did not marry Lebrun until after 1777. She reappeared in London as Mme. Lebrun in 1779, being again the *prima donna* for serious opera, and continued with Pacchierotti to sing in London for two or three seasons; she then went away, 'nor was her place ever well filled during the remainder of Pacchierotti's stay' (Idem.).

She sang in 1785 at Munich, after which she returned to Italy, achieving the same brilliant success at Venice and Naples as elsewhere. In 1788 and 1789 she appeared at Munich in Mozart's 'Idomeneo,' Prati's 'Armida,' and the 'Castor and Pollux' of Vogler. She started for Berlin in Dec. 1790 to fulfil an engagement, but on her arrival lost her husband, and herself died May 14, 1791.

Mme. Lebrun, beside being a great singer, was an accomplished pianiste, and composed well for that instrument. She published at Offenbach (1783) some sonatas with violin accompaniment, and some trios for piano, violin, and cello, which contain pretty melodies and are written with facility.

Of her two daughters, the elder, SOPHIE, better known as Mme. [1]Dulcken, was born in London

[1] Not to be confounded with the later artiste of that name.

June 20, 1781, and became celebrated as a pianiste. She was remarkable for quick and true feeling, as well as a good style of execution, and made successful concert tours through France, Italy, and Germany. On April 18, 1799, she married Dulcken, a famous maker of pianos at Munich. She composed, but never published, some sonatas and other pieces for the piano.

ROSINE, her younger sister, was born at Munich, April 13, 1785. She was at first taught by Streicher for the piano, but afterwards studied singing under her uncle, Danzi, the Kapellmeister. She made a successful *début*; but, having married Stenzsch, an actor of the Court Theatre, Nov. 30, 1801, gave up the opera to play in comedy, in which she displayed a fair amount of talent. [J.M.]

LÉCLAIR, JEAN-MARIE, l'aîné (so called to distinguish him from his brother Antoine-Remi), an eminent violin-player, and composer for his instrument, was born at Lyons in 1697. Although his father was a member of the royal band, he began his public life not as a musician but as a dancer at the Rouen theatre. Later on he went to Turin, as ballet master, where SOMIS was so much pleased with some ballet-music of his, that he induced him to take up the violin, which up to this time he had cultivated as a secondary pursuit only, and to place himself under his tuition for two years. At the end of that period Somis declared that he had nothing more to teach him. Nevertheless Léclair appears to have continued his studies for a considerable time before going to Paris in 1729. In Paris his success was never great; whether from want of ambition and a retiring disposition, or, as has been suggested, owing to the jealousy of the violinists of the French school, we have no means of deciding. As a fact we know that Léclair, although he can hardly have had a worthy rival among the players of that time, got nothing better than the insignificant post of ripieno-violinist at the Opera. During this period he studied composition under Chéron. In 1731 he became a member of the royal band, but owing to a dispute with Guignon as to the leadership of the 2nd violins, gave up his post again, and soon also retired from the Opera. For the rest of his life he appears to have been exclusively occupied with the composition and publication of his works and with teaching. He was already an old man when he made a journey to Holland, for the sole purpose of hearing and meeting Locatelli, of whose powers as a violinist he, led by the extraordinary and novel difficulties presented in the caprices of that artist, had probably formed a great idea. On Oct. 22, 1764, soon after his return from Holland, he was assassinated late at night close to the door of his own house. Neither motive nor author of the crime have ever been discovered.

Owing to the merit of his compositions for the violin, Léclair occupies a prominent place among the great classical masters of that instrument. As to his powers as a performer we have but the indirect evidence of the difficulties presented in his compositions. These are very considerable; and, barring Locatelli's eccentricities, greater than any that we find in the works of his predecessors or contemporaries. He very freely employs—in fact not seldom writes whole movements in—double-stops; and altogether, even according to the modern standard of technique, his music is exacting both for the left hand and the bow. As a composer, judging him after his best works, Léclair must be accorded the first place among French writers for the violin. It has been justly remarked, that a great deal of what he wrote is antiquated; but much remains that is truly charming. He is no mere imitator of the Italians, but there is a distinct individuality in many of his movements; and also a definite national French element. On the whole, gracefulness and vivacity are more prominent than depth of feeling; his frequent employment of double-stops, already mentioned, giving much richness and brilliancy of sound.

The two Sonatas of his, edited by Ferd. David (Hohe Schule des Violinspiels), are good examples of his higher powers, especially the pathetic one, surnamed 'Le tombeau.' On the other hand a Saraband and Tambourin, often played with great success by Joachim and others, are good specimens of his lively style. This is a list of his works, as appended to his op. 12 :—

Op. 1. Sonatas for violin with a bass. (1st book.)	Op. 8. Trios. Continuation of op. 6.
2. Sonatas. (2nd book.)	9. Sonatas. (4th book.)
3. Sonatas for 2 violins.	10. Concerti grossi.
4. Sonatas en trio.	11. Glaucus et Scylla. Opera.
5. Sonatas for violin with bass. (3rd book.)	12. Sonatas for 2 violins. (2nd book.)
6. Trios (faciles), 2 violins and bass.	13. Overtures and sonatas en trios.
7. Concerti grossi.	14. Sonate posthume.

As a rule his works were engraved by his wife, who, up to 1750, was a singer at the Opéra. [P.D.]

LECOCQ, ALEXANDRE CHARLES, born in Paris June 3, 1832; entered the Conservatoire in 49, and in 50 obtained the first prize for harmony and accompaniment. He took the second prize for fugue in Halévy's class in 1852, and at the same time greatly distinguished himself in the organ class. After this however he obtained no further scholastic distinctions, and either because he tired of Halévy's want of method, or because he was anxious to come before the public, left the Conservatoire towards the close of 1854. He found the usual difficulty in obtaining access to the stage, and would probably have had to wait a long time, but for a competition for an operetta opened by Offenbach in 1856. He was bracketed with Bizet, and 'Le Docteur Miracle' was produced at the Bouffes Parisiens April 8, 1857. The operetta was evidently the work of a clever musician, who understood how to write for the voice. Notwithstanding this good beginning the small theatres still closed their doors to him, and Lecocq was driven to teaching for a livelihood. He then tried a different line, publishing in conjunction with Besozzi a collection of sacred songs for women's voices called 'La Chapelle au Couvent' (1865)—less incongruous when we remember that he was a good

organist; but the stage was irresistible, and a little one-act piece 'Le Baiser à la Porte' (1864) was followed by 'Les Ondines au Champagne' (1865), 'Le Myosotis' (1866), 'Le Cabaret de Ramponneau' (1867), and 'Fleur de Thé,' 3 acts (1868). This last piece was a brilliant success. Lecocq at last found himself established with the public, and produced in rapid succession 'L'Amour et son carquois,' 2 acts (1868); 'Gandolfo' and 'Le Rajah de Mysore,' both in one act (1869); 'Le beau Dunois,' 1 act (1870); 'Le Barbier de Trouville' and 'Le Testament de M. de Crac,' both in 1 act (1871); 'Sauvons la caisse,' 1 act, and 'Les Cent [1] Vierges,' 3 acts (1872); 'La Fille de Mme. Angot,' 3 acts (1873) [2] which ran for 500 nights consecutively; 'Les [3] Prés St. Gervais' and 'Giroflé-[4] Girofla' both in 3 acts (1874); 'Les Jumeaux de Bergame,' 1 act, and 'Le Pompon,' 3 acts (1875); 'La petite Mariée,' 3 acts (1876); 'Kosiki' and 'La Marjolaine,' both in 3 acts (1877); 'Le petit Duc' and 'Camargo,' both in 3 acts (1878); and finally 'La petite Mademoiselle,' 3 acts (1879). To this long list must be added detached songs and other trifles thrown off by his rapid and untiring pen. Lecocq has profited by the false system momentarily in the ascendant among French musicians. Our learned composers, encouraged by some of the managers, overload their operas with orchestral writing and substitute the lyric for the dramatic element—to the ruin of French opéra comique. But Lecocq realizes that what the public really like are light, gay, sparkling melodies. His aim has been to dethrone Offenbach, and as he has the advantage of writing correctly, he has had little trouble in attaining a popularity even greater than that formerly possessed by the composer of 'Orphée aux Enfers.' His style is not a very elevated one, and makes no demand on the poetry or the intellect of the composer; but it requires tact, ease, freedom, and above all, animation. These qualities are conspicuous in Lecocq's operettas, which have become universally popular, owing to the life, *brio*, and easy gaiety which pervade them. [G. C.]

LEDGER LINES are the short lines drawn above and below the staff for those notes which exceed its limits. The origin of the term is not known. It is proposed to derive it from the French *léger*, light, or from the Latin *legere*, to read, or as if it were equivalent to *layer*—additional lines laid on above or below; but neither of these is quite satisfactory. The term came into use about the year 1700 (see Mr. C. J. Evans in the Musical Times for June 1879). In French they are called 'lignes postiches,' or 'supplémentaires'; and in German 'hilfslinien,' or 'nebenlinien,' A, C. etc. being said to be 'durch den Kopf,' and B, D, etc. 'durch den Hals'—'ein, zwei, drei, gestrichene,' etc. [G.]

[1] In London, at St. James's Theatre (French), June 21, 73.
[2] Ditto, at St. James's Theatre (French), May 17, 73; at Royal Philharmonic Theatre (English, Byron), Oct. 4, 73.
[3] Ditto, at Criterion Theatre (English, Reece), Nov. 28, 74.
[4] Ditto, at Opera Comique (French), June 6, 74; at Royal Philharmonic Theatre (English), Oct. 3, 74.

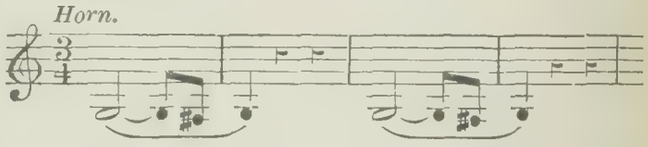
LEE, George Alexander, son of Harry Lee, a pugilist and landlord of the Anti-Gallican tavern, Shire Lane, Temple Bar, was born in 1802. When a boy he entered the service of Lord Barrymore as 'tiger,' being the first of the class of servants known by that name; but on the discovery that he had a fine voice and a natural taste for music, he was withdrawn from that position and placed under a master for instruction. In 1825 he appeared as a tenor singer at the Dublin theatre, and in 1826 in London at the Haymarket theatre, and soon afterwards commenced business as a music-seller in the Quadrant. In 1829, with Melrose, the tenor singer, and John Kemble Chapman, he entered upon the management of the Tottenham Street Theatre, and gave performances of popular English operas. Lee seceded in 1830 and became lessee of Drury Lane Theatre. He was soon afterwards joined by Capt. Polhill, but at the end of the season he withdrew, leaving Polhill sole manager. In 1831 he undertook the management of the Lenten oratorios at both Drury Lane and Covent Garden. In 1832 he was composer and music director at the Strand Theatre, and in 1845 the same at the Olympic. Lee composed the music for several dramatic pieces, amongst which were 'The Sublime and Beautiful,' and 'The Invincibles,' 1828; 'The Nymph of the Grotto' and 'The Witness,' 1829; 'The Devil's Brother' (principally from Auber's 'Fra Diavolo') and 'The Legion of Honour,' 1831; 'Waverley' (with G. Stansbury), 1832; 'Love in a Cottage,' 'Good Husbands make good Wives,' 'Sold for a Song,' and 'Auld Robin Gray,' the last composed about 1838 but not performed until 1858. He was also composer of many songs and ballads, highly popular in their day ('Away, away to the mountain's brow,' 'Come where the aspens quiver,' 'The Macgregors' Gathering,' etc.) and author of a 'Vocal Tutor.' Lee married Mrs. Waylett, the popular singer and actress, whose death (April 19, 1851) so seriously affected him that he died the 8th of the following October. [W. H. H.]

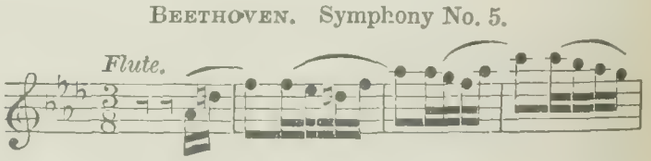
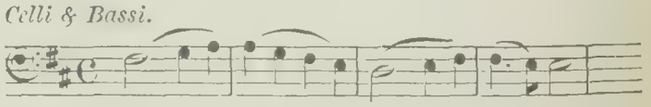
LEEDS MUSICAL FESTIVAL. The first of these meetings took place in 1858, Sept. 7–10, in the new Town Hall, after the opening of that building by the Queen—conductor, Sir (then Professor) Sterndale Bennett, whose May Queen was performed (Sept. 8) for the first time. They are now triennial. The second was held in 1874, Oct. 14–17; and the third in 1877, Sept. 19–22, Macfarren's 'Joseph,' first performed on the 21st; conductor, on both occasions, Sir Michael Costa. The proceeds of the festivals go to the hospitals of the Town. [G.]

LEEVES, Rev. William, born 1748, became in 1779 rector of Wrington, Somerset, the birthplace of John Locke, the philosopher. He composed much sacred music, but will be remembered only as the author of the air of 'Auld Robin Gray' (words by Lady Anne Barnard, born Lindsay of Balcarres) written in 1770, but not known as his before 1812. He died at Wrington, May 25, 1828. [W. H. H.]

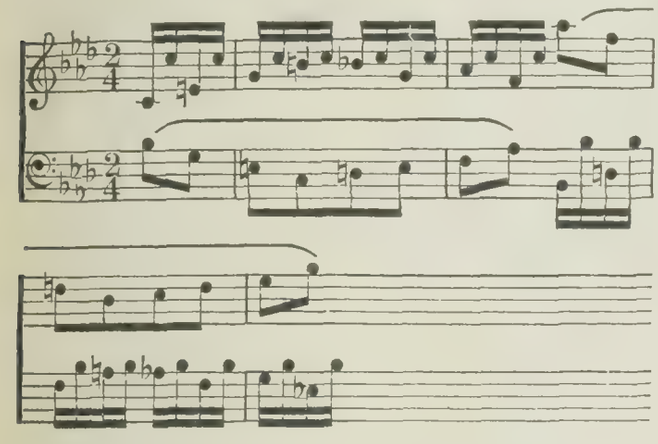
LEFÉBURE-WÉLY, Louis James Alfred, born in Paris Nov. 13, 1817, son of Antoine Lefébvre, organist and composer, who took the name of Lefébure-Wély, and died 1831. He learned his notes before the alphabet, and as soon as he could speak showed a marvellous aptitude for music. At eight he was his father's deputy at the organ, accompanying the plain-song and playing short pieces. Though only 15 when his father died, he was appointed his successor at St. Roch through the influence of Queen Marie Amélie. Feeling the need of solid study, he entered the Conservatoire in 1832, and obtained the second prizes for pianoforte and organ in 1834, and the first for both in the following year. He then took lessons in counterpoint from Halévy, and in composition from Berton, but, not satisfied with these professors, studied privately with Adolphe Adam, and with Séjan, the organist, who initiated him in the art of improvising and in the management of the stops. He told the author of this article that he owed much to both these men, widely different as they were, and he often sought their advice after he had left the Conservatoire in order to marry. To support his young family he took to teaching, and composed a quantity of pianoforte pieces, some of which were popular at the time. But it is as an organist that he will be remembered. His improvisations were marvellous, and from the piquancy of his harmonies, the unexpectedness of his combinations, the fertility of his imagination, and the charm which pervaded all he did, he might justly be called the Auber of the organ. The great popularity in France of the free-reed instruments of Debain and Mustel is largely owing to him; indeed, the effects he produced on the instruments of the harmonium class were really astonishing. Endowed with immense powers of work, Lefébure-Wély attempted all branches of composition—chamber music; symphonies for full orchestra; masses; an opéra-comique in 3 acts, 'Les Recruteurs' (Dec. 13, 1861); etc. Among his best works are his 'Cantiques,' a remarkable 'O Salutaris,' his 'Offertoires,' many of his fantasias for harmonium, and his organ-pieces. He received the Legion of Honour in 1850, being at the time organist of the Madeleine, where he was from 1847 to 1858. After this he had for some time no regular post, but in 1863 accepted the organ of St. Sulpice, so long held with success by his friend and master Séjan. Here he remained till his death, which took place, of consumption, in Paris on Dec. 31, 1869. [G. C.]

LEFFLER, Adam, born in 1808, son of James Henry Leffler, bassoon player and organist of St. Katherine's Hospital by the Tower, the German Lutheran Church in the Savoy, and Streatham Chapel, who died suddenly in the street in 1819—was soon after his father's death admitted a chorister of Westminster Abbey. On attaining manhood he was endowed with a bass voice of exceptionally fine quality and extensive compass, from E below the stave to G above it,—and a natural gift for singing. He first attracted notice in October 1829 at a Festival at Exeter, when the casual absence of another performer gave him the opportunity of appearing as a principal singer. He acquitted himself so satisfactorily that he was immediately appointed a deputy at Westminster Abbey, and shortly afterwards took and maintained a good position on the English operatic stage and in the concert room. But for a constitutional carelessness and neglect of close study he might, with his natural and acquired qualifications, have occupied the highest place in his profession. He died of apoplexy, March 28, 1857. [W. H. H.]

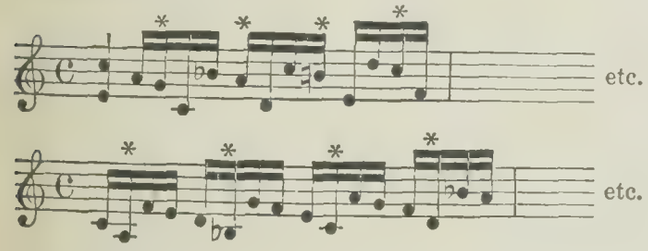
LEGATO (Ital., sometimes written *ligato*; Ger. *gebunden*; Fr. *lié*), 'connected'; the sound of each note of a phrase being sustained until the next is heard. In singing, a legato passage is vocalised upon a single vowel, on stringed instruments it is played by a single stroke of the bow, and on the pianoforte or organ by keeping each finger upon its key until the exact moment of striking the next. On wind instruments with holes or keys, a legato passage is played in one breath, the notes being produced by opening or stopping the holes; but a wind instrument on which the different sounds are produced by the action of the lips alone, as the horn, trumpet, etc., is incapable of making a true legato, except in the rare cases in which one of the notes of the phrase is produced by stopping the bell of the instrument with the hand, as in the following example from the Scherzo of Beethoven's 7th Symphony—

The sign of legato is a curved line drawn above or beneath the notes. In music for wind or stringed instruments the curve covers as many notes as are to be played with a single breath, or a single stroke of the bow; thus—

Beethoven. Symphony No. 5.

Beethoven. Symphony No. 9.

In vocal music the same sign is often used, as in Handel's chorus, 'And he shall purify,' but it is not necessary, since the composer can always ensure a legato by giving a single syllable to the whole passage, and it is in fact frequently omitted, as in the air 'Every valley.'

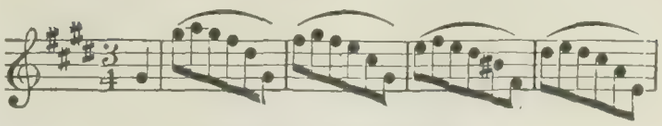
In pianoforte music, all passages which are without any mark are played legato, inasmuch as the notes are not detached; the curved line is therefore used more for the sake of giving a finished appearance to the passage than from any practical necessity. Nevertheless, passages are

sometimes met with in which it appears to have a special significance, and to indicate a particularly smooth manner of playing, the keys being struck less sharply than usual, and with slightly increased pressure. Such a passage occurs in the Allegro of Beethoven's Sonata in A♭, op. 26, in which the quavers alone are marked legato, the semiquavers being left without any mark, thus—

The same plan is followed on each recurrence of the phrase throughout the movement, and since this regularity can scarcely have been accidental, it appears to indicate a corresponding variety of touch.

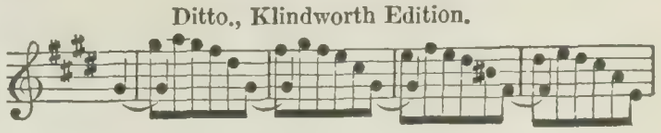
Instead of the sign, the word *legato* is sometimes written under the passage, as in Beethoven's Bagatelle, Op. 119, No. 8, or Variation No. 30 of Op. 120. When the word is employed it generally refers to the character of the whole movement rather than to a single passage.

In playing legato passages wholly or partly founded upon broken chords, some masters have taught that the principal notes of the harmony should be sustained a little longer than their written length. Thus Hummel, in his Pianoforte School, gives the following passages (and many others) with the intimation that the notes marked with an asterisk are to be sustained somewhat longer than written, 'on account of the better connexion'—

This method of playing passages, which is sometimes called *legatissimo*, would doubtless add to the richness of the effect, especially upon the light-toned pianofortes of Hummel's day, but it is not necessary on modern instruments, the tone of which is so much fuller. Nevertheless it is sometimes of service, particularly in certain passages by Chopin, which without it are apt to sound thin. In Klindworth's new edition of Chopin the editor has added a second stem, indicating a greater value, to such notes as require sustaining, and a comparison of his version with the original edition will at once show the intended effect; for example—

Chopin, Valse, Op. 64, No. 2, Original Edition.



Ditto., Klindworth Edition.



An example of legatissimo touch, in which the notes are written of their full value, may be found in No. 5, Bk. ii. of Cramer's Studies.

The opposite of legato is *staccato*—detached [see STACCATO], but there is an intermediate touch between legato and staccato, in which the notes, though not connected, are separated by a barely perceptible break. When this effect is intended the passage is marked *non legato*. An example occurs in the first movement of Beethoven's Sonata in C minor, Op. 111, in the passage immediately following the first appearance of the short *Adagio* phrase. [F. T.]

LEGGIERO (Ital., also *Leggieramente*), lightly. The word is usually applied to a rapid passage, and in pianoforte playing indicates an absence of pressure, the keys being struck with only sufficient force to produce the sound. Leggiero passages are usually, though not invariably, *piano*, and they may be either legato or staccato; if the former the fingers must move very freely and strike the keys with a considerable amount of percussion to ensure distinctness, but with the slightest possible amount of force. Examples of legato passages marked *leggieramente* are found in the 25th variation of Beethoven's Op. 120, and in the finale of Mendelssohn's Concerto in G minor (which also contains the unusual combination of *forte* with *leggiero*); and of staccato single notes and chords in the finale of Mendelssohn's Concerto in D minor.

On stringed instruments leggiero passages are as a rule played by diminishing the pressure of the bow upon the strings, but the word generally refers rather to the character of the movement than to any particular manner of bowing. The Scherzo of Beethoven's Quartet in E♭, Op. 74, is marked *leggiermente*, although it begins *forte*, and the same indication is given for the 2nd variation of the Andante in the Kreutzer Sonata, which is *piano* throughout. [F. T.]

LEGRENZI, GIOVANNI, composer and conductor, born about 1625 at Clusone near Bergamo; in which town he learned music, and received his first appointment, that of organist to the church of St. Maria Maggiore. He next became maestro di capella of the church of the Spirito Santo at Ferrara, where he still was in 1664. When Krieger, Capellmeister to the Duke of Weissenfels, visited Venice in 1672, he found Legrenzi settled there as director of the Conservatorio dei Mendicanti. In 1685 he also became maestro di capella of St. Mark's, and exercised both functions till his death in July 1690. He entirely reorganised the orchestra of

St. Mark's, augmenting it to 34 performers, thus disposed—8 violins, 11 violette, 2 viole da braccio, 2 viole da gamba, 1 violone, 4 theorbos, 2 cornets, 1 bassoon, and 3 trombones. He composed industriously, and left specimens of his skill in most departments of music—motets, masses, psalms, instrumental music of various kinds, and 17 operas, of which the most remarkable are 'Achille in Scyro,' his first (1664); 'La Divisione del Mondo' (1675); 'I due Cesari' (1683) mentioned in the Paris 'Mercure Galant' (March 1683); and 'Pertinace' (1684), his last. They were nearly all produced in Venice. Like Scarlatti, and other composers of his time, he did not attempt to banish the comic element from his serious operas. One of his orchestral compositions is in 7 real parts, and all are important. His best pupils were Lotti and Gasparini.

Legrenzi's name will be handed down to posterity by Bach and Handel, both of whom have treated subjects from his works, the former in an organ fugue in C minor on a 'Thema Legrenzianum elaboratum cum subjecto pedaliter' (Griepenkerl & Roitsch,[1] iv. No. 6); and the latter in the phrase 'To thy dark servant light and life afford,' in the Chorus 'O first-created beam' from Samson. This is taken from a motet of Legrenzi, 'Del Intret in conspectu,' of which a copy in Handel's handwriting is to be found among the MSS. at Buckingham Palace (Chrysander, 'Händel' i. 179). [F.G.]

LEIDESDORF, Max Josef, a musician and music-seller of Vienna, who appears to have lived there from about 1804 to 1827, and then to have left it for Florence, where he died Sept. 26, 1840. He will go down to posterity embalmed in a little note[2] of Beethoven's, apparently written at the earlier of the two dates just given above, sending Ries for some easy 4-hand pieces—'and better still let him have them for nothing'—beginning with a pun on his name, 'Dorf des Leides!' and ending 'Beethoven minimus.' Leidesdorf was one of those who signed the address to Beethoven in 1824, praying him to produce the Ninth Symphony and the Mass in D, and to write a second opera. [See p. 196*b*.] He was one of Schubert's publishers. [G.]

LEIGHTON, Sir William, Knight, one of the band of Gentlemen Pensioners of Elizabeth and James I, published in 1614 'The Teares or Lamentacions of a Sorrowfvll Soule; Composed with Musicall Ayres and Songs both for Voyces and Divers Instruments.' The work consists of 54 metrical psalms and hymns, 17 of which are for 4 voices, with accompaniments, in tableture, for the lute, bandora and cittern; and 13 for 4 voices and 24 for 5 voices without accompaniment. The first 8 pieces are of Leighton's own composition, and the rest were contributed by the following composers:—Dr. John Bull, William Byrde, John Coperario, John Dowland, Alfonso Ferrabosco, Thomas Ford, Orlando Gibbons, Nathaniel Giles, Edmond Hooper, Robert Johnson, Robert Jones, Robert Kindersley, Thomas Lupo, John Milton, Martin Pearson, Francis Pilkington, Timolphus Thopul (a pseudonym), John Ward, Thomas Weelkes and John Wilbye. From the dedication to Prince Charles we learn that the collection was compiled while the worthy knight was—unjustly, as he alleges—incarcerated for debt. He had in the preceding year published the poetry alone in a duodecimo volume. [W.H.H.]

LEIPZIG (*i.e.* the place of Lime-trees), in Saxony, on the junction of the Pleisse and the Elster, 135,000 inhabitants, has for a long time been the most musical place in North Germany. When Rochlitz visited Beethoven[3] at Vienna in 1822, the first thing which the great composer did was to praise Leipzig and its music—'If I had nothing to read but the mere dry lists of what they do, I should read them with pleasure. Such intelligence! such liberality!' The main ostensible causes of this pre-eminence have been (1) the long existence of the St. Thomas school as a musical institution with a first-class musician as its Cantor; (2) the Gewandhaus concerts; (3) the presence of the great music-publishing house of Breitkopfs, almost equal in importance to a public institution; (4) the existence for fifty years of the principal musical periodical of the country—the 'Allgemeine musikalische Zeitung'; (5) in our own times, the long residence there of Mendelssohn, and the foundation by him of the Conservatorium, with its solid and brilliant staff of professors—a centre, for many years, of the musical life not only of Germany, but of other countries; and lastly (6) several very remarkable private musical institutions.

1. The *Thomas-schule*, or School of St. Thomas, is an ancient public school of the same nature as our cathedral and foundation grammar-schools, but with the special feature that about 60 of the boys are taught music, who are called *Alumni*, and are under the charge of a Cantor, forming the 'Thomaner-Chor.' This body is divided into 4 choirs, with a Prefect at the head of each, and serve the Churches of St. Thomas, St. Nicholas, St. Peter, and the Neukirche or New-Church. On Sundays the first choir joins the town orchestra for the morning service at St. Thomas or St. Nicholas; and on Saturday afternoons at 1.30 the whole four choirs unite in a performance under the direction of the Cantor. The boys are remarkable for the readiness and correctness with which they sing the most difficult music at sight.

The Cantor, in German towns and villages, corresponds to the Precentor or leader of the choir in English cathedrals and churches, and the Cantor of the St. Thomas School at Leipzig has for long been acknowledged as the head and representative of them all. For more than two centuries the office has been filled by very distinguished musicians, as will be seen

[1] This is the fugue about the autograph of which Mendelssohn writes, June 18, 1839. No. 8 of the same vol. is a fugue on a subject by Corelli.

[2] Nohl, Briefe Beethoven's, No. 35.

[3] 'Für Freunde der Tonkunst,' iv. 354.

from the following list, taken from Mendel's Conversations-Lexicon der Tonkunst :—

Johann Urban . . .	1439	Sebastian Knüpfer . .	1657—76
Martin Klotsch . . .	1470	Johann Schelle . . .	1676—1701
Ludwig Götze		Johann Kuhnau . . .	1701—22
George Rhaw	1519—20	Joh. Sebastian Bach .	1723—50
Johannes Herrmann .	1531—36	Gottlob Hasser . . .	1750—55
Wolfgang Jünger . .	1536—40	Joh. Friedrich Doles .	1755—89
Ulrich Lange	1540—49	Joh. Adam Hiller . .	1789—1800
Wolfgang Figulus . .	1549—51	A. Eberhard Müller .	1800—10
Melchior Hager . . .	1551—64	Joh. Gottfried Schicht	1810—23
Valenten Otto . . .	1564—94	Christoph Theodor Weinlig	1823—42
Sethus Calvisius . . .	1594—1615	Moritz Hauptmann . .	1842—68
Joh. Herrmann Schein	1615—30	Ernst Friedrich Richter	1868—79
Tobias Michael } Joh. Rosenmüller }	1630—57.		

2. The GEWANDHAUS CONCERTS have been already described under their own head. [See vol. i. p. 592*b*.] Mendelssohn conducted them from Oct. 4, 1835, till the end of the series 1842–43, when he was compelled to leave Leipzig for Berlin, and they were then transferred to Ferdinand Hiller.

3. For the great publishing establishment of BREITKOPF & HÄRTEL, we refer the reader to the former volume of this work [p. 272], merely adding here, that since that article was written the edition of Mendelssohn has been completed; that of Mozart (a truly immense undertaking) is progressing satisfactorily; a complete edition of Chopin (in 14 vols.) is nearly finished; and that an entire edition of the works of Palestrina, both printed and MS., in continuation of that begun by Witt, Rauch, and Espagne, extending in all to 29 folio volumes, was announced by these indefatigable publishers on January 27, 1879. In addition to these they began in 1878 a cheap edition of classical music, a collection of Libretti, and a publication of music paper and music MS. books.

4. The 'ALLGEMEINE MUSIKALISCHE ZEITUNG,' or 'General Musical Times,' was begun by the firm just mentioned in 1798, on October 3 of which year the first number was published. It was in 4to; 8 pages weekly, numbered in 16 columns, to which were added occasionally pieces of music in type (and admirable type too), copper-plates, and advertisement sheets. Each volume had a portrait as frontispiece. With 1810 the volumes began with the beginning of the year. The Zeitung contained articles on musical subjects of all kinds, biographical notices, reviews of new pieces, reports from foreign towns, etc. etc., and though seriously defective in many points, was an honest and good attempt at a musical periodical. Among the editors were Rochlitz (1798–1818), Fink (1827–41), Hauptmann (1843), Lobe (1846–48). With the 50th vol. (for 1848) the first series came to an end. There is an excellent Index in 3 parts. Since that date the Zeitung has been continued by Rieter-Biedermann under various editors, of whom the most considerable is Dr. Chrysander.

5. The idea and the foundation of the CONSERVATORIUM were entirely due to Mendelssohn, by whom the King of Saxony was induced to allow a sum of 20,000 thalers, bequeathed by a certain Hofkriegsrath Blümner 'for the purposes of art and science,' to be devoted to the establishment of a 'solid musical academy at Leipzig.' The permission was obtained in Nov. 1842, the necessary accommodation was granted by the corporation of the town in the Gewandhaus—a large block of buildings containing two Halls, a Library, and many other rooms—and the Conservatorium was opened on April 1, 1843. Mendelssohn was the first chief, and the teachers were :—harmony and counterpoint, Hauptmann; composition and pianoforte, Mendelssohn and Schumann; violin, Ferdinand David; singing, Pohlenz; organ, Becker. There were ten scholarships, and the fees for the ordinary pupils were 75 thalers per annum. In 1846, at Mendelssohn's urgent entreaty, Moscheles left his London practice, and became professor of the pianoforte at the modest salary of £120; and at that date the staff also embraced Gade, Plaidy, Brendel, Richter (afterwards Cantor), and others whose names have become inseparably attached to the Conservatorium. The management of the institution is in the hands of a board of directors chosen from the principal inhabitants of the town, and not professional musicians. The first name inscribed in the list of pupils is Theodor Kirchner, and it is followed by those of Otto Goldschmidt, Bargiel, Grimm, Norman, etc. Amongst Englishmen are found J. F. Barnett, Sullivan, Walter Bache, Franklin Taylor, etc., and the American names include Dannreuther, Willis, Mills, Paine, and others.

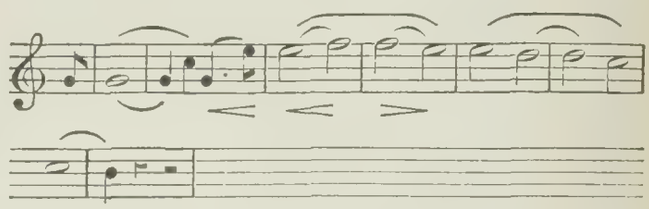
6. Of the private institutions we may mention :—(1) the 'Riedelsche Verein,' a choral society founded in 1854 by Carl Riedel, its conductor, and renowned throughout Germany for its performances of sacred music of all periods, from Palestrina and Schütz down to Brahms and Liszt. (2) The 'Euterpe,' an orchestral concert society, which, though its performances cannot come into competition with those of the Gewandhaus, is yet of importance as representing a more progressive element in music than prevails in the exclusively classical programmes of the older institution. The names of Berlioz, Liszt, Raff, Rubinstein and others, appear prominently in the concerts of the Euterpe. Verhulst, Bronsart, and other eminent musicians, have been its conductors. (3) The 'Paulus,' an academical choral society of male voices, deserves mention as one of the best of its kind in Germany. [G.]

LEIT-MOTIF, *i. e.* 'guiding theme.' The principle of 'Leit-motive' is so simple and obvious that it would seem strange that they have so lately found recognition in music, were it not remembered that music in general has progressed but slowly towards a sufficiently logical condition to admit of their employment. They consist of figures or short passages of melody of marked character which illustrate, or as it were label, certain personages, situations, or abstract ideas which occur prominently in the course of a story or drama of which the music is the counterpart; and when these situations recur, or the personages come forward in the course of the action, or even when the personage or idea is implied or referred to, the figure which constitutes the leit-motif is heard.

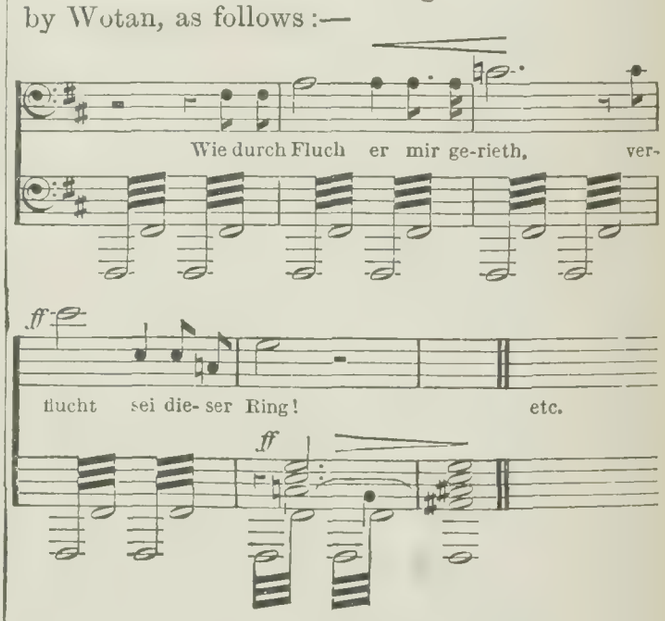
Their employment obviously presupposes unity and continuity in the works in which they occur. For as long as it is necessary to condescend to the indolence or low standard of artistic perception of audiences by cutting up large musical works into short incongruous sections of tunes, songs, rondos, and so forth, figures illustrating inherent peculiarities of situation and character which play a part throughout the continuous action of the piece are hardly available. Musical dramatic works of the old order are indeed for the most part of the nature of an 'entertainment,' and do not admit of analysis as complete and logical works of art in which music and action are co-ordinate. But when it becomes apparent that music can express most perfectly the emotional condition resulting from the action of impressive outward circumstances on the mind, the true basis of dramatic music is reached; and by restricting it purely to the representation of that inward sense which belongs to the highest realisation of the dramatic situations, the principle of continuity becomes as inevitable in the music as in the action itself, and by the very same law of artistic congruity the 'leit-motive' spring into prominence. For it stands to reason that where the music really expresses and illustrates the action as it progresses, the salient features of the story must have salient points of music, more marked in melody and rhythm than those portions which accompany subordinate passages in the play; and moreover when these salient points are connected with ideas which have a common origin, as in the same personage or the same situation or idea, these salient points of music will probably acquire a recognisable similarity of melody and rhythm, and thus become 'leit-motive.'

Thus, judging from a purely theoretical point of view, they seem to be inevitable wherever there is perfect adaptation of music to dramatic action. But there is another important consideration on the practical side, which is the powerful assistance which they give to the attention of the audience, by drawing them on from point to point where they might otherwise lose their way. Moreover they act in some ways as a musical commentary and index to situations in the story, and sometimes enable a far greater depth of pregnant meaning to be conveyed, by suggesting associations with other points of the story which might otherwise slip the notice of the audience. And lastly, judged from the purely musical point of view, they occupy the position in the dramatic forms of music which 'subjects' do in pure instrumental forms of composition, and their recurrence helps greatly towards that unity of impression which it is most necessary to attain in works of high art.

As a matter of fact 'leit-motive' are not always identical in statement and restatement; but as the characters and situations to which they are appropriate vary in their surrounding circumstances in the progress of the action, so will the 'leit-motive' themselves be analogously modified. From this springs the application of variation and 'transformation of themes' to dramatic music; but it is necessary that the treatment of the figures and melodies should be generally more easily recognisable than they need to be in abstract instrumental music.

Leit-motive are perfectly adapted to instrumental music in the form known as 'programme music,' which implies a story, or some definite series of ideas; and it is probable that the earliest distinct recognition of the principle in question is in the Symphonie Fantastique of Berlioz (written before 1830), where what he calls an 'idée fixe' is used in the manner of a leit-motif. The 'idée fixe' itself is as follows:—

It seems hardly necessary to point to Wagner's works as containing the most remarkable examples of 'leit-motive,' as it is with his name that they are chiefly associated. In his earlier works there are but suggestions of the principle, but in the later works, as in Tristan and the Niblung series, they are worked up into a most elaborate and consistent system. The following examples will serve to illustrate some of the most characteristic of his 'leit-motive' and his use of them.

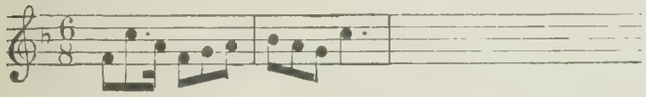
The curse which is attached to the Rheingold ring is a very important feature in the development of the story of the Trilogy, and its 'leit-motif,' which consequently is of frequent occurrence, is terribly gloomy and impressive. Its first appearance is singularly apt, as it is the form in which Alberich the Niblung first declaims the curse when the ring is reft from him by Wotan, as follows:—

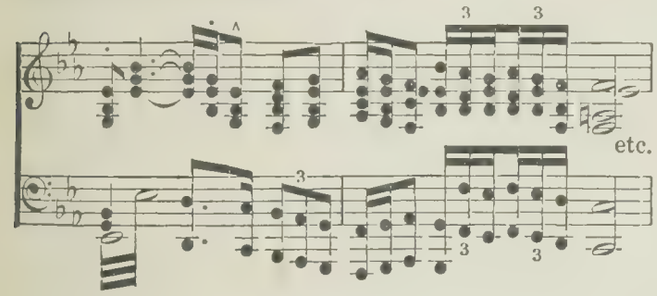


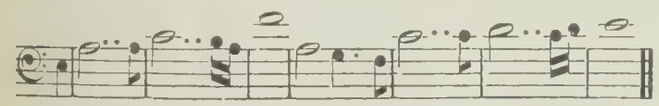
Among the frequent reappearances of this motif, two may be taken as highly characteristic. One is towards the end of the Rheingold, where Fafner kills his brother giant Fasolt for the possession of the ring, and the leit-motif

being heard, reminds the hearers of the doom pronounced on the possessors of the ring by Alberich.

A yet more pregnant instance is in the Götterdämmerung, the last of the series. When Siegfried comes to the Hall of the Gibichungs on the Rhine, with the ring in his possession, having obtained it by slaying Fafner, who had taken the form of a dragon to preserve it, the first person to greet him is Hagen, the son of Alberich, who looks to compass Siegfried's death, and regain the ring for the Niblungs by that means. As Hagen says 'Heil Siegfried, theurer Held,' the greeting is belied by the ominous sound of the leit-motif of the curse, which thus foretells the catastrophe in the sequel of which Hagen is the instrument and Siegfried the victim, and lends a deep and weird interest to the situation. Siegfried himself has 'motive' assigned to him in different circumstances and relations. For instance, the following figure, which he blows on the silver horn made for him by Mime, is the one which most frequently announces his coming. It implies his youthful and light-hearted state before he had developed into the mature and experienced hero.

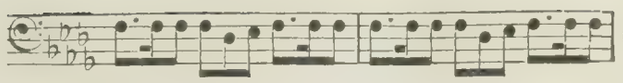


This figure is frequently subjected to considerable development, and to one important transformation, which appears, for instance, in the death march as follows :—

In his character as mature hero he is notified by the following noble figure,



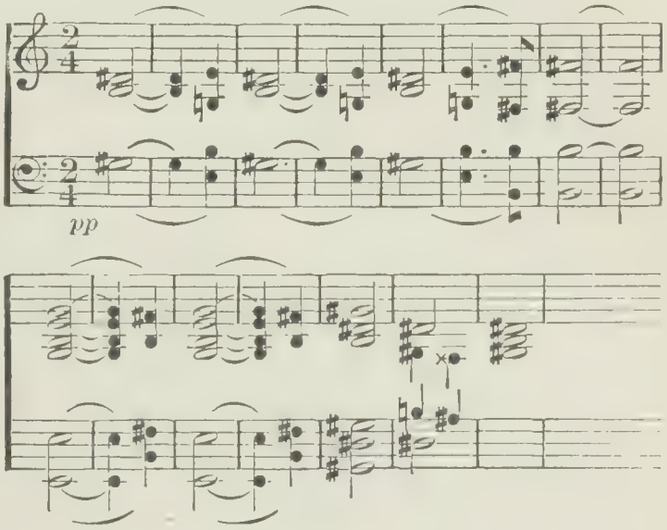
which occurs as above in the last act of the Walküre, when Wotan has laid Brünnhilde to sleep on the 'Felsenhöhe,' with a wall of fire around her; and the sounding of the motif implies that Siegfried is the hero who shall pass through the fire and waken Brünnhilde to be his bride. A happy instance of its recurrence is when, in the first act of Siegfried, the youthful hero tells how he had looked into the brook and saw his own image reflected there.

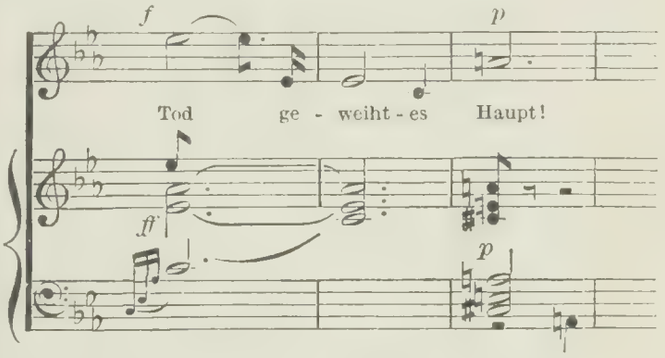
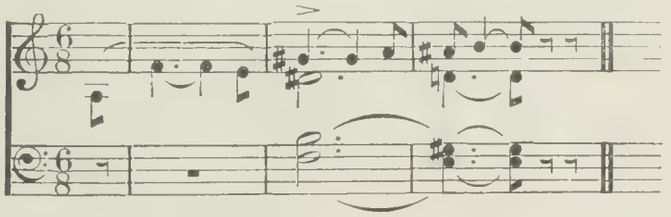
In the above examples the marked character of the figure lies chiefly in their melody. There are others which are marked chiefly by rhythm, as the persistent motif of Mime imitating the rhythmic succession of blows on an anvil—



which points to his occupation as a smith. This motif occurs in connection with the rattling blows of the hammers of the Niblung smiths underground, at the end of the second scene of the Rheingold, and thus shows its derivation.

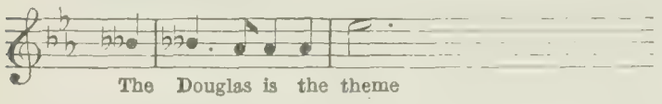
Other 'motive' again are chiefly conspicuous by reason of impressive and original progressions of harmony. Of this kind that of the Tarnhelm is a good example. It occurs as follows, where Alberich first tests the power of the helm at the beginning of the third scene of the Rheingold :—



Another instance where a strongly marked melodic figure is conjoined with an equally striking progression of harmony, is the 'death motif' in Tristan and Isolde, which first appears in the second scene, where Isolde sings as follows :—

A figure which it is difficult to characterise, but which has a marvellous fascination, is the motif of the love-potion in Tristan and Isolde.

The love-potion is the key to the whole story, and therefore the musical portion of the work appropriately commences with its leit-motif. Among the numerous examples of its recurrence one is particularly interesting. When King Marke has discovered the passionate love which existed between Tristan and Isolde he is smitten with bitter sorrow that Tristan, whom he had so

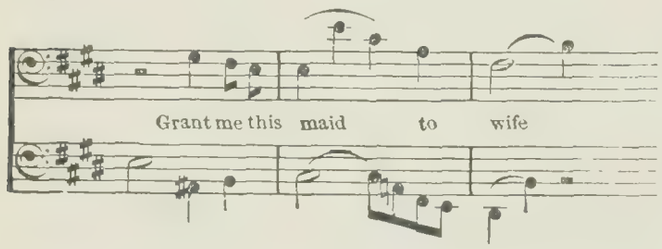
loved and trusted, should have so betrayed him, and appeals to Tristan himself. Then as Tristan slowly answers him the motif is heard, and, without its being so expressed (for Tristan does not excuse himself), conveys the impression that Tristan and Isolde are not to blame, but are the victims of the love-potion they had unwittingly shared.

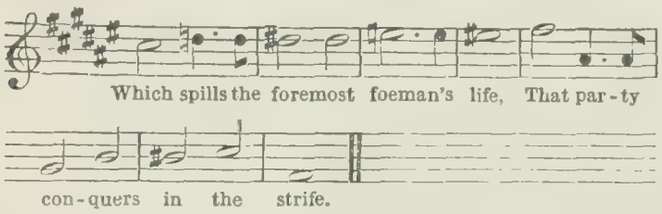
Among more important contemporary composers, Professor Macfarren has made use of the device in his cantata 'The Lady of the Lake,' and to a certain extent in his oratorio 'Joseph.' The following characteristic examples from the cantata will illustrate his mode of employing the device. In a soliloquy in the earlier part of the work Fitz-James refers to Douglas, and sings the following figure :—



This recurs appropriately when Douglas refers to himself and his daughter as all that remained of his clan, under the type of the Bleeding Heart, which was their badge.

Roderick Dhu's motif is as follows :—

This is happily used in the accompaniment to the vocal phrase in which he appeals to Douglas to grant him Ellen for his wife, as follows :—

The prophecy of Brian the Seer is enunciated as follows :—



and this is reintroduced when the Chorus describes how Red Murdoch is slain by Fitz-James, and clearly implies that he is the first foeman whose life is taken, and that the victory in the strife between Roderick and Fitz-James will rest with the latter in fulfilment of the prophecy. It also recurs when Fitz-James warns Roderick that Murdoch is dead and that therefore the prophecy is against him.

Prior to contemporary composers, though subsequent to the *idée fixe* of Berlioz, a few hints of the spirit of leit-motive may be found in various quarters: for instance, in Meyerbeer's 'Prophète,' when the prophet in the early part of the work speaks of the dream of future splendour in store for him, the first strain of the processional march is heard. Again, the system of giving a particular instrumental tone to the accompaniment of particular characters which is clearly analogous, is notable in the string accompaniment of Christ's words in Bach's 'Passion,' and in the sounding of the trombones when the Commendatore appears in 'Don Giovanni,' and the adoption of a similar quality of tone or definite phrase as the accompaniment to special utterances of Elijah in Mendelssohn's oratorio, and to the appearance of Don Quixote in his opera of Camacho's Hochzeit (1825). [C.H.H.P.]

LE JEUNE, Claude, or Claudin, born at Valenciennes probably about 1530, for we first find his name as a composer in 1554. The only part of his life of which we have any record was spent in Paris. Thus in 1581 he attended the marriage of Henry III's favourite the Duc de Joyeuse, and noted the magical effect of his own music.[1] About this time also, Leroy printed 5 vols.[2] of chansons (à 4), 39 of them by Le Jeune, and the publisher, himself a first-rate musician, seems to have valued them highly, placing the author by the side of Lassus, and filling the last 2 vols. with their works alone. Still the Huguenot composer met with slender encouragement for many years, and there is a pathetic story of his attempted flight at the siege of Paris in 1588, when bowed down by the weight of his unpublished MSS., he was caught by the Catholic soldiers, and would have seen his treasures committed to the flames, but for the timely aid of Mauduit, a Catholic musician, who saved the books and aided the escape of his brother artist.

Better times came late in life. In Henry IV's reign, Leroy printed 'Recueil de plusieurs chansons et airs nouveaux,' par Cl. le J. (Paris 1594), and in 1598 Haultin, at La Rochelle, the 'Dodecacorde,' 12 psalms written according to Glarean's 12 Church modes. On the title-page of the latter we see *for the first time* 'compositeur de la musique de la chambre du roy,' so perhaps the permission to print such a work, and the possibility of holding the appointment, was a result of the Edict of Nantes in the same year. In any case the appointment was quite a recent one, and Le Jeune did not long enjoy it, for the next publication, 'Le Printemps' (dedicated to our king James I[3]), was posthumous, and on the 4th page an ode appears 'Sur la musique du *defunct* Sieur Cl. le J.,' the second stanza of which begins thus,

> 'Le Jeune a faict en sa viellesse,
> Ce qu'un bien gaye jeunesse,
> N'auseroit avoir enterpris.'

The 6th page contains a general essay on music, claiming for Le Jeune the honour of uniting ancient rhythm to modern harmony. 'Le Printemps' contains 33 chansons with 'vers mesurez,'

[1] The story goes that an officer was so excited by an air of the composer's that he cried out, with oaths, that he must attack some one, and was only pacified when the character of the strain was altered. Whatever truth there may be in the story, the effect was more probably produced by some martial rhythm in the music than by any superior intelligence which Claude possessed in the use of the modes, to which it is attributed by the narrator.

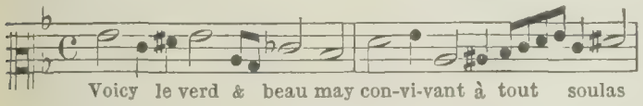
[2] The last 5 of 25 vols. of chansons published between the years 1569 and 1587.

[3] See Hawkins's History (Chap. 110). The copy we have seen had the first page torn out, on which this dedication probably appeared, and the words 'roy' and 'majesté' erased on the second.

followed by longer settings of 'vers rimez.' Amongst the latter is Jannequin's 'Chant de l'Alouette' (à 4) with a 5th part added by Le Jeune, 'Le chant du Rossignol in 6 nos.,' 'Ma mignonne in 8 nos.,' and a Sestine (à 5) 'Du trist Hyver.'

The prefaces give no full explanation of 'vers mesurez.' On p. 6 we read that 'the wonderful effects produced by ancient music, as described in the fables of Orpheus and Amphion, had been lost by the modern Masters of Harmony, that Le Jeune was the first to see that the absence of Rhythm accounted for this loss; that he had unearthed this poor Rhythm, and by uniting it to Harmony, had given the soul to the body; that 'Le Printemps' was to be an example of this new kind of music, but on account of its novelty, might fail to please at first.

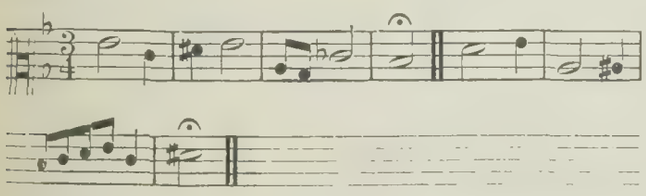
The editor next tells us (p. 7) that M. Baif[1] and M. Le Jeune had meant to print the words with suitable spelling and without superfluous letters, and to make the scanning as clear in the French poetry as it would be in Latin. But that he (the editor) had been advised to abandon this as too great a novelty. We are therefore left uncertain as to the method which the authors meant to employ, and have little to guide us as to the interpretation of such a passage as this (the bars drawn and quavers joined as in original):—



We have, however, above the ode 'Sur la musique mesurée de Cl. le J.' on p. 3 of this same book a scheme of the quantities of the 4 lines in each stanza. The first line of this scheme being –ᴗᴗ –ᴗᴗ– –ᴗᴗ –ᴗᴗ–; the corresponding line of the ode would then be accented

| Maĭnts mŭzĭ | ciēns dĕ cĕ | tēmps cī ‖ pār lĕs ă |-cōrs grăvĕ | doūs.

and any music set to this would take the same accents. And so we might suppose that by some suitable directions as to the scanning of the words he might intend the above passage to be sung thus—



using the bars in the original as a mere division of the lines in the poem, where there should always be a pause and the measure completed. In any case this is only an adaptation to French music of what had been already done by Lassus and others in using the metres of Latin verses, though their efforts at Rhythm may have been accidental, while Le Jeune had a set purpose. It is interesting, at least, to see the importance of Rhythm being recognised, and some attempt at a notation to express it. It also seems clear from what is said in the preface, of making the French lines like the Latin, that the authors saw the impetus which the Latin odes had given to music in this direction.

The music (à 3) to the Psalms (Paris 1607) was apparently not reprinted, being doubtless cast in the shade by the more important setting (à 4 and 5) of Marot and Beza's Psalms, printed at La Rochelle by Haultin, and dedicated by Cecile Le Jeune,[2] in pursuance of the composer's expressed wishes, to the Duke of Bouillon, a great Protestant champion. This work, on which Le Jeune's great reputation entirely rests, went through many editions in France, found its way into Germany with the translation of Lobwasser, and except in Switzerland, was soon used universally in all Calvinistic churches. 'It went through more editions, perhaps, than any musical work since the invention of[3] printing.' The melodies in the Tenor are the same as those used by Goudimel, and earlier still by Guillaume Franc.[4] The other parts are written in simple counterpoint, note against note. The simplicity of the style, and its consequent fitness for congregational use, was not the only cause of its supplanting earlier works of the kind. There is real beauty in the music, which modern critics do not cease to recognise. 'Claude Le Jeune,' says Burney, speaking specially of this work, 'was doubtless a great master of harmony.' Ambros finds 'the discant so melodious that it might be mistaken for the principal[5] part.' 'These psalms,' thinks Fétis, 'are better written than Goudimel's.'[6]

Other posthumous publications are the 'Airs à 3, 4, 5, 6 (Paris, Ballard, 1608), and a collection of 36 chansons, 3 on each of the 12 modes, under the title 'Octonaires de la vanité et inconstance du monde' (id. 1610).

Lastly, in 1612, Louis Mardo, Le Jeune's nephew, published a 2nd book of Meslanges, in which, judging from the miscellaneous contents, he must have collected all that he could still find of his uncle's works, French chansons à 4, 5, 8, canons, psalms, a magnificat, a fantaisie, Latin motets, and Italian madrigals.

In the higher branches of composition Le Jeune never met with great success. The Belgian and Italian masters would not look at his writings.[7] Burney regarded him as a man of study and labour, rather than of genius and facility, but this judgment was only passed on some of his very earliest works.[8] Fétis, on the other hand, considered him naturally gifted, but without the education of a great master; and this opinion seems to be borne out by the success of his simpler, and the failure of his more elaborate works.

[1] Poet and musician, 1532-1589.

[2] All doubt as to Le Jeune being a family name seems to be dispelled by the sister's signature as above.

[3] Burney's History, iii. 46.

[4] The belief which at one time existed in England that Le Jeune was the author of the melody of the 'Old 100th Psalm,' and which gains some support from the vague terms in which Burney (iii. 47) speaks of it, has no foundation in fact. It is now well known that that melody first appeared in Beza's Genevan Psalter of 1554. [See OLD HUNDREDTH.]

[5] Geschichte der Musik, iii. 344.

[6] Biographie, v. 261.

[7] Mersenne, Harm. Univ. iv. 197, and Burney iii. 273.

[8] Except a canon, the pieces of Le Jeune's in Dr. Burney's MS. notebooks are among the composer's first publications in 1554.

Le Jeune is generally regarded as a Frenchman, though his birthplace did not become part of France till 1677. It would however be no great honour to be called the chief musician of an ungrateful country, which suffered Jannequin in his old age to bewail his poverty, which had killed poor Goudimel, and could now only boast of a decaying and frivolous school. It is more to his honour to remember him as the composer of one little book which was destined, after his death, to carry God's music to the hearts of thousands in many lands. [J.R.S.-B.]

LEMMENS, Nicolas Jacques, was born Jan. 3, 1823, at Zoerle-Parwys, Westerloo, Belgium, where his father was echevin and organist. His career was attached to the organ from the first. At 11 years of age he was put under Van der Broeck, organist at Dieste. In 1839 he entered the Conservatoire at Brussels, but soon left it owing to the illness of his father, and was absent for a couple of years. In the interval he succeeded his former master at Dieste, but fortunately gave this up and returned to the Conservatoire at the end of 41. There he became the pupil of Fétis and was noted for the ardour and devotion with which he worked. He took the 2nd prize for composition in 44 and the first in 45, as well as the first for organ playing. In 46 he went at the government expense to Breslau, and remained there a year studying the organ under A. Hesse, who sent him back at the end of that time, with a testimonial to the effect that 'he played Bach as well as he himself did.' In 1849 he became professor of his instrument at the Conservatoire, and M. Fétis, as the head of the establishment, bears strong testimony to the vast improvement which followed this appointment, and the new spirit which it infused through the country; and gives a list of his pupils too long to be quoted here. Though distinguished as a pianist, it is with the organ that his name will remain connected. In 1857 M. Lemmens married Miss Sherrington, and since that time has resided much in England. His great work is his Ecole d'orgue, which has been adopted by the Conservatoires at Paris, Brussels, Madrid, etc. He has also published Sonatas, Offertoires etc. for the organ, and has been engaged for twenty years on a Method for accompanying Gregorian Chants, which is now on the eve of publication. On Jan. 1, 1879, he opened a college at Malines, under the patronage of the Belgian clergy, for training Catholic organists and choirmasters, which is already largely attended. Madame Lemmens, *née* Sherrington, was born at Preston, where her family had resided for several generations, Oct. 4, 1834. Her mother was a musician. In 1838 they migrated to Rotterdam, and there Miss Sherrington studied under Verhulst. In 52 she entered the Brussels Conservatoire, and took first prizes for singing and declamation. On April 7, 1856, she made her first appearance in London, and soon rose to the position of leading English soprano, both in sacred and secular music, a position which she has maintained ever since. In 1865 she appeared on the English and in 1867 on the Italian operatic stage, and her operas embrace Robin Hood, Amber Witch, Helvellyn, Africaine, Norma, Huguenots, Roberto, Don Giovanni, Domino Noir, Fra Diavolo, Marta, etc., etc. [See Sherrington.] [G.]

LENTO, *i.e.* 'slow,' implies a pace and style similar to a slow Andante. Beethoven rarely uses it. One example is in his last Quartet op. 135, Lento assai. Mendelssohn employs it for the introduction to his Ruy Blas overture, but he chiefly uses it, like 'con moto,' as a qualification for other tempos—as Andante lento (Elijah No. 1, and Op. 35, No. 5), Adagio non lento (Op. 31, No. 3), Adagio e lento (Op. 87, No. 3). [G.]

LENTON, John, one of the band of music of William and Mary and of Queen Anne, in 1693 published 'The Gentleman's Diversion, or the Violin explained,' with some airs composed by himself and others at the end. A second edition, with an appendix, and the airs omitted, appeared in 1702, under the title of 'The Useful Instructor on the Violin.' It is remarkable that in neither edition is there any mention of 'shifting,' and the scale given reaches but to C on the second ledger line above the stave. About 1694, in conjunction with Thomas Tollet, he published 'A Consort of Musick in three parts.' Lenton composed the overtures and act tunes to the following plays:—'Venice preserved,' 1685; 'The Ambitious Stepmother,' 1700; 'Tamburlain,' 1702; 'The Fair Penitent,' 1703; 'Liberty asserted' and 'Abra Muley,' 1704. Songs by him are in several of the collections of the period, and other vocal pieces in 'The Pleasant Musical Companion.' He contributed to D'Urfey's 'Third Collection of New Songs,' and revised the tunes for the earlier editions of his 'Pills to purge Melancholy.' The date of his death has not been ascertained. He was living in 1711. [W.H.H.]

LENZ, Wilhelm von, Russian councillor at St. Petersburg, and author of 'Beethoven et ses trois styles' (2 vols. Petersburg, 1852), in which the idea originally suggested by Fétis, that Beethoven's works may be divided into three separate epochs, has been carried out to its utmost limits. This was followed by 'Beethoven. Eine Kunststudie,' in 6 vols., i.—iii. Cassel 1855, 6; iv.—vi. Hamburg 1860. This is an entirely different work from the foregoing, and though often extravagant in expression, has a certain value from the enthusiasm of the writer and the unwearied manner in which he has collected facts of all kinds about Beethoven's works. It contains a Life, an Essay on Beethoven's style, a detailed analysis of every one of his works in order, with various Lists and Catalogues not without use to the student, though in regard to the chronology of Beethoven's works, the minute investigations of Thayer and Nottebohm have superseded many of Lenz's conclusions. He also published 'Die grossen Pianofortevirtuosen unserer Zeit' (Berlin, 1872), a collection of articles on Liszt, Chopin, Tausig, Henselt, and many other

great artists, from personal knowledge, well translated in the Monthly Musical Record for 1878. [F. G.]

LÉOCADIE. A lyrical drama in 3 acts, founded on a story of Cervantes; words by Scribe and Mélesville, music by Auber. Produced at the Opéra Comique Nov. 4, 1824. It is the subject of a curious invective by Mendelssohn in his boyish letters from Paris (see Goethe and Mendelssohn, pp. 44, 45). It had however a great popularity, and by Apr. 1825 had had 52 representations. [G.]

LEO, Leonardo, one of the most celebrated of Neapolitan composers, was born in 1694 at San Vito degli Schiavi, in the kingdom of Naples. His musical studies were pursued at the Conservatorio of la Pietà de' Turchini, in Naples, under Alessandro Scarlatti and Fago (Il Tarentino); besides which it is said (in a notice of his life by Girolamo Chigi, chapel-master of St. John Lateran) that he learned counterpoint of Pitoni, at Rome. After his return to Naples he was appointed second master in the Conservatorio of la Pietà; in 1716 was named organist of the royal chapel, and the following year was elected to the post of chapel-master in the church of Santa Maria della Solitaria. His first serious opera, 'Sofonisbe,' was produced in 1719, and met with great success. Not many years after this he quitted the Conservatorio of la Pietà for that of San Onofrio, to which he remained attached till the end of his life. He was perhaps the most eminent professor of his time, and the list of his pupils includes many distinguished composers, among whom may especially be named Jommelli and Piccinni. But he was not satisfied, as was Durante his contemporary, with the *rôle* of a pedagogue. 'Sofonisbe' was succeeded by nearly fifty other operas and dramatic cantatas, conspicuous among which is 'Demofoonte,' in which the great singer Caffarelli made his first appearance, and which contains an air, *Misero Pargoletto*, quoted by Piccinni, in a short biographical sketch of his master, as pre-eminent among all Leo's compositions for beauty and dramatic expression. Mention should also be made of 'L'Olimpiade,' two pieces in which acquired a lasting popularity—the duet 'Ne' giorni tuoi felici,' and the air 'Non so donde viene,' both remarkable for melodious charm.

His compositions for the church are very numerous, amounting to nearly a hundred. The chief of these are, the oratorio 'Santa Elena al Calvario'; the 'Ave maris stella,' for a soprano voice, two violins, viola, and organ; the Mass in D for five voices, written for the church of San Giacomo degli Spani at Rome; and the 'Miserere' for a double choir of eight voices. This celebrated Miserere was composed in 1743, and was the work of a few days. It was written for the Duke of Savoy, who on hearing it, was so delighted as to heap presents upon the composer, granting him at the same time a pension of a hundred ounces of silver. Leo was overpowered by this munificence, and regarded his acceptance of it as tantamount to a renunciation of all property in his own work, so that when, on his return to Naples from Turin, his pupils petitioned for a copy of the score, he thought himself bound in honour to refuse them. One of them however, having found out where the manuscript was kept, contrived to possess himself of it; he divided it among his companions, and, between them all, it was so speedily copied as to be restored to its place before Leo had had time to perceive its absence. It was rehearsed in secret, and in a few days the students invited the unsuspecting *maestro* to hear the performance of a new work, when to his astonishment his own 'Miserere' was executed in his presence. His first impulse was one of resentment, but this feeling quickly gave way to emotion aroused by the enthusiasm of the young students, and the end of it was that he caused them to repeat the entire piece, so that he might himself add the finishing touches to their performance.

He did not long enjoy his pension. The Marquis de Villarosa, to whose reminiscences of the Neapolitan composers subsequent biographers are indebted for many interesting details, says that he was engaged in writing the opera 'La finta Frascatana' when he was struck down by apoplexy. He was found with his head resting on his clavichord, the score before him open at the *buffo* air 'Voi par che gite.' He was apparently asleep, but he was dead. This was in 1746.

In the bright constellation of Neapolitan composers Leo shines as a brilliant star. To a complete command of science and of the art of vocal writing he united freshness and originality of thought, and perhaps in no composer are the germs of modern fancy so happily blent with the purity and dignity of the old Roman writers. His ideas, if not sublime, are noble; always sound and healthy; occasionally tender, but with no tinge of sentimentality. They did not transcend the limits of contemporary form; his art was therefore adequate to give them that perfect expression which is in itself beautiful. It is impossible not to feel in all his music the master's joy in his power over his materials; and the satisfaction afforded by a study of his works is mainly based on a perception of this even balance between thought and expression, showing as it does, the extent, while it defines the limits, of his sphere as a composer. He was not tormented, like his pupil Jommelli, by the unequal conflict between prophetic glimpses of new phases of art, far beyond the power of his own limited genius to grasp or realise, and a science too superficial to do justice to ancient forms. What Leo thought, he could express.

By his tonality he belongs essentially to the moderns. His harmonies are for the most part lucid and simple, yet there is a certain unconventionality in their treatment, while occasionally (as may be seen in the 'Miserere') chromatic progressions occur, quite startling in their effect. That his simplicity was the result of consummate art is shown by the purity of his part-writing. The Chorus of Pilgrims, 'Di quanta pena è frutta,' from

the oratorio of 'Santa Elena al Calvario' is a good instance of a pleasing idea absolutely inseparable from contrapuntal form; shapely and coherent as a whole, it must be unravelled before the closeness and complexity of its texture can be appreciated. His fugues are compact and massive, and full of contrivance which is always subordinated to unity of effect. It is only necessary to compare the contrapuntal movement which forms a Coda to the double-fugued 'Amen' chorus in Leo's 'Sicut erat,' from the 'Dixit' in D (see 'Fitzwilliam Music'), with the fugue on the 'Osanna' in Jommelli's Requiem, the subjects in which are very similar—to see how the science which to one man was an implement or a weapon, in the hand of the other was no more than a crutch.

Besides his larger works, Leo left a great number of instrumental compositions; concertos, fugues, toccatas; several isolated vocal airs with orchestral accompaniment; vocal duets and trios; finally, six books of *solfeggi* and two of *partimenti* or figured basses, for the use of the students of San Onofrio.

In person he was of middle height, with a bronzed complexion, keen eye and ardent temperament. His activity and industry were indefatigable; he was wont to pass great part of the night in work, and his energies never seemed to flag. Although uniformly genial and urbane, the prevailing tone of his mind was serious. He appreciated his own music, and loved it, but he was ever ready to perceive merit in others, and to do full justice to the compositions of his rivals. An enthusiast in every branch of his art, he was not only a great composer and a great teacher, but an excellent organist and a *virtuoso* on the violoncello, being indeed one of the first musicians to introduce this instrument into Italy. His powers of mind remained undiminished to the end, and he died in harness, universally regretted and long remembered.

The following compositions of Leo are published, and accessible.

110th Psalm (Dixit Dominus), for SS. A. T. B., with solos. Halle (Kümmel).

Do. for S., T., B., with Orchestra. Berlin (Trautwein & Co.).

50th Psalm (Miserere), SS., AA., TT., BB. Berlin (B. Bock). The same, edited by Choron (Paris, Leduc).

Others, and portions of others, are included in 'Cecilia,' a monthly periodical of church music, ancient and modern, by E. and R. van Maldeghem (Brussels, Heusner), in Latrobe's Sacred Music, and Rochlitz's 'Collection.' A Dixit Dominus for 8 voices and orchestra has been edited (1879) by Mr. C. V. Stanford from the autograph in the Fitzwilliam Library (Novello). Copious extracts from this and others are printed in Novello's 'Fitzwilliam Music' [see vol. i. pp. 530, 531]. [F.A.M.]

LEOLINE. The English name of 'L'Ame en Peine,' a ballet fantastique in 2 acts; words by Saint Georges, music by Flotow. Produced at the Grand Opera May 29, 1846. The English version was by Maddox and G. Linley, and the piece was produced at the Princess's theatre, Oxford Street, Oct. 16, 1848. [G.]

LÉONORE, OU L'AMOUR CONJUGAL, an opéra-comique in 2 acts; words by Bouilly, music by Gaveaux. Produced at the Opéra Comique Feb. 19, 1798. The book was translated into Italian, composed by Paer, and produced at Dresden Oct. 3, 1804. It was also translated into German by Jos. Sonnleithner (late in 1804), and composed by Beethoven. The story of the transformations and performances of the opera in its three shapes is given under FIDELIO (vol. i. p. 519*a*); and it only remains to add that it was proposed to bring it out at Prague in May 1807, and that Beethoven, with that view, wrote the overture known as 'Leonore No. 1' (op. 138). The proposal however was not carried out, and the overture remained, probably unperformed, till after his death.[1] It was Beethoven's wish from first to last that the opera should be called 'Leonore'; and his edition of the pianoforte score, published by Breitkopfs in Oct. 1810, is entitled 'Leonore, oper in zwey Aufzugen von L. van Beethoven.' On all other occasions he was overruled by the Management of the theatre, and the opera has always been announced as Fidelio, probably to avoid confusion with Paer's opera. For the whole evidence see 'Leonore oder Fidelio?' in Otto Jahn's Gesamm. Schriften, p. 236, and Thayer's Chron. Verzeichniss, p. 61.

It may be well here to give a list of the overtures to the opera in the order of their composition.

Title.	Date and Occasion.	Date of publication of Score.
Leonore No. 2, in C.	For production of opera, Nov. 20, 1805.	Breitkopf 1842 and 1854.
Leonore No. 3, in C.	For production of modified opera, Mar. 29, 1806.	Breitkopf 1828.
Leonore No. 1, in C (op. 138).	For a performance of the opera at Prague in May 1807, which never came off.	Haslinger 1832.
Fidelio, in E.	For the second and final revision of the opera; first played May 26, 1814.	Breitkopf 1864.

[G.]

LEONORE[2] PROHASKA, a romantic tragedy by Friedrich Duncker, for which Beethoven in the autumn of 1814 composed a soldiers' chorus for men's voices unaccompanied; a romance with harp accompaniment; and a melodram with harmonica, besides scoring the march in his Sonata op. 26. The melodram has been already printed in this Dictionary. [Vol. i. p. 663.] The opening bars of the two others are given by Thayer, Chron. Verzeichniss, No. 187. The march is transposed into B minor,[3] and scored for 2 flutes, 2 clarinets, 4 horns, and either strings or brass instruments—it seems uncertain which. (See the account in Thayer, iii. 317.) The autograph

[1] Nottebohm, 'Beethoveniana.'

[2] Mr. Nottebohm gives it 'Eleonore.'

[3] A 'black key' according to Beethoven. [See vol. i. p. 643 *a*.]

is in possession of Mr. Adolph Müller of Vienna. Dr. Sonnleithner—no mean authority—believed that Beethoven had also written an overture and entr'acte for the piece. For some reason or other the play was not performed. [G.]

LEROY, or LE ROY, ADRIEN, was a singer, lute player, and composer, but will be remembered as one of the most celebrated music printers of the 16th century, when printers were also publishers. Of the reasons of his taking to printing we have no account. He worked with the types of Le Bé (cut in 1540), as Attaignant had done before him with those of Hautin. Fétis states that he worked by himself for some time, but cites no evidence. In 1551 Le Roy married the sister of R. Ballard, who was already occupying himself with music printing, and was attached to the court; they joined partnership and obtained a patent, dated Feb. 16, 1552, as sole printers of music to Henri II. In 1571 he received Orlando Lasso as his guest, and published a volume of 'moduli' for him, with a dedication to Charles IX, which has already been quoted in this volume. [See p. 98*a*]. Leroy's name disappears from the publications of the firm in 1589, and it may thus far be inferred that he died then. His Instruction-book for the Lute, 1557, was translated into English in two different versions, one by Alford, London 1568, and one by 'F. K. Gentleman' (Ib. 1574). A second work of his was a short and easy instruction-book for the 'Guiterne,' or guitar (1578); and a third is a book of 'airs de cour' for the lute 1571, in the dedication of which he says that such airs were formerly known as 'voix[1] de ville.' Besides these the firm published, between 1551 and 1568, 20 books of 'Chansons' for 4 voices. [G.]

LESCHETITZKY, THEODOR, a distinguished pianist, born of Polish parents in 1831. He attracted notice in Vienna by his pianoforte playing in 1845. He was for some time a professor at the Conservatorium of St. Petersburg, from which appointment he has retired, and now lives in Vienna. His compositions chiefly consist of morceaux de salon for the piano. He made his début in England at the Musical Union concerts in 1864, playing in the Schumann Quintet, and solos of his own composition, and has frequently since then appeared at the same concerts. Madame Annette Essipoff was for some time his pupil. [J.A.F.M.]

LESLIE, HENRY DAVID, born in London, June 18, 1822, commenced his musical education under Charles Lucas in 1838. For several years he played the violoncello at the Sacred Harmonic Society and elsewhere. In 1847, on the formation of the Amateur Musical Society, he was appointed its honorary secretary, and continued so until 1855, when he became its conductor, which post he retained until the dissolution of the Society in 1861. In 1855 he formed the well-known Choir which bears his name, which numbers 200 voices, is noted for its refined performance of motets, madrigals, and other unaccompanied part music, and in 1878 gained the first prize in the International competition of choirs at Paris. In 1863 he was appointed conductor of the Herefordshire Philharmonic Society, an amateur body at Hereford. In 1864 he became principal of the National College of Music, an institution formed on the principle of the foreign *conservatoires*, which, however, not receiving adequate support, was dissolved in a few years. In 1874 he became the director and conductor of the Guild of Amateur Musicians. Henry Leslie's first published composition—a Te Deum and Jubilate in D—appeared in 1846. He has since produced a Symphony in F, 1847; a festival anthem, 'Let God arise,' for solo voices, chorus and orchestra, 1849; overture, 'The Templar,' 1852; 'Immanuel,' oratorio, 1853; 'Romance, or, Bold Dick Turpin,' operetta, 1857; 'Judith,' oratorio, produced at Birmingham Festival, 1858; 'Holyrood,' cantata, 1860; 'The Daughter of the Isles,' cantata, 1861; 'Ida,' opera, 1864; besides instrumental chamber music, anthems, songs, duets, trios, pianoforte pieces, and a large number of part songs and madrigals composed for his choir. In addition to a wide range of madrigals, motets, and unaccompanied music of all ages and countries, the following are among the larger works which have been performed by this excellent choir:—Bach's motets for 8 voices; Samuel Wesley's ditto for ditto; Mendelssohn's Psalms and motets, and his Antigone and Œdipus; Gounod's motets and Messe Solennelle; Carissimi's Jonah; Tallis's Forty-part song; Bourgault Ducoudray's Symphonie religieuse (unaccompanied). [W.H.H.]

LESSEL, FRANZ, one of Haydn's three favourite pupils, born about 1780, at Pulawy on the Vistula, in Poland; his father, a pupil of Adam Hiller and Dittersdorf, being Musikdirector at the neighbouring castle of Prince Czartoryski. In 1797 he came to Vienna to study medicine, but the love of music proved a great distraction. Haydn eventually took him as a pupil, a service he repaid by tending him till his death with the care and devotion of a son. In 1810 he returned to Poland, and lived with the Czartoryski family, occupied entirely with music. After the Revolution of 1830 had driven his patrons into exile, Lessel led a life of great vicissitude, but being a man of varied cultivation always managed to maintain himself, though often reduced to great straits. In 1837 he was superseded in his post as principal of the gymnasium at Petrikan on the borders of Silesia, and feeling a presentiment of approaching death, he composed his requiem, and shortly after (March 1839) expired of the disease commonly called a broken heart. He left songs, chamber music, and symphonies; also church music, specially indicating gifts of no common order. Among his effects were some autographs of Haydn presented by himself. Some of his works were published by Artaria, Weigl, and Breitkopf & Härtel, among them being, 3 sonatas for P.F. (op. 2) dedicated to Haydn; fantasia for P.F.

[1] May this not be the origin of *Vaudeville*, a piece made up of current airs?

(op. 8), dedicated to Clementi; another fantasia (op. 13) dedicated to Cecily Beidale, etc. Lessel's life was a romantic one. He was believed to be the love-child of a lady of rank. Mystery also enveloped the birth of his first love, Cecily Beidale, and he discovered that she was his sister only just in time to prevent his marrying her. One of his masses—'Zum Cäcilientag'—was composed in all the fervour of this first passion. [C.F.P.]

LESSON, or LEÇON, a name which was used from the beginning of the 17th century to the close of the 18th, to denote pieces for the harpsichord and other keyed instruments. It was applied to the separate pieces which in their collected form made up a Suite. The origin of the name seems to be that these pieces served an educational purpose, illustrating different styles of playing, and being often arranged in order of difficulty. This is borne out by the fact that Domenico Scarlatti's '42 Lessons for the Harpsichord, edited by Mr. Roseingrave' are in the original edition called 'Essercizi—xxx. Sonatas per Gravicembalo,' though they have little of the educational element in them, and by the following extract from Sir John Hawkins's History of Music (chap. 148; he uses the word 'lessons' for 'suites of lessons'): 'In lessons for the harpsichord and virginal the airs were made to follow in a certain order, that is to say, the slowest or most grave first, and the rest in succession, according as they deviated from that character, by which rule the Jig generally stood last. In general the Galliard followed the Pavan, the first being a grave, the other a sprightly air; but this rule was not without exception. In a manuscript collection of lessons composed by Bird, formerly belonging to a lady Neville, who it is supposed was a scholar of his, is a lesson of a very extraordinary kind, as it seems intended to give the history of a military engagement. The following are the names of the several airs in order as they occur: "The Marche before the battell, The Souldiers Sommons, The Marche of foote-men, The Marche of horse-men: Now folowethe the Trumpets, the Bagpipe and the Drone, the Flute and the Drome, the Marche to the Fighte, Here the battells be joyned, The Retreate, Now folowethe a Galliarde for the victory." There is also in the same collection a lesson called the Carman's Whistle.' Rameau's Lessons for the Harpsichord, op. 2 and 3, are not arranged in order of difficulty, but are connected by the relation of their keys. In the case of Handel's 3 Leçons, the first consists of a Prelude and air with variations in B♭, the second of a Minuet in G minor, and the third of a Chaconne in G major; so they may be presumed to be intended for consecutive performance. The 'Suites de Pièces pour le Clavecin,' in 2 Books, were called 'Lessons' in the first edition, but in the later editions this name was discarded for that which they now bear.

An analogous word to this is 'Etude,' which from originally meaning a special form of exercise, has in many cases come to be applied to pieces in which the educational purpose is completely lost sight of. [See ETUDES.] Although in general the name was applied to pieces for the harpsichord alone, yet it was sometimes used for concerted chamber music, as in the 'Firste Booke of consort lessons, made by divers exquisite authors, for six Instruments to play together, viz. the Treble Lute, the Pandora, the Citterne, the Base Violl, the Flute and the Treble-Violl, collected by Thomas Morley, and now newly corrected and enlarged' (London 1611), and in Mathias Vento's 'Lessons for the Harpsichord with accompaniment of Flute and Violin.' [J.A.F.M.]

LESTOCQ. Opera in 4 acts; words by Scribe, music by Auber. Produced at the Opéra Comique May 24, 1834. It was produced in English at Covent Garden Feb. 21, 1835, as 'Lestocq, or the Fete of the Hermitage.' [G.]

LESUEUR, JEAN FRANÇOIS, grandnephew of the celebrated painter Eustache Lesueur, born Jan. 15, 1763, in the village of Drucat-Plessiel, near Abbeville. He became a chorister at Abbeville at 7. At 14 he went to the college at Amiens, but two years later broke off his studies to become, first, maître de musique at the cathedral of Séez, and then sous-maître at the church of the Innocents in Paris. Here he obtained some instruction in harmony from the Abbé Roze, but it was not any systematic course of study, so much as his thorough knowledge of plain-song, and deep study, that made him the profound and original musician he afterwards became. His imagination was too active, and his desire of distinction too keen, to allow him to remain long in a subordinate position; he therefore accepted in 1781 the appointment of maître de musique at the cathedral of Dijon, whence after two years he removed to Le Mans, and then to Tours. In 1784 he came to Paris to superintend the performance of some of his motets at the Concert Spirituel, and was reappointed to the Holy Innocents as head-master of the choristers. He now mixed with the foremost musicians of the French school, and with Sacchini, who gave him good advice on the art of composition, and urged him to write for the stage. In 1786 he competed for the musical directorship of Notre Dame, which he obtained, and immediately entered upon his duties. He was allowed by the chapter to engage a full orchestra, and thus was able to give magnificent performances of motets and 'messes solennelles.' His idea was to excite the imagination and produce devotional feeling by means of dramatic effects and a picturesque and imitative style, and he even went so far as to precede one of his masses by a regular overture, exactly as if it had been an opera. Crowds were attracted by this novel kind of sacred music, and his masses were nicknamed the 'Beggars' Opera' ('L'Opéra des Gueux'). This success soon aroused opposition, and a violent anonymous attack was made upon him, under pretext of a reply to his pamphlet 'Essai de musique sacrée, ou musique motivée

et méthodique pour la fête de Noël' (1787). Lesueur's rejoinder was another pamphlet, 'Exposé d'une musique une, imitative et particulière à chaque solennité' (Paris, Hérissant, 1787), in which he gives a detailed sketch of an appropriate musical service for Christmas, and states expressly that his aim was to make sacred music 'dramatic and descriptive.' Meantime the chapter, finding that his projects had involved them in heavy expense, curtailed the orchestra, while at the same time strong pressure was put upon him by the Archbishop to take orders. He willingly assumed the title of Abbé, but declined the priesthood, especially as he was composing an opera, 'Télémaque,' which he was anxious to produce. Finding his reduced orchestra inadequate for his masses he resigned, upon which an infamous libel was issued, accusing him, the most upright of men, of having been dismissed for fraud. Completely worn out, he retired in the autumn of 1788 to the country house of a friend, and here he passed nearly four years of repose and happiness. On the death of his friend in 1792 he returned to Paris invigorated and refreshed in mind, and composed a series of 3-act operas—'La Caverne' (Feb. 15, 1793), 'Paul et Virginie' (Jan. 13, 1794), and 'Télémaque' (May 11, 1796), all produced at the Feydeau. The brilliant success of 'La Caverne' procured his appointment as professor in the 'École de la Garde Nationale' (Nov. 21, 1793), and he was also nominated one of the inspectors of instruction at the Conservatoire from its foundation in 1795. In this capacity he took part with Méhul, Gossec, Catel, and Langlé, in drawing up the 'Principes élémentaires de musique' and the 'Solféges du Conservatoire.' He was then looking forward to the production of two operas which had been accepted by the Académie; and when these were set aside in favour of Catel's 'Semiramis' his indignation knew no bounds, and he vehemently attacked not only his colleague, but the director of the Conservatoire, Catel's avowed patron. His pamphlet, 'Projet d'un plan général de l'instruction musicale en France' (Paris, an IX, anonymous), raised a storm, and Lesueur received his dismissal from the Conservatoire on Sept. 23, 1802. Having a family to support, the loss of his salary crippled him severely, and he was only saved from utter indigence by his appointment in March 1804 as maître de chapelle to the First Consul, on the recommendation of Paisiello, who retired on account of his health. As the occupant of the post most coveted by musicians in France, Lesueur had no difficulty in securing the representation of 'Ossian, ou les Bardes' (5 acts, July 10, 1804). The piece inaugurated the new title of the theatre as 'Académie Imperiale.' Its success was extraordinary, and the Emperor, an ardent admirer of Celtic poems, rewarded the composer with the Legion of Honour, and presented him with a gold snuff-box inscribed 'L'Empereur des Français à l'auteur des Bardes,' intended also as an acknowledgement for a Te Deum and a mass performed at Notre Dame on the occasion of his coronation (Dec. 2, 1804). During the next five years Lesueur undertook no work of greater importance than a share in Persuis's intermède 'L'Inauguration du Temple de la Victoire' (Jan. 2, 1807), and in the same composer's 3-act opera 'Le Triomphe de Trajan' (Oct. 23, 1807), containing the well-known 'marche solennelle'; but on March 21, 1809, he produced 'La Mort d'Adam et son Apothéose' in 3 acts—the original cause of his quarrel with the management of the Académie and the Conservatoire. The scenery and decorations of the new opera excited the greatest admiration; when complimented on his work, Degotti the scene-painter replied quite seriously, 'Yes, it certainly is the most beautiful paradise you ever saw in your life, or ever will see.'

In 1813 Lesueur succeeded Grétry at the Institut; and after the Restoration became, in spite of his long veneration for Napoleon, surintendant and composer of the chapel of Louis XVIII. On January 1, 1818, he was appointed professor of composition at the Conservatoire, a post which he retained till his death. His lectures were largely attended, and very interesting from the brilliant remarks with which he interspersed them. Of his pupils no less than 12 gained the 'prix de Rome'—namely, Bourgeois, Ermel, Paris, Guiraud, Hector Berlioz, Eugène Prévost, Ambroise Thomas (whom he called his 'note sensible,' or leading note, on account of his extreme nervousness), Elwart, Ernest Boulanger, Besozzi, Xavier Boisselot (who married one of his three daughters), and, last but not least, Gounod. Lesueur also wrote 'Notice sur la Mélopée, la Rhythmopée et les grands caractères de la musique ancienne,' published with Gail's French translation of Anacreon (Paris, 1793). Ancient Greek music was a favourite subject with him, and he would with perfect seriousness expound how one mode tended to licence, and another to virtue; unfortunately however some wag in the class would occasionally mislead his ear by inverting the order of succession in the chords, and thus betray him into taking the licentious for the virtuous mode, and vice versa.[1]

Lesueur died in Paris on Oct. 6, 1837, at a patriarchal age, and in universal respect; even Berlioz loved and honoured him to the last (see chapters vi. and xx. of his *Mémoires*). He left 3 operas which had never been performed, 'Tyrtée,' 3 acts, composed in 1794; 'Artaxerce,' 3 acts, accepted by the Opéra in 1801; and 'Alexandre à Babylone,' of which the score has been engraved, and considerable portions performed at the Conservatoire concerts. Of his numerous oratorios, masses, motets, etc., the following have been published:—'L'Oratorio ou Messe de Noël'; 3 messes solennelles; a low mass with 'Domine Salvum'; 3 'Oratorios pour le couronnement des princes souverains'; 3 Te Deums; 2 'Oratorios de la Passion'; 2 'Domine Salvum'; 1 Stabat; the oratorios 'Debora,'

[1] This is said to have been a favourite amusement with Gounod as a boy.

'Rachel,' 'Ruth et Noémi,' 'Ruth et Booz'; a cantata for the marriage of the Emperor Napoleon; a motet for the baptism of the King of Rome; a Prière for the Emperor on airs of Languedoc; an 'O Salutaris'; several psalms and motets, among which must be specified a 'Super flumina Babylonis.'

The 5 operas previously mentioned, and all this sacred music, furnish ample materials for forming an estimate of Lesueur's genius. His most marked characteristic is a grand simplicity. No musician ever contrived to extract more from common chords, or to impart greater solemnity to his choruses and ensembles; but in his boldest flights, and most original effects of colour, the ear is struck by antiquated passages which stamp the composer as belonging to a passé school. 'His biblical characters are set before us with traits and colours so natural as to make one forget the poverty of the conception, the antique Italian phrases, the childish simplicity of the [1] orchestration.' By another critic he was said to have taken the theatre into the church and the church into the theatre. Thus, looking at the matter from a purely musical point of view, it is impossible to consider Lesueur the equal of his contemporaries Méhul and Cherubini; though the novelties he introduced derive a special interest from the fact that he was the master of Hector Berlioz. [G.C.]

LETZTEN DINGE, DIE, *i.e.* 'the Last Things,' an oratorio in 2 parts; text by Rochlitz, music by Spohr. Composed in the autumn of 1825, and produced in the Lutheran church, Cassel, on [2] Good Friday 1826. In England it is known as The Last Judgment. This oratorio must not be confounded with 'Das jüngste Gericht,' an earlier and less successful work. [G.]

LEUTGEB, or LEITGEB, Josef, a horn player to whom Mozart was much attached. They became acquainted in Salzburg, where Leutgeb was one of the band, and on Mozart's arrival in Vienna he found him settled there, in the Altlerchenfeld no. 32, keeping a cheesemonger's shop and playing the horn. Mozart wrote 4 Concertos for him (Köchel 412, 417, 447, 495), a Quintet (407), which he calls 'das Leitgebische,' and probably a Rondo (371). This shows that he must have been a good player. There must also have been something attractive about him, for with no one does Mozart appear to have played so many tricks. When Leutgeb called to ask how his pieces were getting on Mozart would cover the floor with loose leaves of scores and parts of symphonies and concertos, which Leutgeb must pick up and arrange in exact order, while the composer was writing at his desk as fast as his pen could travel. On one occasion he was made to crouch down behind the stove till Mozart had finished. The margins of the Concertos are covered with droll remarks—'W. A. Mozart has taken pity on Leutgeb, ass, ox, and fool, at Vienna, Mar. 27, 1783, etc.' The horn part is full of jokes—'Go it, Signor Asino'—'take a little breath'—'wretched pig'—'thank God here 's the end'—and much more of the like. One of the pieces is written in coloured inks, black, red, green, and blue, alternately. Such were Mozart's boyish romping ways! Leutgeb throve on his cheese and his horn, and died richer than his great friend, Feb. 27, 1811.[3] [G.]

LEVERIDGE, Richard, a singer noted for his deep and powerful bass voice, was born in 1670. His name appears as one of the singers in Dr. Blow's Te Deum and Jubilate for St. Cecilia's day 1695. He sang in the Anglo-Italian operas, 'Arsinoe,' 'Camilla,' 'Rosamond,' and 'Thomyris,' at Drury Lane theatre from 1705 to 1707. In 1708 he was engaged at the Queen's Theatre and sang in 'The Temple of Love,' etc., and in Handel's 'Faithful Shepherd' ('Il Pastor Fido') on its production in 1712. He subsequently transferred his services to Rich, and sang in the masques and pantomimes at Lincoln's Inn Fields and Covent Garden for nearly 30 years. His voice remained unimpaired so long, that in 1730, when 60 years old, he offered, for a wager of 100 guineas, to sing a bass song with any man in England. About 1726 he opened a coffee-house in Tavistock Street, Covent Garden. In 1699 he composed part of the music for 'The Island Princess, or, The Generous Portuguese,' and in 1716 the music for 'Pyramus and Thisbe,' a comic masque, compiled by him from 'A Midsummer Night's Dream.' In 1727 he published his songs, with the music, in two small 8vo. vols. Many others were published singly. In his old age he was maintained by an annual subscription among his friends, promoted by a city physician. He died March 22, 1758. There is a good engraved portrait of him by Pether, from a painting by Fryer. [W.H.H.]

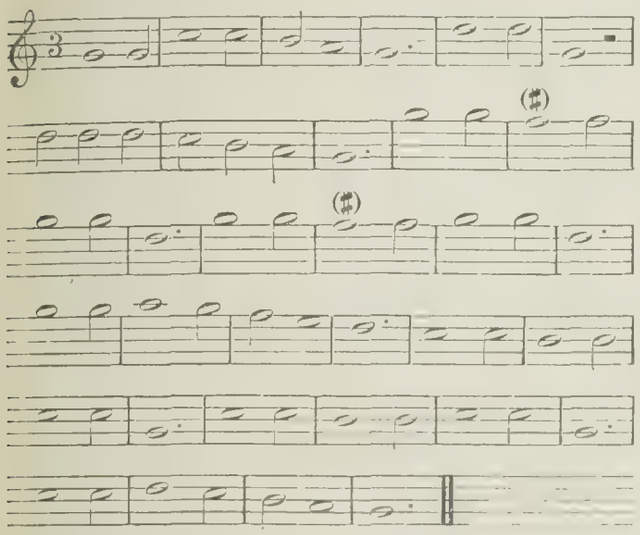
L'HOMME ARMÉ, Lome Armé, or Lomme Armé. I. The name of an old French *Chanson*, the melody of which was adopted, by some of the Great Masters of the 15th and 16th centuries, as the Canto fermo of a certain kind of Mass—called the 'Missa L'Homme armé'—which they embellished with the most learned and elaborate devices their ingenuity could suggest.

The origin of the song has given rise to much speculation. P. Martini calls it a 'Canzone Provenzale.' Burney (who, however, did not know the words) is inclined to believe it identical with the famous 'Cantilena Rolandi,' antiently sung, by an armed Champion, at the head of the French army, when it advanced to battle. Baini confesses his inability to decide the question: but points out, that the only relique of this poetry which remains to us—a fragment preserved in the 'Proportionale Musices' of Tinctor—makes no mention of Roland, and is not written in the Provençal dialect.[4]

'Lome, lome, lome armé.
Et Robinet tu m'as
La mort donnée,
Quand tu t'en vas.'

[1] Berlioz, 'Mémoires,' chap. vi.
[2] See the account in Spohr's Selbstbiographie, ii. 171.
[3] See Jahn's Mozart, 2nd ed., ii. 26.
[4] No more information is given by Loquin, 'Melodies populaires,' Paris, 1879.

The Melody—an interesting example of the use of the Seventh Mode—usually appears, either in Perfect Time, or the Greater Prolation. Though simple, it lacks neither grace, nor spirit. As might have been predicted, slight differences are observed in the *Canti fermi* of the various Masses founded upon it; but, they so far correspond, that the reading adopted by Palestrina may be safely accepted as the normal form. We therefore subjoin its several clauses, reduced to modern notation, and transposed into the treble clef.



Upon this unpretending theme, or on fragments of it, Masses were written, by Guglielmo du Fay, Antonio Busnoys, Regis, François Caron, Joannes Tinctor, Philippon di Bruges, La Fage, (or Faugues,) De Orto, Vacqueras, Monsieur mon Compère, at least three anonymous composers who flourished between the years 1484 and 1513, Antonio Brumel, Josquin des Prés, Pierre de la Rue, (Petrus Platensis,) Pipelare, Mathurin Forestyn, Cristofano Morales, Palestrina, and even Carissimi—a host of talented Composers, who all seem to have considered it a point of honour to exceed, as far as in them lay, the fertility of invention displayed by their most learned predecessors, and whose works, therefore, not only embody greater marvels of contrapuntal skill than any other series preserved to us, but also serve as a most useful record of the gradual advancement of Art.

The Masses of Du Fay, and Busnoys, and their successors, Regis, and Caron, are written in the hard and laboured style peculiar to the earlier Polyphonic Schools, with no attempt at expression, but, with an amount of earnest sobriety which was not imitated by some of their followers, who launched into every extravagance that could possibly be substituted for the promptings of natural genius. Josquin, however, while infinitely surpassing his predecessors in ingenuity, brought true genius also into the field; and, in his two Masses on the favourite subject —one for four Voices, and the other for five— has shewn that freedom of style is not altogether inconsistent with science. The Fugues, Canons, Proportions, and other clever devices with which these works are filled, exceed in complexity any thing previously attempted; and many of them are strikingly effective and beautiful—none more so, perhaps, than the third Agnus Dei of the Mass in four parts; a very celebrated movement known as 'Clama ne cesses,' from the 'Inscription' appended to the Superius, (or upper part), for the purpose of indicating that the notes are to be sung continuously, without any rests between them. In this movement, the Superius sings the Canto fermo entirely in Longs and Breves, while the other three Voices are woven together, in Canon, and Close Fugue, with inexhaustible contrivance, and excellent effect. In the second movement of the Sanctus—the 'Pleni sunt'—for three voices, the subject is equally distributed between the several parts, and treated with a melodious freedom more characteristic of the Master than of the age in which he lived. It was printed by Burney in his History, ii. 495.

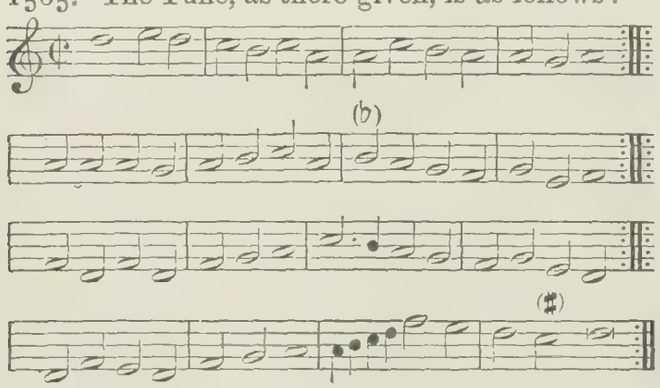
It might well have been supposed that these triumphs of ingenuity would have terrified the successors of Josquin into silence: but this was by no means the case. Even his contemporaries, Pierre de la Rue, Brumel, Pipelare, and Forestyn, ventured to enter the lists with him; and, at a later period, two very fine Masses, for four and five Voices, were founded on the old Tune by Morales, who laudably made ingenuity give place to euphony, whenever the interest of his composition seemed to demand the sacrifice. It was, however, reserved for Palestrina to prove the possibility, not of sacrificing the one quality for the sake of the other, but of using his immense learning solely as a means of producing the purest and most beautiful effects. His *Missa 'L'Homme Armé,'* for five voices, first printed in 1570, abounds in such abstruse combinations of Mode, Time, and Prolation, and other rhythmic and constructional complexities, that Zacconi—writing in 1592, two years before the great Composer's death—devotes many pages of his *Prattica di Musica* to an elaborate analysis of its most difficult 'Proportions,' accompanied by a reprint of the *Kyrie*, the *Christe*, the second *Kyrie*, the first movement of the *Gloria*, the *Osanna*, and the *Agnus Dei*, with minute directions for scoring these, and other movements, from the separate parts. The necessity for some such directions will be understood, when we explain, that, apart from its more easily intelligible complications, the Mass is so constructed that it may be sung either in triple or in common time; and, that the original edition of 1570 is actually printed in the former, and that published at Venice, in 1599, in the latter. Dr. Burney scored all the movements we have mentioned, in accordance with Zacconi's precepts; and his MS. copy (Brit. Mus. Add. MSS. 11,581) bears ample traces of the trouble the process cost him: for Zacconi's reprint is not free from clerical errors, which our learned historian has always carefully corrected. The first *Kyrie*, in which the opening clause of the *Canto fermo* is given to the Tenor in notes three times as long as those employed in the other parts, is a conception of infinite beauty, and shows traces of the Composer of the 'Missa Papae Marcelli' in every bar.

In the edition of 1570 it stands in triple time; and, in order to make it correspond with that of 1599, it is necessary to transcribe, and re-bar it, placing four minims in a measure, instead of six: when it will be found, not only that the number of bars comes right in the end, but, that every important cadence falls as exactly into the place demanded for it by the rhythm of the piece as it does in the original copy. It is said that Palestrina himself confided this curious secret to one of his disciples, who, five years after his death, superintended the publication of the Venetian edition. If it be asked, why, after having crushed the vain pedants of his day by the 'Missa Papae Marcelli,' the 'Princeps Musicae' should, himself, have condescended to invent conceits as quaint as theirs, we can only state our conviction, that he felt bound, in honour, not only to shew how easily he could beat them with their own weapons, but to compel those very weapons to minister to his own intense religious fervour, and passionate love of artistic beauty. For examples of the music our space compels us to refer the student to Dr. Burney's MS. already mentioned.

The last 'Missa L'Homme Armé' of any importance is that written, for twelve Voices, by Carissimi: this, however, can scarcely be considered as a fair example of the style; for, long before its production, the laws of Counterpoint had ceased to command either the obedience, or the respect, indispensable to success in the Polyphonic Schools of Art.

The original and excessively rare editions of Josquin's two Masses, and that by Pierre de la Rue, are preserved in the Library of the British Museum, together with Zacconi's excerpts from Palestrina, and Dr. Burney's MS. score, which will be found among his 'Musical Extracts.' None of these works, we believe, have ever been published in a modern form.

II. The title is also attached to another melody, quite distinct from the foregoing—a French Dance Tune, said to date from the 15th century, and printed, with sacred words, by Jan Fruytiers, in his '*Ecclesiasticus*,' published, at Antwerp, 1565. The Tune, as there given, is as follows:—



It will be seen, that, though strictly Dorian in its tonality, this interesting melody exceeds the compass of the First Mode by two degrees. The regularity of its phrasing savours rather of the 16th than the 15th century. Possibly Fruytiers may have modified it, to suit his own purposes. Instances, however, are not wanting, of very regular phrases, in very antient melodies: as, for instance, in the delightful little Romance, '*L'autrier par la matinée*,' by Thibaut, King of Navarre (ob. 1254), quoted by Dr. Burney, ii. p. 300, the rhythm of which is scarcely less distinctly marked than that of Fruytiers' adaptation. [W. S. R.]

LIBRETTO is the diminutive form of the Italian word *libro*, and therefore literally means 'little book.' But this original significance it has lost, and the term is used in Italian, as well as in other languages, in the technical sense of book of an opera. Its form and essential difference from spoken comedy or tragedy will best be explained by a short historic survey of its origin and development. In the most primitive form of opera, as it arose in Florence in the 16th century, that difference was comparatively trifling, the libretto in those days consisting mainly of spoken dialogue with a few interspersed songs and choral pieces. But the rapid rise of music and the simultaneous decline of poetry in Italy soon changed matters. Certain musical forms, such as the aria and the various species of concerted music, were bodily transferred to the opera, and the poet had to adapt his plot to the exigencies of the superior art. Thus he was obliged not only to provide primo uomo and prima donna with a befitting duet in a convenient place, but other characters had also to be introduced to complete the quartet or the sestet, as the case might be, and, in addition to this, the chorus had to come in at the end of the act to do duty in the inevitable finale. However legitimate these demands may appear to the musician, it is obvious that they are fatal to dramatic consistency, and thus the poet, and unfortunately the public also, had to submit to the inevitable, the former by penning and the latter by serenely accepting the specimens of operatic poetry with which we are all but too well acquainted. The most perfect indifference to the dramatic part of the entertainment can alone explain the favour with which such profoundly inane productions as 'Ernani,' or 'Un Ballo in Maschera' as transmogrified by the Italian censorship, are received by English audiences. That this condition of things should in its turn detrimentally react on music is not a matter for surprise; for singers naturally would take little trouble to pronounce words which nobody cared to listen to, and with the proper declamation of the words intelligent musical phrasing is inseparably connected. In the Italian school, where vocalisation was carried to the highest pitch of perfection, the libretto accordingly sank to the lowest level. In France, on the other hand, where the declamatory principle prevailed, and where dramatic instinct is part of the character of the nation, a certain regard for story and dialogue was never lost, and the libretti of Lully's and Rameau's, and after them of Gluck's operas, share the classic dignity, although not the genius, of Corneille and Racine. In the same sense the marvellous skill and *savoir faire* of the contemporary French stage is equally represented in the lyrical drama, in more than one instance supplied by the same

hands. The same cannot be said of Germany, where few dramatists of repute have condescended to co-operate with the musician, and where, till quite lately, even the finest dramatic subjects (*e.g.* Beethoven's Fidelio) were defaced by the execrable doggrel believed to be particularly suitable for operatic purposes. In all these respects a deep change has been wrought by Wagner's reform. In that great poet and greater musician the two faculties are inseparably blended, and in his work therefore the reciprocity between music and poetry may be studied in its most perfect form. His own words on the subject will be of interest. 'In *Rienzi*,' he says, 'my only purpose was to write an opera, and thinking only of this opera, I took my subject as I found it ready made in another man's finished production. . . . With the *Flying Dutchman*, I entered upon a new course, by becoming the artistic interpreter of a subject which was given to me only in the simple, crude form of a popular tale. From this time I became, with regard to all my dramatic works, first of all a *poet*; and only in the ultimate completion of the *poem* was my faculty as a *musician* restored to me. But as a poet I was again from the beginning conscious of my power of expressing musically the import of my subjects. This power I had exercised to such a degree, that I was perfectly certain of my ability of applying it to the realisation of my poetical purpose, and therefore was at much greater liberty to form my dramatic schemes according to their poetical necessities, than if I had conceived them from the beginning with a view to musical treatment.'

The result of this freedom of workmanship is easily discoverable in Wagner's later music-dramas, such as 'Tristan' or 'The Valkyrie.' They are to all intents and purposes dramatic poems full of beauty and interest, quite apart from the aid of musical composition. For the latter, indeed, they appear at first sight unadapted, and he must be a bold man who would think of resetting the 'Niblung' Trilogy, as Rossini reset the 'Barber of Seville' after Paisiello. The ordinary characteristics of the libretto, such as the aria, or the duet, as distinguished from the dialogue, have entirely disappeared, and along with these have gone those curious reiterations by various persons of the same sentence, with a corresponding change only of the personal pronoun. In this and other respects Wagner's music-dramas must be considered by themselves, and the strict imitation of their form in ordinary libretti, written for ordinary musicians, would be simply fatal. At the same time his work has been of great influence on the structure of the dramatic poem in modern opera. Musicians have become more critical in their choice of subjects, and the librettists accordingly more careful in providing them, especially as the natural sense of the public also seems to be awakening from its long slumber. It is indeed a significant fact that the three most successful operas of recent years, Gounod's 'Faust,' Bizet's 'Carmen,' and Goetz's 'The Taming of the Shrew,' are all founded on stories of intense human interest, more or less cleverly adapted to operatic purposes. It is true that in France and Germany the dramatic interest was never at so low an ebb as in Italy or in this country. Numerous operas might be named which owe their permanent success to a bright and sparkling libretto, and others in which the genius of the musician has been weighed down by the dulness of the operatic bard; 'Martha,' 'Fra Diavolo,' and 'Le Postillon de Longjumeau,' belong to the former class; 'Così fan Tutte,' 'La Clemenza di Tito,' and 'Euryanthe,' nicknamed 'Ennuyante' by the despairing [2]composer, to the latter. It is also a significant fact that by far the finest music Rossini ever wrote occurs in the 'Barber,' and in 'William Tell,' and that 'Faust' remains Gounod's unsurpassed masterpiece, the inspiration of the composers being in each case distinctly traceable to the dramatic basis of their music. Instances of a similar kind from the works even of the most 'absolute' musicians might be multiplied *ad libitum*. The lesson thus taught has indeed been fully recognised by the best composers. Beethoven was unable to fix upon a second subject after Fidelio; and Mendelssohn, in spite of incessant attempts, found only one to satisfy his demands; and that, alas! too late for completion. The libretto of his unfinished opera 'Loreley,' by Emanuel Geibel the well-known poet, was afterwards set by Max Bruch, and performed with considerable success. The importance of the libretto for the artistic as well as the popular success of an opera is therefore beyond dispute, and modern composers cannot be too careful in their choice. To assist them in that choice, or to lay down the law with regard to the construction of a model libretto, the present writer does not feel qualified. A few distinctive features may however be pointed out. In addition to the human interest and the truth of passion which a libretto must share with every dramatic poem, there ought to be a strong infusion of the lyrical element, not to be mistaken for the tendency towards 'singing a song' too rampant amongst tenors and soprani. The dramatic and the lyrical motives ought on the contrary to be perfectly blended, and even in ordinary dialogue a certain elevation of sentiment sufficient to account for the sung instead of the spoken word should be maintained. This again implies certain restrictions with regard to the choice of subject. One need not share Wagner's absolute preference for mythical subject-matter to perceive that the scene of an opera ought to be as far as possible removed from the platitudes of common life, barring, of course, the comic opera, in which the contrast between the idealism of music and the realities of every-day existence may be turned to excellent account. With regard to the observance of musical form opinions of course will differ widely; but that the poet ought to some extent to conform to the musician's demands no reasonable person will deny. The

[2] Weber's Life, by his son, ii. 519.

case of Wagner, as we have already said, is unique in history, and in ordinary circumstances music and poetry in the opera co-exist by means of a compromise; but this compromise ought to proceed from mutual love, not from mere toleration. In other words, the poet should undoubtedly supply opportunities for musical display, both of a vocal and an orchestral kind, but no finale, or march, or wedding chorus, ought to interfere with the economy of the drama. To state such a problem is of course easier than to solve it, but even the mere statement of the difficulty may not be entirely without use.

Before concluding this notice, it is desirable to mention the names of a few of the more celebrated librettists. The most famous amongst them is Metastasio (1698–1782), the author of 'La Semiramide reconnosciuta,' 'Il Re Pastore,' and 'Il Trionfo di Clelia,' amongst whose musical collaborators were the most celebrated masters of the 18th century. [METASTASIO.] Calzabigi deserves mention as the author of 'Orfeo,' and other works of Gluck's Viennese period, the French collaborator of the master being Le Bailli du Rollet. Amongst more modern Italian librettists it must suffice to name Felice Romano, the friend and artistic companion of Bellini. The father of French librettists was the Abbé Perrin, who broke the supreme rule of the hexameter by writing what he terms 'paroles de musique ou des vers à chanter,' and who in conjunction with Cambert produced the first French opera properly so called ('La Pastorale,' first performed in 1659). Quinault was the poetic assistant of Lully. In modern France the name of Scribe towers above his rivals; Barbier, Meilhac and Halévy supply the contemporary market. Sardou also has tried his hand at lyrical drama, but without much success. The failure of the English version of 'Piccolino' at Her Majesty's Theatre in 1879 was due at least as much to Sardou's libretto as to Guiraud's music. In Germany, Goethe and Wieland appear amongst aspirants to lyrical honours, but without success. Of the professional librettists in that country none deserves mention. In connection with so-called 'English opera' the names of Gay, the author of the 'Beggar's Opera,' and, in modern times, of Alfred Bunn and of Edward Fitzball, both fertile librettists, ought to be mentioned. To the latter belongs the merit of having by one of his pieces supplied Heine, and through him Wagner, with the idea of a dramatised 'Flying Dutchman.' Mr. Planché, the author of Weber's 'Oberon,' also must not be forgotten. Mr. W. S. Gilbert's witty comediettas, which Mr. Sullivan has fitted to such charming and graceful tunes, can be called libretti only in a modified sense.

A few words should be added with regard to the libretto of the Oratorio and the Cantata. Æsthetic philosophers have called the oratorio a musical epic, and, in spite of its dramatic form, there is a good deal of truth in this definition; for, not only does the narration take the place of the action on the stage, but the descriptive parts, generally assigned to the chorus, allow of greater breadth and variety of treatment than is possible in the opera. A reference to the choruses in 'Israel in Egypt' and other works by Handel will be sufficient to illustrate the point. In accordance with this principle, what has been urged above with regard to the operatic libretto will have to be somewhat modified. But here also terse diction and a rapid development of events should in all cases be insisted upon. The matter is considerably simplified where the words have been selected from Scripture, for here sublimity of subject and of diction is at once secured. Handel's 'Messiah' and 'Israel'—which also contain his finest music—Mendelssohn's 'St. Paul,' 'Elijah,' and 'Hymn of Praise,' owe their libretti to this source. Haydn's 'Creation' is based on the Bible and Milton, though the source is difficult to recognise under the double translation which it has undergone. Gay's 'Acis and Galatea,' Milton's 'Allegro' and 'Penseroso,' Dryden's 'Alexander's Feast,' and Pope's 'St. Cecilia's Ode' have a literary value of their own; but in other cases Handel has been less happy; and some terrible couplets might be quoted from the works of his collaborators Morell and Humphreys. The transition from the oratorio proper to the cantata, or 'Worldly Oratorio' as the Germans quaintly call it, is made by Liszt's 'St. Elizabeth.' The libretto by Otto Roquette, although not without good points, is upon the whole tedious, and cannot be recommended as a model. Better is Schumann's 'Paradise and the Peri,' which may stand as a specimen of the cantata proper. Its libretto is essentially founded on Moore's tale, the ensemble of Peris mocking the heavenly aspirations of their sister was inserted by the composer himself. The story has been skilfully arranged, but there is the drawback that the dramatic battle-scene occurs in the first part, while the quieter, though psychologically more elevated motives, are assigned to the later portions. The impression of an anti-climax is thus inevitable. [F.H.]

LICENSE. (It. *Licenzia*; Germ. *Licenz*; Fr. *Licence*). As long as any art has the capacity for development and expansion, true genius and dogmatism are constantly at war. The inherent disposition of the mind to stereotype into formulas conclusions drawn from the observation of an insufficient number of isolated instances, is probably the result of much bitter experience of the fruits of human carelessness and stupidity; against which the instincts of the race impel them to guard for the future by preparing temporary leading-strings for the unwise, to keep them from falling and dragging others with them into the mire of error. Up to a certain point even genius must have leading-strings, and these must needs be made of the best materials at hand till better be found. The laws cannot be made on principles whose bases are out of the ken of the wisest law-makers; and genius, like ordinary intellect, must needs be amenable at first to such laws as preceding masters have been able to formulate from the sum total of their experience. The trouble begins

when something is found which is beyond the range of the observation which served as the basis for a law, and seems therefore to contravene it; for many men so readily mistake their habits for absolute truth that when they are shown a novelty which passes their point of realisation and is out of the beaten track, they condemn it at once as heresy, and use the utmost of their power to prevent its dissemination; and where they find themselves unable to stem the tide through the acknowledged greatness of the genius who has originated it, or through the acceptance of its principle becoming general, they excuse themselves and stigmatize what they mistrust by calling it a license.

A license, then, is the breaking of a more or less arbitrary law in such respects as it is defective and its basis unsound and insufficient; and it is by such means that the greater part of expansion in musical art has been made. An irresistible impulse drives genius forth into the paths of speculation; and when a discovery is made it frequently happens that a law is broken, and the pedants proclaim a license. But the license, being an accurate generalisation, holds its place in the art, and the laws have to be modified to meet it, and ultimately men either forget that it was ever called a license or stand in amazement at the stupidity of their predecessors; while it must be confessed that they assuredly would not have been any wiser if they had been in their places.

The history of music is full from end to end with examples—from De Muris in the fourteenth century bewailing in bitter terms the experiments in new concords, to the purists of Monteverde's time condemning his use of the dominant seventh without preparation, on to the vexation of the contemporaries of Mozart at the extravagant opening of the C major Quartet, and the amazement of many at Beethoven's beginning his first Symphony (in C) with a chord ostensibly in F major. Even at the present day Bach's complicated use of accidentals is a stumblingblock to many, who fancy he breaks laws against false relations; while in reality this law, like that against consecutive fifths, is only the particular formula covering a deeper law which Bach had the power to fathom without waiting for its expression. So again with the resolution of discords; the old formulas were mere statements of the commonest practices of the older composers, and did not attempt to strike at the root of the matter: so we find even Haydn taking license in this direction in relation to the lights of his time; while Bach's resolutions are often inexplicable even at the present day as far as the accepted principles of resolution will go, because theorists have hardly got far enough yet to see clearly what he saw and expressed so long ago. At the present day, however, the increase of the accumulated results of observation and analysis, joined with a more philosophical spirit, tends to produce a more and more accurate determination of the real laws of art, and by the systematisation of these into a more congruous and connected theory, a nearer approach is made to what is universally true, and so less room is left for those speculative experiments of genius which the denseness of mere pedants has been content to brand as licenses.

This progress explains the fact that the term 'license' is not so frequently heard in relation to music as it formerly was: but there is still plenty of room for theorists to invent false hypotheses; and the apparently growing desire of many scientists to force upon artists as final the results of the most elementary discoveries in relation to the material of the art, will still afford genius the opportunity of asserting the strength of its convictions by taking so-called licenses, and will likewise afford dogmatists further opportunity of making themselves ridiculous to posterity by condemning the truths thus discovered.

There is just one last consideration. Libertines are unfortunately to be met with in the art world as well as elsewhere, and the licenses they take too frequently deserve the bitter language of the enraged pedant. There is no need to stay to consider their experiments, for they will not take long to die of inanition. It only remains to remind the too hasty enthusiast that to take licenses with safety for the art is not the part of every ready believer in himself; but only of those in whom the highest talents are conjoined with unflagging patience and earnest labour; who pass through the perfect realisation of the laws they find in force at first, and by learning to feel thoroughly the basis on which they rest, and the principles of their application by other great masters, finally arrive at that point where they can see the truths which lie beyond the formal expression of the law, and which the rest of humanity only call licenses for the nonce because their eyes are not clear enough nor their spirits bright enough to leap to the point which the inspiration of genius has achieved.

Beethoven appears to have used the term 'licenze' in relation to construction with reference to the fugue in B♭ in opus 106. It is difficult to indicate precisely in what particular the licenses consist. The case is similar to the sonatas which he called 'quasi Fantasia,' merely indicating that in them he had not restricted himself closely to the laws of form as accepted in his time, but had enlarged the bounds according to his own feelings. [C.H.H.P.]

LICHFILD, Henry, was the composer of 'The First Set of Madrigals of 5 parts, apt both for Viols and Voyces,' printed in 1613 and reprinted in 1614, and containing 20 madrigals. Nothing is known of his biography. [W.H.H.]

LICHNOWSKY, Carl, Fürst (Prince), by Russian patent issued January 30, 1773; born 1758, died April 15, 1814; was descended from an old Polish family whose estates were so situated that, after the partition of Poland, it owed allegiance to all three of the plunderers. The principal seat of Prince Carl was Schloss Grätz, near Troppau in Silesia; but Vienna was his usual place of residence. He claims

a place in this work as the pupil and friend of Mozart and the Mæcenas of Beethoven.

Readers of Burney's 'Musical Tour' will remember his eulogies of the Countess Thun-Klösterle, so celebrated for her beauty, intellect and culture, whose disregard for mere form gave her the reputation of eccentricity, but whose house and family had charms that attracted even the Emperor Joseph and his brothers thither on the footing of friendly visitors. Of her taste in music it is sufficient to say that she was a profound admirer of the compositions of both the young Mozart and the young Beethoven, at a time when such appreciation was by no means universal. Her daughters — Georg Forster's 'Three Graces'—were worthy of their mother. Elizabeth married Rasoumowsky; Christine, born July 26, 1765, married, November 21, 1788, Lichnowsky; and the third the English Lord Guilford. Schönfeld, a Viennese, writes in 1796, of Lady 'Gilfort' as a guitar player of very high rank and a singer of uncommon excellence ; and of Princess Lichnowsky as 'a *strong* musician who plays the pianoforte with feeling and expression.'

Lichnowsky, without pretending to rival the great magnates Esterhazy, Lobkowitz, and their peers, in maintaining a complete 'chapel' of vocal and instrumental music, had within five years after his marriage his regular Friday quartet of youthful virtuosos, Schuppanzigh, Sina, Weiss, and Kraft, all of whom became famous, and also gave musical entertainments on a scale requiring a full orchestra.

His relations to the Prussian court compelled him occasionally to appear there; and he thus found opportunity to give Mozart—only two years his senior—a practical and substantial proof of his affection, by inviting him, in those days of tedious and expensive travelling, to join him on one of these occasions free of expense. This was the journey in the spring of 1789, during which the King of Prussia offered Mozart the then noblest musical position in Germany, but which a kind word from the Emperor, after his return, led him to reject, without securing an equivalent. There seems to be no doubt that Lichnowsky, deeply moved by the distressing condition of his teacher and friend, had taken him to Berlin in the hope of improving his circumstances, and that the King's offer was partly due to his influence. Two and a half years later poor Mozart was dead, leaving a void in the Lichnowsky-Thun circle which there was no one to fill. Another two years and young Beethoven had come from Bonn.

The relations between him and the Lichnowskys are sufficiently indicated in the article BEETHOVEN; but a current error must be corrected ; namely, that the breach caused by the quarrel at Grätz in 1806 was final. Lichnowsky lived in a large house over the Schotten gate—both house and gate disappeared long since—and in the storey below him dwelt Beethoven's friends, the Erdödys. The Schotten and Mölker bastions were contiguous, and the Pasqualati house, on the latter, was in the same row with that of Lichnowsky, though a few doors away from it. This then was the reason why Beethoven was content to live in rooms in the fourth storey, looking to the cold north, and without a direct ray of the sun. He remained there from 1804 to 1807, and then removed into rooms provided him by the Countess Erdödy.

An outbreak with the Countess led him to remove to the other side of the city, where he passed the years 1809 and 1810. Meantime, so complete a reconciliation had taken place between him and both Lichnowsky and the Countess Erdödy, that in 1811 he went again to Grätz, and on his return once more took his old lodging in the Pasqualati house, where he remained until the death of Lichnowsky.[1] It was during these last years that Schindler records the frequent visits of the prince to the composer.

EDWARD MARIA, son and successor of Prince Carl (born Sept. 19, 1789, died Jan. 1, 1845, at Munich), distinguished himself as an agriculturist, but more as a man of letters. He stands high in Austrian literature as a national antiquarian, especially for his great 'History of the House of Habsburg.'

LICHNOWSKY, COUNT MORITZ, a younger brother of Prince Carl, was one of that small circle of most intimate friends of Beethoven, faithful to the last. He was probably that Count Lichnowsky who published (1798) 'VII Variations for P. F. on Nel cor più.' After the death of his first wife he became deeply attached to the opera-singer, Mlle. Stammer; but not until after the death of Prince Carl, when their daughter had already passed the stage of infancy, were they able to marry. It is in relation to this attachment that Beethoven is said to have written the Sonata in E minor, op. 90. [See vol. i. p. 206 *b*.] [A. W. T.]

LIEBLICH GEDACT (*i.e.* gedeckt), literally 'sweet-toned covered or closed' pipe. This class of organ stop is a variety of the old quite-stopped Diapason or Gedact. It was invented by the elder Schulze, of Paulinzelle near Erfurt, and was first brought under notice in England in his organ in the Great Exhibition of 1851. It is made either of 16-feet tone (Lieblich Bourdon), 8-feet (Lieblich Gedact), or 4-feet (Lieblich Flöte). The pipes are made 5 or 6 sizes narrower than the Gedact, but are more copiously winded, and the mouths cut up higher. The tone therefore is nearly or quite as strong as that of the Gedact, though not so full, yet

[1] Reichardt, under date Nov. 30, 1808, writes: 'Beethoven lodges with a Hungarian Countess Erdödy, who occupies the front part of the huge house, but he has broken completely with Prince Lichnowsky, who lives in the upper part of the house, and with whom he for some years resided. During the ten years 1804-14, then, Beethoven moved from the Pasqualati house once only, but then for three years; at the end of that period he departed finally. When therefore Ries (writing avowedly from hearsay) states 'he removed from it several times, and Pasqualati said "The lodging shall not be let, Beethoven will come again,"' he was evidently misinformed, at least in part; but his error has been adopted and made the most of in all biographies and biographical sketches of Beethoven since 1838. The new lodging in 1814 was in the lower storey of the Bartenstein house, on the same bastion. He retained it but one year; for, on the departure of the Erdödys from Vienna in 1815, there was no inducement to remain, and Beethoven moved away from the Mölker Bastei never to return.

brighter and sweeter. When the three stops, 16, 8, and 4 feet are grouped together on the same manual their effect is very beautiful. The late Edmund Schulze combined them in this manner in the choir organ at the Temple Church in 1860, also in his fine organ at Doncaster (1862). Lewis adopted the same plan at Ripon Cathedral, and it has been still more recently followed by Willis at Salisbury Cathedral. [E. J. H.]

LIED, a German poem intended for singing; by no means identical with the French *chanson*, or the Italian *canzone*. All three terms are in fact untranslateable, from the essentially national character of the ideas embodied in each form; the German *Lied* being perhaps the most faithful reflection of the national sentiment. A German looking at nature in her infinite variety of moods is almost irresistibly impelled to utter his thoughts in song. Certain aspects of nature appeal with peculiar force to the German mind—such, for instance, as the forest, the waste, the fall of rain, the murmur of the brook, the raging of the tempest; and connected with these certain other objective ideas, such as the hunter in the forest, the lonely bird, or the clouds stretching over the landscape, the house sheltering from wind and rain, the mill-wheels turned by the brook, etc. Such are the topics of the secular Lied, which have been embodied by Goethe, Schiller, Heine, and a hundred smaller poets, in imperishable lyrics, perfectly suited for music. Those of the sacred Lied are, trust in God, the hope of future blessedness and union, and other religious sentiments, etc. There are Volkslieder,[1] that is to say, Lieder whose origin is lost in obscurity, of both kinds. The development of instrumental music during the earlier half of the last century having provided other means of expression for such feelings besides song, the Volkslied has gradually disappeared, giving place to the Kunstlied, of which the accompaniment is an important feature. This new form, naturalised by Haydn, Mozart, Reichardt, Schultz, Himmel, Beethoven, Conradin Kreutzer, and C. M. von Weber, attained in the hands of Franz Schubert to that extension and perfection of expression which makes it so dear to the German nation. Since his time the accompaniment has constantly assumed greater prominence, so that the original form has nearly disappeared, the musical treatment being everything, and the poetry comparatively of less moment. Schumann may be considered the pioneer in this direction, and after him follow Brahms and Robert Franz. With the two last composers the accompaniment, as rich in melody as it is in harmony and modulation, more than divides attention with the words.

The best works on the subject are Dr. Schneider's 'Geschichte des Liedes,' 3 vols. (Leipzig, 1863–65), full of detail; Lindner's 'Geschichte des Deutschen Liedes im XVIII Jahrhundert' (Leipzig, 1871); and Schuré's 'Histoire du Lied.' [See Song.] [F. G.]

[1] The English have unfortunately no equivalent word for Volkslied. We have the thing, though of a very different kind from that of Germany, but have no term to express the whole kind. Mr. Chappell's great work on English Volkslieder is entitled 'The Ballad Literature and Popular Music of the Olden Time.' 'Popular,' however, has now acquired a distinct meaning of its own.

LIED-FORM. The term Lied-form has unfortunately been used by different writers with different significations; and the vagueness which results, conjoined with the fact that the term is not happily chosen, renders it doubtful whether it had not better be entirely abandoned.

Some people use it merely to define any slight piece which consists mainly of a simple melody simply accompanied, in which sense it would be perfectly adapted to many of Mendelssohn's Lieder ohne Worte, and innumerable other pieces of that class of small compositions for the pianoforte by various authors, as well as to songs. On the other hand, some writers have endeavoured to indicate by the term a form of construction, in the same sense as they would speak of the forms of the movements of Sonatas. For the diffusion of this view Herr Bernhard Marx appears to be responsible, and his definition will be best given in his own terms.

In the fourth section of the fifth division of his 'Allgemeine Musiklehre' he writes as follows: 'Under this name of Lied-form we group all such pieces of music as have one single main idea, which is presented either in one developed section, or as a period (with first and second phrase), or even as a period divided into first and second similar parts, or into first, second, and third parts (in which case the last is generally a repetition of the first). It is possible in Lied-form to have even two such complete forms aggregated into one piece; but then they occur without close connection or interweaving with one another, perhaps with the two parts twice or three times repeated; in which case the second group will be called a Trio, and the third the second Trio, and be treated as a second independent piece. For the sake of contrast, such Trios will often be in another key, or in other key relationship, such as minor corresponding to major, and major to minor, of the same key, etc., return being afterwards made to the first portion and the original key to make the piece complete. 'In this Lied-form are cast most of the Lieder which are intended to be sung, dances, marches, many études, introductions,' etc.

In the third section of the fourth division of his 'Lehre von des Musikalischen Komposition,' Marx further gives formulas, or types, of the harmonic distribution of this kind of composition; and in the earlier part of the second volume (Bk. 3) of the same work he discusses the details of the structure at length.

To this classification there appear to be two main objections. The first is the choice of the distinctive name 'Lied' for a form which comprises dances, marches, and other alien forms of music. Were there nothing else to say against it, it would certainly jar against our sense of fitness to have to speak of the funeral march in the Eroica Symphony, or the Scherzo of the 9th Symphony, or even of far less conspicuously alien examples, such as the Waltz in the Freyschütz, or a Minuet of Haydn or Mozart, as in 'Lied-form.'

The other objection to the classification is its vagueness when formulated in such an empirical way; but in order to understand fully both this objection and the former it will be necessary to go somewhat deeper into the matter.

In every artistic whole there must be balance and proportion. In musical works this is chiefly obtained by the grouping of harmonies. An artistic whole may be obtained in one key by throwing stress first upon one harmonic centre, passing from that to one which represents an opposite phase, and then passing back to the original again. In the article HARMONY it has been pointed out that the harmonies of the Tonic and the Dominant represent the most complete opposition of phase in the diatonic series of any key; the most perfect simple balance is therefore to be found in their alternation. For example, the first fifteen bars of the Trio in the Scherzo of Beethoven's Symphony in A form a complete artistic whole of themselves. There are six bars of Tonic harmony and one of Dominant forming the first group, and then six of Dominant harmony followed by one of Tonic harmony forming the second group. The balance is perfect, and the form the simplest in all music; and it might reasonably be called the 'simple primary form.' It is to be found in the most diverse quarters, such as single chants of the Anglican Church, sailor's hornpipes, German popular waltzes and Ländler, and the trivial snatches of tunes in a French opera-bouffe. The manner of obtaining the balance is however not necessarily restricted to the above order; for it is quite equally common to find each of the two groups containing a balance in themselves of Tonic and Dominant harmony. In that case the balance is obtained thus—C G C C G C, instead of C G G C as in the former instance; but the principle which underlies them is the same, and justifies their being classed together. The subsidiary harmonies which are associated with these main groups are independent, but are most effective when they converge so as to direct attention to them. When greater extension is required, the balance is found between key and key; each key being severally distinguished by an alternation of harmonic roots, so as to be severally complete when they are to be a prominent part of the form. Subsidiary transitions occur much as the subsidiary harmonies in the preceding class, and must be regarded in the same light. The identity of principle in these two classes is obvious, since in both alike it consists of taking a definite point to start from, and marking it clearly; then passing to another point, which will afford the needed contrast, and returning to the original to conclude. But as in the latter class the process is complicated by the changes of key, it may best be distinguished from the former as 'complex primary form.'

It is not necessary to enter into details on the subject of the extent, treatment, and distribution of the keys; neither is it possible, since the principle when put upon this broad basis admits of very great variety, as indeed it is desirable that it should. But to guard against misapprehension, it may be as well to point out a few of the broadest facts.

In the first place, the several sections which serve to mark the elements of form need not be distinct and independent pieces, though they most frequently are so in the older opera and oratorio songs, and in the minuets and trios, or marches and trios, of instrumental music. In many examples, especially such as are on a small scale, there is no marked break in the continuity of the whole, the division at most amounting to nothing more than a cadence or half-close and a double bar, and often to not even so much as that. With regard to the distribution of ideas, it may be said that the several sections are often characterised by totally independent subjects, especially when the piece is on a large scale; but there are many examples, especially in the form of themes for variations, when, notwithstanding a certain freedom of modulation, the predominance of one main idea is unbroken.

Professor Marx has called attention to the fact that this form is sometimes amplified by repetition; that is to say, when the return to the original key has been made to follow the contrasting section or Trio, a fresh departure is made, and another contrasting section or Trio is given, after which follows the final return to the original key and idea. Examples of this occur in the Symphonies of Beethoven and Schumann, as well as in less important works; and it is well to take note of the fact that in this case the form under consideration shows its close relationship to the Rondo form; for that form in the hands of early instrumental composers such as Rameau and Couperin was little else than the frequent repetition of a main idea in a principal key, interspersed with contrasting episodes, which in the present case answer to the Trios.

The occurrence of Codas with this form is very common, but for the discussion of that point reference must be made to the article under that head and to the article FORM.

Finally, it will be well to return shortly to the consideration of the distinctive name of 'Lied' which has been given to this form. In the choice of it, its author was probably guided by a well-grounded opinion of the superior antiquity of song to other kinds of music, which led him to infer that the instrumental forms which he put under the same category were imitated from the 'Lieder.' But this is not by any means inevitable. It will have been seen from the above discussion that in this form the simplest means of arriving at artistic balance and proportion are made use of; and these would have been chosen by the instinct of the earliest composers of instrumental music without any necessary knowledge that vocal music was cast in the same mould. And there is more than this. In songs and other vocal music the hearer is so far guided by the sense of the words that a total impression of

completeness may be obtained even with very vague structure in the music; whereas in instrumental music, unless the form is clear and appreciably defined, it is impossible for the most intelligent hearer to realise the work as a whole. So that, in point of fact, vocal music can do without a great deal of that which is vital to instrumental music; and therefore the Lied is just the member of the group which it is least satisfactory to take as the type: but as this form has been classified under that head, it has been necessary so to review it fully, in order that a just estimation may be formed of its nature, and the reason for taking exception to the title. The form itself is a very important one, but inasmuch as it admits of great latitude in treatment, it appears that the only satisfactory means of classifying it, or making it explicable, is by putting it on as broad a basis as possible, and giving it a distinctive title which shall have reference to its intrinsic constitution, and not to one of the many kinds of music which may, but need not necessarily, come within its scope. [C.H.H.P.]

LIED OHNE WORTE, *i.e.* Song without words (Fr. *Romance sans paroles*), Mendelssohn's title for the pianoforte pieces which are more closely associated with his name than any other of his compositions. The title exactly describes them. They are just songs. They have no words, but the meaning is none the less definite—'I wish I were with you,' says he to his sister Fanny in sending her from Munich[1] the earliest of these compositions which we possess—'but as that is impossible, I have written a song for you expressive of my wishes and thoughts' .... and then follows a little piece of 16 bars long, which is as true a Lied ohne Worte as any in the whole collection. We know from a letter of later [2]date than the above that he thought music much more definite than words, and there is no reason to doubt that these 'Lieder,' as he himself constantly calls them, have as exact and special an intention as those which were composed to poetry, and that it is almost impossible to draw a line between the two.[3] He had two kinds of songs, one with words, the other without. The pieces are not Nocturnes, or Transcripts, or Etudes. They contain no bravura; everything is subordinated to the 'wish' or the 'thought' which filled the heart of the composer at the moment.

The title first appears in a letter of Fanny Mendelssohn's, Dec. 8, 1828, which implies that Felix had but recently begun to write such pieces. But the English equivalent was not settled without difficulty. The day after his arrival in London, on April 24, 1832, he played the first six to Moscheles, and they are then [4]spoken of as 'Instrumental Lieder für Clavier.' On the autograph of the first book, in Mr. Felix Moscheles' possession, they are named 'Six songs for the Pianoforte alone,' and this again was afterwards changed to 'Original Melodies for the Pianoforte,' under which title the first book was published (for the author) by Mr. Novello (then in Dean Street), on Aug. 20, 1832, and registered at Stationers' Hall. No opus-number is given on the English copy, though there can be no doubt that Mendelssohn arranged it himself in every particular. The book appeared concurrently in Berlin, at Simrock's, as 'Sechs Lieder ohne Worte, etc. [5]Op. 19.' The German name afterwards became current in England, and was added to the English title-page.

The last of the six songs contained in the 1st book—'In a Gondola,' or 'Venetianisches Gondellied'—is said to be the earliest of the six in point of date. In Mendelssohn's MS. catalogue it is marked 'Venedig, 16th Oct., 1830, für Delphine Schauroth'—a distinguished musician of Munich, whom he had left only a few weeks before, and to whom he afterwards dedicated his first P.F. Concerto. An earlier one still is No. 2 of Book 2, which was sent from Munich to his sister Fanny in a letter dated June 26, 1830.

Strange as it may seem, the success of the Lieder ohne Worte was but slow in England. The books of Messrs. Novello & Co., for 1836, show that only 114 copies of Book 1 were sold in the first four years![6] Six books, each containing six songs, were published during Mendelssohn's lifetime, numbered as op. 19, 30, 38, 53, 62, and 67, respectively; and a 7th and 8th (op. 85 and 102) since his death. A few of them have titles, viz. the Gondola song already mentioned; another 'Venetianisches Gondellied,' op. 30, no. 6; 'Duett,' op. 38, no. 6; 'Volkslied,' op. 53, no. 5; a third 'Venetianisches Gondellied,' and a 'Frühlingslied,' op. 62, nos. 5 and 6. These titles are his own. Names have been given to some of the other songs. Thus op. 19, no. 2, is called 'Jägerlied' or Hunting song; op. 62, no. 3, 'Trauermarsch' or Funeral march; op. 67, no. 3, 'Spinnerlied' or Spinning song: but these, appropriate or not, are unauthorised. [G.]

LIEDERKREIS, LIEDERCYCLUS, or LIEDERREIHE. A circle or series of songs, relating to the same object and forming one piece of music. The first instance of the thing and the first use of the word appears to be in Beethoven's op. 98, 'An die ferne Geliebte. Ein Liederkreis von Al. Jeitteles.[7] Für Gesang und Pianoforte ... von L. van Beethoven.' This consists of six songs, was composed April 1816, and published in the following December. The word Liederkreis appears first on the printed copy. Beethoven's title on the autograph is 'An die entfernte Geliebte, Sechs Lieder van Aloys Jeitteles,' etc. It was followed by Schubert's 'Die schöne Müllerin, ein Cyclus von Liedern,' 20 songs, composed 1823, and published March 1824. Schubert's two other series, the 'Winter-

[1] Letters from Italy and Switzerland, June 14, 1830.
[2] To Souchay, Oct 15, 1841.
[3] The Herbstlied (op. 63) was originally a Lied ohne Worte (MS. Cat. No. 204).
[4] See the Translation of Moscheles' Life, i. 267, for this and the following fact.
[5] There are two opus 19, a set of six songs with words, and a set of six without them.
[6] For this fact I am indebted to the kindness of Mr. Henry Littleton, the present head of the firm.
[7] Of the poet of these charming verses little information can be gleaned. He was born at Brünn June 20, 1794, so that when he wrote the Liederkreis he was barely 21. Like many amateurs of music he practised medicine, and he died at his native place April 16, 1858.

reise' and the 'Schwanen-Gesang,' have not got the special title. Schumann has left several Liederkreis—by Heine (op. 24); by Eichendorff (op. 39); 'Dichterliebe, Liedercyklus' (op. 48); Liederreihe von J. Kerner (op. 35); 'Frauenliebe und Leben' (op. 42). Of all these Beethoven's most faithfully answers to the name. The songs change their tempo, but there is no break, and the motif of the first reappears in the last, and closes the circle. Thayer's conjecture (iii. 401) that in writing it Beethoven was inspired by Amalie von Sebald, whom he had met at Linz in 1811, is not improbably correct. He was then 45 years old, an age at which love is apt to be dangerously permanent. [G.]

LIEDERSPIEL, a play with songs introduced into it, such songs being either well-known and favourite airs—Lieder—or, if original, cast in that form. It is the German equivalent of the French Vaudeville, and of such English pieces as the 'Beggar's Opera,' the 'Waterman,' etc. The thing and the name are both due to J. F. Reichardt, whose 'Lieb' und Treue' was the first Liederspiel. It was an attempt to bring back the musical stage of Germany from artifice to natural sentiment. Reichardt's interesting account of his experiment and the reasons which led to it, will be found in the Allg. mus. Zeitung, 1801 (709–717). Strange and anomalous as such a thrusting of music into the midst of declamation may seem, the attempt was successful in Germany, as it had been in England fifty years before. The tunes could be recognised and enjoyed without effort, and the Liederspiel had a long popularity. After Reichardt, Himmel, Lortzing, Eberwein, and a number of other second-class writers composed Liederspiel which were very popular, and they even still are to be heard.—Mendelssohn often speaks of his 'Heimkehr' ('Son and Stranger') as a Liederspiel, but that can only be by an extension of the phrase beyond its original meaning. [G.]

LIEDERTAFEL, originally a society of men, who met together on fixed evenings for the practice of vocal music in four parts, drinking forming part of the entertainment. They arose during the political depression caused by Napoleon's rule in Germany; and the first, consisting of 24 members only, was founded by Zelter in Berlin, Dec. 28, 1808. Others soon followed at Frankfort and Leipzig, gradually relaxing the rules as to numbers. Bernhard Klein founded the 'Jüngeren Berliner Liedertafel,' which aimed at a higher standard of art. These societies gave an immense impetus to men's part-singing throughout Germany. Since the establishment of the Männergesangvereine proper (male singing societies), the word Liedertafel has come to mean a social gathering of the 'Verein,' *i. e.* a gathering of invited ladies and gentlemen, at which the members perform pieces previously learned. They are in fact informal concerts, where the guests move about, eat, drink, and talk as they please, provided they keep silence during the singing. The Liedertafeln of the large male singing societies of Vienna, Munich, and Cologne, are pleasant and refined entertainments, not without a musical significance of their own. [F. G.]

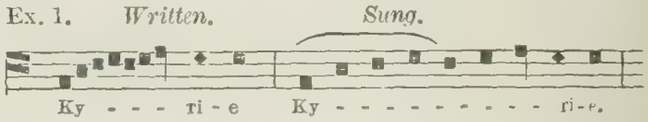
LIGATOSTIL (Ital. *Stile ligato*), also called *gebundener Stil*, is the German term for what is called the strict style, as distinguished from the free style of musical composition. Its chief characteristic lies not so much in the fact that the notes are seldom or never detached, as that all dissonances are strictly prepared by means of tied notes. [F. T.]

LIGATURE (Lat. *Ligatura*; Ital. *Legatura*; Fr. *Liaison*). A passage of two or more notes, sung to a single syllable. [See NOTATION.]

In antient music-books, Ligatures are not indicated, as now, by slurs: but the form of the notes themselves is changed—sometimes, in a very puzzling manner.

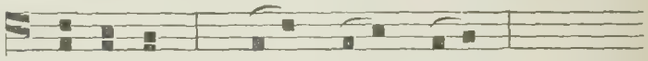
Three kinds of Ligatures are used in Plain Chaunt. In the first, and simplest, the notes are merely placed very close to each other, so as almost to touch, thus—

Ex. 1. *Written.* *Sung.*



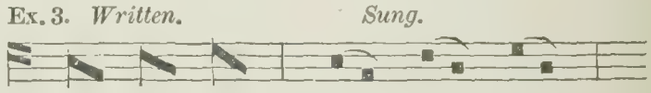
In the second, used only for two notes, ascending, they are 'bonded'—that is to say, written one over the other; the lowest being always sung first—

Ex. 2. *Written.* *Sung.*



In the third, used for two notes descending, they are joined together, so as to form an oblique figure, descending towards the right; the upper end resting on the line or space denoting the first and highest of the two notes, and the lower, on that denoting the second, and lowest, thus—

Ex. 3. *Written.* *Sung.*



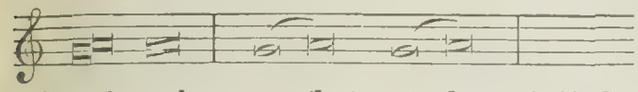
In early times, the notes of Plain Chaunt were all of equal length. When, after the invention of Measured Music (*Cantus mensurabilis*), the Large, Long, Breve, and Semibreve, were brought into general use, a considerable modification of the form and scope of the Ligature became necessary. Hence, we find Franco of Cologne, in the 11th century, calling Ligatures beginning with a Breve, *Ligaturæ cum proprietate*; those beginning with a Long, *sine proprietate*; those beginning with a Semibreve, *cum opposita proprietate*; those in which the last note is a Long, *Ligaturæ perfectæ*; those in which the last note is a Breve, *imperfectæ*.

In the Polyphonic Music of the 15th and 16th centuries, the form of the Ligatures varies greatly; and is, necessarily, very complex, since it concerns the relative duration of the notes, as well as their difference in pitch. A catalogue of the strange figures found in antient MSS. would be interesting only to the antiquary: but, as an intimate acquaintance with the more usual forms is absolutely indispensable

to all who would learn how to score the great compositions of the 16th century from the original Part-books, we subjoin a few examples of those which the student is likely to find most generally useful.

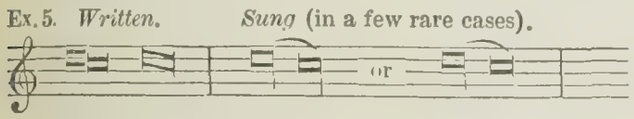
Two square white notes, in ligature, without tails, are generally sung as Breves: the rule holding good, whether the notes are separately formed, or joined together in an oblique figure; thus—

Ex. 4. *Written.* *Sung.*



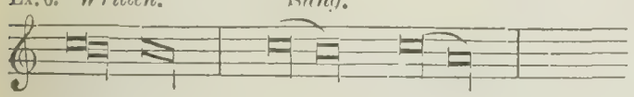
Sometimes, however, (but not always,) if the passage be a descending one, the notes are to be sung as Longs; or, the first may be a Long, and the second, a Breve. But, this exception is a rare one; and it is safer to assume that the strict rule is in force, unless the fitting together of the parts should prove the contrary.

Ex. 5. *Written.* *Sung* (in a few rare cases).



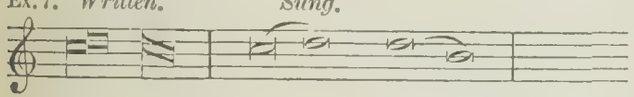
Two square white notes, in ligature, with a tail descending on the right side, are Longs, whether they ascend, or descend, and whether they are separately formed, or joined into a single oblique figure.

Ex. 6. *Written.* *Sung.*



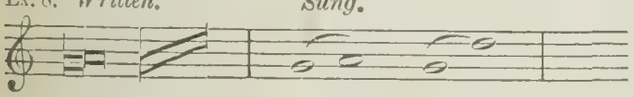
Two similar notes, with a tail descending on the left side, are Breves.

Ex. 7. *Written.* *Sung.*



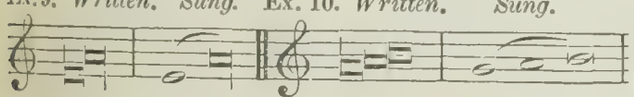
Two such notes, with a tail ascending on the left side, are Semibreves.

Ex. 8. *Written.* *Sung.*



Ligatures of two notes, with a tail ascending on the left side, and another descending on the right, are to be sung—by a combination of Ex. 6 and 8—as a Semibreve, followed by a Long (Ex. 9).

Ex. 9. *Written.* *Sung.* Ex. 10. *Written.* *Sung.*

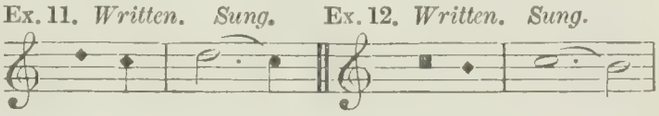


In Ligatures of more than two notes, all except the first two are most frequently treated as if they were not in ligature. Thus, in Palestrina's Hymn, *Ave Maris Stella*, we find a Ligature of three square white notes, with a tail ascending on the left, sung as two Semibreves, and a Breve: that is to say, the first two notes are treated as in Ex. 8, while the third note retains its true length (Ex. 10).

On this point, however, some early authorities differ considerably. For instance, Ornithoparcus, writing in 1517, tells us that (1) Every middle note, however shaped, or placed, is a Breve; (2) A Long may begin, or end, a Ligature, but can never be used in the middle of it; (3) A Breve may be used either in the beginning, middle, or end of a Ligature; (4) A Semibreve may also be used in the beginning, middle, or end of a Ligature, if it have a tail ascending on the left. [See MICROLOGUS, II.]

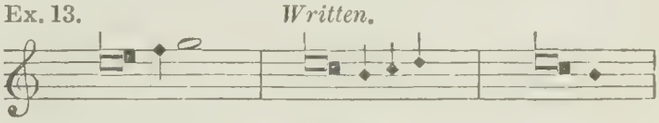
Black square and lozenge-shaped notes, without tails, lose, when intermixed with white notes, one fourth of their value, whether they occur in ligature, or not. Thus, a black Semibreve is equal to three Crotchets only, or a dotted Minim—in which case it is always followed by a Crotchet; as in Ex. 11—

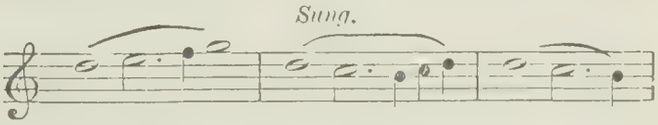
Ex. 11. *Written.* *Sung.* Ex. 12. *Written.* *Sung.*



But, a black Semibreve, following a black Breve, is shortened into a Minim, though the strict rule holds good with regard to the Breve (Ex. 12).

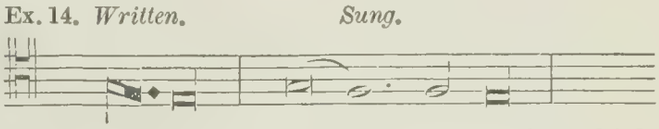
There is often, indeed, a little uncertainty with regard to the degree in which a black note is to be shortened; more especially, when the same Ligature contains both black and white notes—as in the following examples from Palestrina.

Ex. 13. *Written.*

Sung.



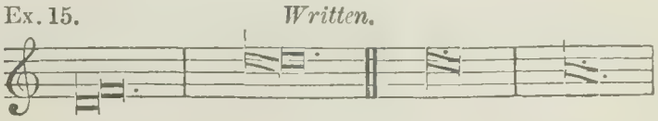
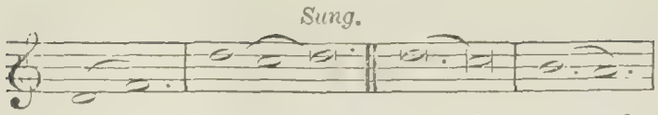
A very little experience will enable the student to discover the intention of such forms as these, at a glance. Though the three we have selected seem, at first sight, to offer unexpected complications, it will be found, on closer examination, that the laws laid down with regard to Ex. 8, 10, 11, and 12, leave no doubt as to the correct solution of any one of them. Even when an oblique note is half white, and half black, it is only necessary to remember that each colour is subject to its own peculiar laws.

Ex. 14. *Written.* *Sung.*



Cases, however, frequently occur, in which black notes are to be treated precisely as white ones. It is true, these passages are more often found in single notes, than in Ligatures; but it is difficult, sometimes, to understand why they should have been introduced at all.

Sometimes, a Ligature is accompanied by one or more Points of Augmentation, the position of which clearly indicates the notes to which they are to be applied.

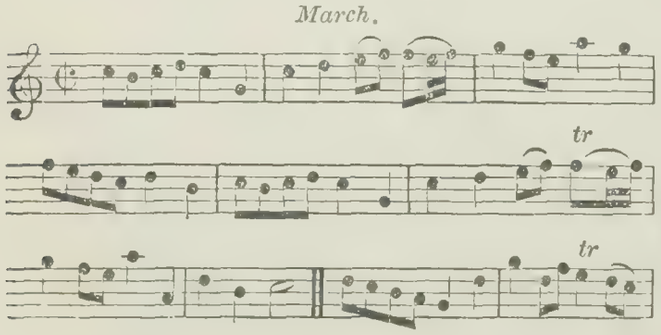
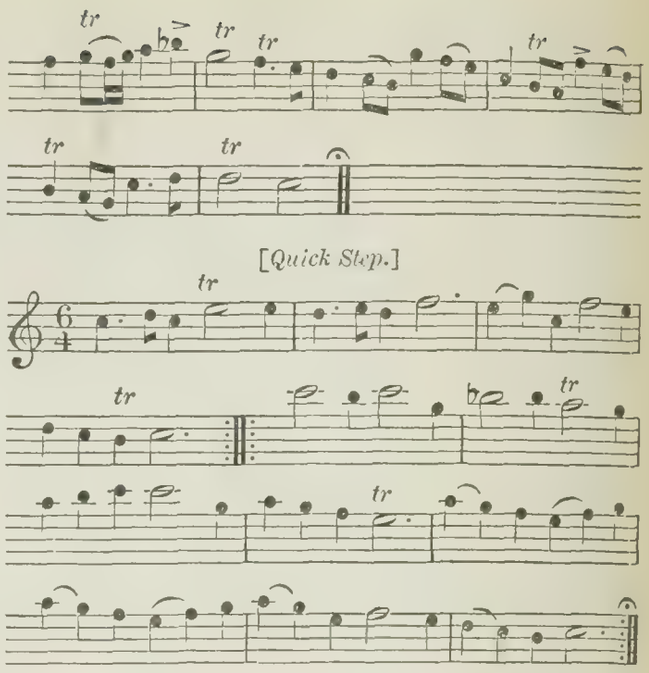
Ex. 15. *Written.*



In some old printed books, the last note of a Ligature is placed obliquely, in which case it is always to be sung as a Breve.

The student will meet with innumerable other forms, more or less difficult to decypher: but, those we have illustrated will be sufficient to guide him on his way, in all ordinary cases; and, in exceptional ones, he will find that long experience alone will be of service to him. [W.S.R.]

LIGHT OF THE WORLD, THE. An oratorio in two parts; the words compiled from the Scriptures, the music by Arthur S. Sullivan. Written for the Birmingham Festival, and first performed there Aug. 27, 1873. [G.]

LILLIBURLERO. 'The following rhymes,' says Dr. Percy, 'slight and insignificant as they may now seem, had once a more powerful effect than either the Philippics of Demosthenes or Cicero; and contributed not a little towards the great revolution of 1688.' Bishop Burnet says: 'A foolish ballad was made at that time, treating the papists, and chiefly the Irish, in a very ridiculous manner, which had a burden said to be Irish words, 'Lero, lero, liliburlero,' that made an impression on the [king's] army, that cannot be imagined by those that saw it not. The whole army, and at last the people both in city and country, were singing it perpetually. And perhaps never had so slight a thing so great an effect.'

Henry Purcell, the composer of the tune, here receives no share of the credit, of which nine tenths, at least, belong to him. The song was first taken up by the army, because the tune was already familiar as a quick step to which the soldiers had been in the habit of marching. Then the catching air was repeated by others, and it has retained its popularity down to the present time. As the march and quick step have not been reprinted since 1686, although by Henry Purcell, it is well that, at last, they should reappear. The only extant copy of both is in *The Delightful Companion: or, Choice New Lessons for the Recorder or Flute,* 2nd edition, 1686, oblong quarto. As this little book is engraved upon plates, and not set up in types, as then more usual, and this march and quick step are on sheet F, in the middle of the book, we may reasonably assume that they were included in the first edition also, which cannot be less than a year or two earlier in date.



The words are the merest doggrel. They refer to King James's having nominated to the lieutenancy of Ireland, in 1686, General Talbot, newly created Earl of Tyrconnel, who had recommended himself to his bigoted master by his arbitrary treatment of the Protestants in the preceding year, when he was only lieutenant-general. One stanza as sung to the tune may suffice. After that, the two lines of new words only are given.

Ho! broder Teague, dost hear de decree?
Lilliburlero bullen a la.
Dat we shall have a new deputie.
Lilliburlero bullen a la.
Lero lero, lilli burlero, lero lero, bullen a la,
Lero lero, lilli burlero, lero lero, bullen a la.

Ho! by shaint Tyburn, it is de Talbote,
And he will cut all de English troate.

Dough by my shoul de English do praat,
De law's on dare side, and Creish knows what.

But if dispence do come from de pope,
We'll hang Magna Charta, and dem in a rope:

For de good Talbot is made a lord,
And with brave lads is coming aboard:

Who all in France have taken a sware
Dat dey will have no protestant heir.

Ara! but why does he stay behind?
Ho! by my shoul 'tis a protestant wind.

But see, de Tyrconnel is now come ashore,
And we shall have commissions gillore.

And he dat will not go to mass
Shall be turn out, and look like an ass.

But now de hereticks all go down,
By Creish and shaint Patrick, de nation's our own.

Dare was an old prophesy found in a bog,
'Ireland shall be rul'd by an ass, and a dog.'

And now dis prophesy is come to pass,
For Talbot's de dog, and Ja..s is de ass.

Such stuff as this would not have been tolerable without a good tune to carry it down. And yet Lord Wharton has had the entire credit: 'A late viceroy, who has so often boasted himself upon his talent for mischief, invention, lying, and for making a certain *Lilliburlero* song; with which, if you will believe himself, he sung a deluded prince out of three kingdoms.'[1]

From this political beginning Lilliburlero

[1] A true relation of the several Facts and Circumstances of the intended Riot and Tumult on Queen Elizabeth's Birthday. 3rd edit. 1712.

became a party tune in Ireland, especially after 'Dublin's Deliverance; or the Surrender of Drogheda,' beginning

Protestant boys, good tidings I bring,

and 'Undaunted Londonderry,' commencing

Protestant boys, both valiant and stout,

had been written to it.

It has long ago lost any party signification in England, but it was discontinued as a march in the second half of the last century, in order to avoid offence to our Irish soldiers of the Roman Catholic faith.

The tune has been often referred to by dramatists and by other writers, as by Shadwell and Vanbrugh in plays, and by Sterne in *Tristram Shandy*. Purcell claims it as 'A new Irish tune' by 'Mr. Purcell' in the second part of *Music's Handmaid*, 1689, and in 1691 he used it as a ground-bass to the fifth piece in *The Gordian Knot unty'd*. The first strain has been commonly sung as a chorus in convivial parties:

A very good song, and very well sung,
Jolly companions every one.

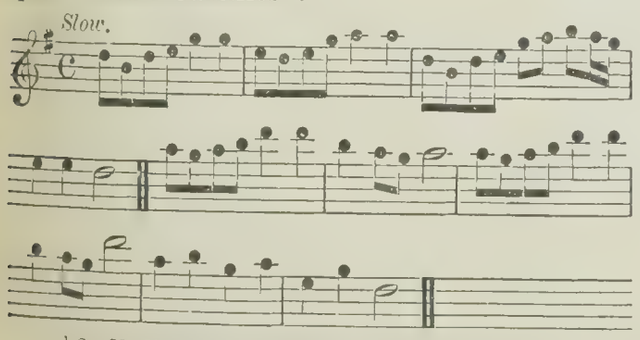
And it is the tune to the nursery rhyme:

There was an old woman toss'd up on a blanket
Ninety-nine times as high as the moon.

A large number of other songs have been written to the air at various times. [W.C.]

LILT (Verb and Noun), to sing, pipe, or play cheerfully, or, according to one authority, even sadly; also, a gay tune. The term, which is of Scottish origin, but is used in Ireland, would seem to be derived from the bagpipe, one variety of which is described in the 'Houlate' (an ancient allegorical Scottish poem dating 1450), as the 'Liltpype.' Whenever, in the absence of a musical instrument to play for dancing, the Irish peasant girls sing lively airs to the customary syllables la-la-la, it is called 'lilting.' The classical occurrence of the word is in the Scottish song, 'The Flowers of the Forest,' a lament for the disastrous field of Flodden, where it is contrasted with a mournful tone:—

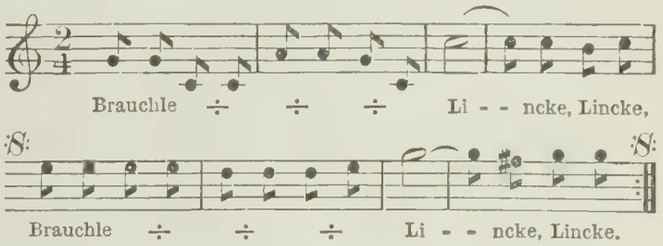
I've heard them liltin' at the ewe milkin',
Lasses a liltin' before dawn of day;
Now there's a moanin' on ilka green loanin',
The Flowers of the Forest are a' wede away.

The Skene MS., ascribed (though not [1] conclusively) to the reign of James VI. of Scotland, contains six Lilts: 'Ladie Rothemayeis' (the air to the ballad of the Burning of Castle Frindraught), 'Lady Laudians' (Lothian's), 'Ladie Cassilles' (the air of the ballad of Johnny Faa), Lesleis, Aderneis, and Gilcreich's Lilts. We quote 'Ladie Cassilles':—

[1] See Mr. Chappell's criticisms, 'Popular Music,' p. 614.

Mr. Dauney, editor of the Skene MS., supposes the Liltpipe to have been a shepherd's pipe, not a bagpipe, and the Lilts to have sprung from the pastoral districts of the Lowlands. [R.P.S.]

LILY OF KILLARNEY. A grand opera in 3 acts, founded on Boucicault's 'Colleen Bawn'; the words by John Oxenford, the music by Jules Benedict. Produced at the Royal English Opera, Covent Garden, Feb. 8, 1862. [G.]

LIMPUS, Richard, organist, born Sept. 10, 1824, was a pupil of the Royal Academy of Music, and organist successively of Brentford; of St. Andrew's, Undershaft; and St. Michael's, Cornhill. He composed a good deal of minor music, but his claim to remembrance is as founder of the College of Organists, which owing to his zeal and devotion was established in 1864. He was secretary to the College till his death, March 15, 1875. [See Organists, College of.] [G.]

LINCKE,[2] Joseph, eminent cellist and composer, born June 8, 1783, at Trachenberg in Prussian Silesia; learnt the violin from his father, a violinist in the chapel of Prince Hatzfeld, and the cello from Oswald. A mismanaged sprain of the right ancle left him lame for life.[3] At 10 he lost his parents, and was obliged to support himself by copying music, until in 1800 he procured a place as violinist in the Dominican convent at Breslau. There he studied the organ and harmony under Hanisch, and also pursued the cello under Lose, after whose departure he became first cellist at the theatre, of which C. M. von Weber was then Capellmeister. In 1808 he went to Vienna, and was engaged by Prince Rasoumowsky[4] for his private quartet-party, at the suggestion of Schuppanzigh. In that house, where Beethoven was supreme, he had the opportunity of playing the great composer's works under his own supervision.[5] Beethoven was much attached to Lincke, and continually calls him 'Zunftmeister violoncello,' or some other droll name, in his letters. The Imperial library at Berlin[6] contains a comic canon in Beethoven's writing on the names Brauchle and Lincke.

The two Sonatas for P. F. and Cello (op. 102) were composed by Beethoven while he and Lincke were together at the Erdödys in 1815.[7]

Lincke played in Schuppanzigh's public quartets, and Schuppanzigh in turn assisted Lincke at his farewell concert, when the programme consisted entirely of Beethoven's music, and the

[2] He always wrote his name thus, though it is usually spelled Linke.
[3] It is perhaps in allusion to this that Bernard writes, 'Lincke has only one fault—that he is crooked' (krumm).
[4] Weiss played the viola, and the Prince the second violin.
[5] Compare Thayer's Beethoven, iii. 49.
[6] See Nohl's Beethoven's Briefe, 1867, p. 92, note.
[7] See Thayer, iii. 343.

great composer himself was present. His playing appears to have been remarkable for its humour, and he is said to have been peculiarly happy in expressing Beethoven's characteristic style, whence no doubt the master's fondness for him.[1] He then went to Grätz, and from thence to Pancovecz near Agram, the residence of Countess Erdödy, as her chamber-virtuoso, where he remained a year and a half. In 1818 he was engaged by Freiherr von Braun as first cellist in the theatre 'an der Wien,' and in 1831 played with Merk, the distinguished cellist, in the orchestra of the court-opera. He died on March 26, 1837. His compositions consist of concertos, variations, capriccios, etc., his first 3 works only (variations) having been published. [C.F.P.]

LINCOLN'S INN FIELDS THEATRE stood nearly in the centre of the south side of Lincoln's Inn Fields, the principal entrance being in Portugal Street. It was erected by Christopher Rich, and opened (after his death) in 1714 by his son, John Rich, with Farquhar's comedy, 'The Recruiting Officer.' Here Rich first introduced his pantomimes, a curious mixture of masque and harlequinade, in which he himself, under the name of Lun, performed the part of Harlequin. Galliard was his composer, and Pepusch his music director. [GALLIARD; PEPUSCH.] Here 'The Beggar's Opera' was first produced in 1727. [BEGGAR'S OPERA.] Rich removing in 1732 to the new theatre in Covent Garden, the house in Lincoln's Inn Fields was let for a variety of purposes. Here in 1734 Italian operas were given, in opposition to Handel's at the King's Theatre, with Porpora as composer and Senesino as principal singer; and here, when Handel was compelled to quit the King's Theatre, he, in his turn, gave Italian operas, and also, occasionally, oratorio performances. His 'Dryden's Ode on St. Cecilia's day' was first performed here in 1739, and in 1740 his 'L'Allegro, Il Pensieroso, ed Il Moderato,' his serenata 'Parnasso in Festa,' and his operetta 'Hymen.' Plays were occasionally performed here until 1756, when the building was converted into a barrack. It was afterwards occupied as Spode and Copeland's 'Salopian China Warehouse,' until it was taken down in 1848 for the enlargement of the College of Surgeons. This theatre must not be confounded with two others which previously stood near the same spot, viz. the Duke's Theatre, erected by Sir William Davenant in 1662, and occupied until 1671, when the company removed to Dorset Garden Theatre, and the Theatre in Little Lincoln's Inn Fields, built upon the same site and opened in 1695 with Congreve's 'Love for Love,' and occupied until the company removed to the Queen's Theatre in 1705, when it was abandoned. [KING'S THEATRE.] [W.H.H].

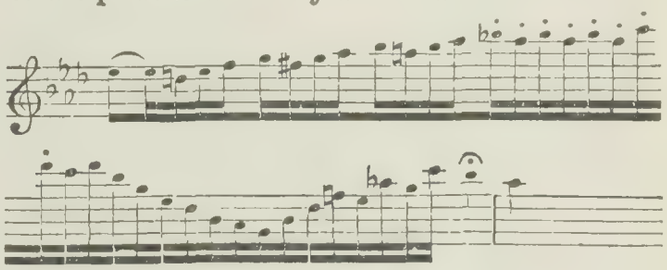
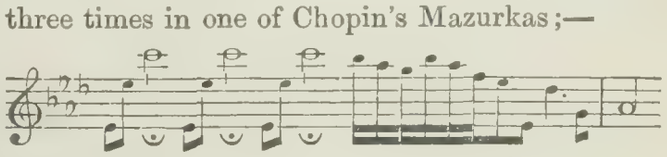
LIND, JENNY, was born at Stockholm Oct. 6, 1820 (not, as Fétis says, on Feb. 8). Count Puke, director of the Court Theatre, admitted her to the school of singing which is attached to that establishment, and she received there her first lessons from a master named Berg. She made her *début* at the Opera in her native city, in March 1838, as *Agatha* in Weber's 'Freischütz,' and played afterwards the principal *rôle* in 'Euryanthe,' *Alice* in 'Robert le Diable,' and finally 'La Vestale,' all with brilliant success. In fact, 'she upheld the Royal Theatre until June 1841, when she went to Paris in hope of improving her style of singing.' There Manuel Garcia gave her lessons, during a period of nine months, but 'she herself mainly contributed to the development of her naturally harsh and unbending voice, by ever holding before herself the ideal which she had formed from a very early age. She had been wont to sing to her mother's friends from her third year; and, even at that period, the intense feeling of melancholy, almost natural to all Swedes, which filled her young soul, gave to her voice an expression which drew tears from the listeners.' Meyerbeer, who happened to be at Paris at the time, heard her, was delighted, and foretold a brilliant future for the young singer. She obtained a hearing at the Opera in 1842, but no engagement followed. Naturally hurt at this, she is said to have determined never to accept an engagement in Paris; and, whether this be true or not, it is certain that, as late as March 1847, she declined an engagement at the Académie Royale, for no other reason than that of '*affaires personelles*;' nor did she ever appear in Paris again.

Jenny Lind now went to Berlin, in August 1844, and for a time studied German. In September she returned to Stockholm, and took part in the fêtes at the crowning of King Oscar; but returned to Berlin in October, and obtained an engagement at the Opera through the influence of Meyerbeer, who had written for her the principal *rôle* in his 'Feldlager in Schlesien,' afterwards remodelled as 'L'Etoile du Nord.' She appeared first, December 15, as *Norma*, and was welcomed with enthusiasm; and afterwards played, with equal success, her part in Meyerbeer's new opera. In the following April she sang at Hamburg, Cologne, and Coblentz. After this tour she returned again to Stockholm by way of Copenhagen, and once more enjoyed a triumphant success. At the Gewandhaus, Leipzig, she made her first appearance Dec. 6, 1845. Engaged soon after for Vienna, she appeared there April 18, 1846.

On May 4, 1847, Jenny Lind made her first appearance in London, at Her Majesty's Theatre, in 'Robert.' Moscheles had already met her in Berlin, and wrote thus (Jan. 10, 1845) of her performance in 'The Camp of Silesia,'—'Jenny Lind has fairly enchanted me; she is unique in her way, and her song with two concertante flutes is perhaps the most incredible feat in the way of bravura singing that can possibly be heard . . . How lucky I was to find her at home! What a glorious singer she is, and so unpretentious withal!' This character, though true to life, was, however, shamefully belied by the management of the London Theatre, both

[1] See the 'Neue Zeitschrift für Musik,' 1837, No. 32.

before and after her arrival. It is curious now to look back upon the artifices employed, the stories of broken contracts (this not without some foundation), of long diplomatic *pourparlers*, special messengers, persuasion, hesitation, and vacillations, kept up during many months,—all in order to excite the interest of the operatic public. Not a stone was left unturned, not a trait of the young singer's character, public or private, un-*exploité*, by which sympathy, admiration, or even curiosity, might be aroused (see Lumley's 'Reminiscences,' 1847). After appearing as the heroine of a novel ('The Home,' by Miss Bremer), and the darling of the Opera at Stockholm, she was next described as entrancing the opera-goers of Berlin,—where indeed she was doubtless a welcome contrast to their ordinary *prime donne*; and her praises had been sung by the two great German composers, and had not lost by translation. But, not content with fulsome praise founded on these circumstances, the paragraphists, inspired of course by those for whose interest the paragraphs were manufactured, and assuredly without her knowledge or sanction, did not hesitate to speak in the most open way,—and as if in commendation of her as a singer, and above other singers,—of Mlle. Lind's private virtues, and even of her charities. Singers have ever been charitable, generous, open-handed and open-hearted; to their credit be it recorded: the exceptions have been few. With their private virtues critics have nought to do; these should be supposed to exist, unless the contrary be glaringly apparent. The public was, however, persistently fed with these advertisements and harassed with further rumours of doubts and even disappointment in the early part of 1847, it being actually stated that the negociations had broken down,—all after the engagement had been signed and sealed!

The interest and excitement of the public at her first appearance was, therefore, extraordinary; and no wonder that it was so. Yet her great singing in the part of 'Alice' disappointed none but a very few, and those were silenced by a tumultuous majority of idolators. She certainly sang the music splendidly, and acted the part irreproachably. The scene at the cross in the second act was in itself a complete study, so strongly contrasted were the emotions she portrayed,—first terror, then childlike faith and confidence,—while she preserved, throughout, the innocent manner of the peasant girl. 'From that first moment till the end of that season, nothing else was thought about, nothing else talked about, but the new *Alice*—the new *Sonnambula*—the new *Maria* in Donizetti's charming comic opera,—his best. Pages could be filled by describing the excesses of the public. Since the days when the world fought for hours at the pit-door to see the seventh farewell of Siddons, nothing had been seen in the least approaching the scenes at the entrance of the theatre when Mlle. Lind sang. Prices rose to a fabulous height. In short, the town, sacred and profane, went mad about "the Swedish nightingale"' (Chorley). Ladies constantly sat on the stairs at the Opera, unable to penetrate further into the house. Her voice, which then at its very best showed some signs of early wear, was a soprano of bright, thrilling, and remarkably sympathetic quality, from D to D, with another note or two occasionally available above the high D. The upper part of her register was rich and brilliant, and superior both in strength and purity to the lower. These two portions she managed, however, to unite in the most skilful way, moderating the power of her upper notes so as not to outshine the lower. She had also a wonderfully developed 'length of breath,' which enabled her to perform long and difficult passages with ease, and to fine down her tones to the softest pianissimo, while still maintaining the quality unvaried. Her execution was very great, her shake true and brilliant, her taste in ornament altogether original, and she usually invented her own *cadenze*. In a song from 'Beatrice di Tenda,' she had a chromatic cadence ascending to E in alt, and descending to the note whence it had risen, which could scarcely be equalled for difficulty and perfection of execution. The following, sung by her at the end of 'Ah! non giunge,' was given to the present writer by an ear-witness:—

In this comparatively simple *cadenza*, the high D, C, E, though rapidly struck, were not given in the manner of a shake, but were positively *martelées*, and produced an extraordinary effect. Another cadence, which, according to Moscheles, 'electrified' them at the Gewandhaus, occurred three times in one of Chopin's Mazurkas;—

'What shall I say of Jenny Lind?' he writes again (1847): 'I can find no words adequate to give you any real idea of the impression she has made. . . . This is no short-lived fit of public enthusiasm. I wanted to know her off the stage as well as on; but, as she lives some distance from me, I asked her in a letter to fix upon an hour for me to call. Simple and unceremonious as she is, she came the next day herself, bringing her answer verbally. So much modesty and so much greatness united are seldom if ever to be met with; and, although her intimate friend Mendelssohn had given me an insight into the noble qualities of her character, I was surprised to find them so apparent.' Again and again he speaks in the warmest terms of her, and subsequently of her and her husband together.

Meanwhile Mlle. Lind maintained the mark which she had made in 'Robert,' by her imper-

sonation of the *Sonnambula*, a most effective character,—'Lucia,' *Adina*, in 'L'Elisir,' 'La Figlia del Regimento,' and, perhaps, altogether her best part, *Giulia* in Spontini's 'Vestale.' In 1848 she returned to Her Majesty's Theatre, and added to these 'Lucia di Lammermoor' and 'L'Elisir d'Amore.' In 1849 she announced her intention not to appear again on the stage, but so far modified this resolution as to sing at Her Majesty's Theatre in Mozart's 'Flauto Magico' arranged as a concert, without acting (April 15); and still further by re-appearing in 'La Sonnambula' (April 26) and 3 other operas. Her last appearance 'on any stage' took place in 'Roberto,' May 18, 1849. Henceforward she betook herself to the more congenial platform of the concert-room. How she sang there, many of the present generation can still remember,—'the wild, queer, northern tunes brought here by her—her careful expression of some of Mozart's great airs—her mastery over such a piece of execution as the Bird song in Haydn's Creation—and lastly, the grandeur of inspiration with which the "Sanctus" of angels in Mendelssohn's "Elijah" was led by her (the culminating point in that Oratorio). These are the triumphs which will stamp her name in the Golden Book of singers' (Chorley). On the other hand, the wondrous effect with which she sang a simple ballad, in the simplest possible manner, can never be forgotten by those who ever heard it. After another season in London, and a visit to Ireland in 1848, Mlle. Lind was engaged by Barnum, the American speculator, to make a tour of the United States. She arrived there in 1850, and remained for nearly two years, during part of the time unfettered by an engagement with any *impresario*, but accompanied by Mr., now Sir Julius, Benedict. The Americans, with their genius for appreciation and hospitality, welcomed her everywhere with frantic enthusiasm, and she made £20,000 in this progress. Here it was, in Boston, on Feb. 5, 1852, that she married Mr. Otto Goldschmidt. [GOLDSCHMIDT.]

Returned to Europe, Mme. Goldschmidt now travelled through Holland, and again visited Germany. In 1856 she came once more to England, and, until recent years, appeared frequently in oratorios and concerts.

It must be recorded that the whole of her American earnings was devoted to founding and endowing art-scholarships and other charities in her native Sweden; while, in England, the country of her adoption, among other charities, she has given a whole hospital to Liverpool and a wing of another to London. The scholarship founded in memory of her friend Felix Mendelssohn also benefited largely by her help and countenance; and it may be said with truth that her generosity and her sympathy are never appealed to in vain by those who have any just claims upon them. [MENDELSSOHN SCHOLARSHIP.]

Madame Lind-Goldschmidt now lives in London, respected and admired by all who know her, the mother of a family, mixing in society, but in no degree losing her vivid interest in music. The Bach Choir, conducted by Mr. Goldschmidt, which has lately given the English public the first opportunity of hearing in its entirety the B minor Mass of that composer, has profited in no small degree by the careful training bestowed on the female portion of the chorus by this great singer, and the enthusiasm inspired by her presence among them. [J.M.]

LINDA DI CHAMOUNI. Opera in 3 acts; words by Rossi, music by Donizetti. Produced at the Kärnthnerthor theatre, Vienna, May 19, 1842; in Paris, Nov. 17, 1842; in London, at Her Majesty's, June 1843. [G.]

LINDBLAD, ADOLF FREDRICK, born near Stockholm in 1804. This Swedish composer passed several years of his early life in Berlin, and studied music there under Zelter. In 1835 he returned to Stockholm and there resided, giving singing lessons and composing until his death in August 1878.

Lindblad has composed but little instrumental music; a symphony in C which was given under Mendelssohn's direction at one of the Gewandhaus Concerts at Leipzig in November 1839, and a duo for pianoforte and violin (op. 9) are considered the best, but they aim so little at effect and are so full of the peculiar personality of their author that they can never be popular, and even his own countrymen are not familiar with them. It is his vocal compositions which have made him famous. He is eminently a national composer. He has published a large collection of songs for voice and piano to Swedish words, which are full of melody, grace, and originality. Written for the most part in the minor key, they are tinged with the melancholy which is characteristic of Swedish music. In such short songs as 'The Song of the Dalecarlian maiden,' 'Lament,' 'The wood by the Aaren lake,' etc., whose extreme simplicity is of the very essence of their charm, his success has been most conspicuous. In longer and more elaborate songs, where the simplicity at which he aimed in his accompaniment has limited the variety of harmony and figures, the effect is often marred by repetition and consequent monotony. Yet even in this class of work there are many beautiful exceptions, and 'A day in Spring,' 'A Summer's day,' and 'Autumn evening,' are specially worthy of mention.

Jenny Lind, who was Lindblad's pupil, introduced his songs into Germany, and their rapidly acquired popularity earned for the author the title of 'the Schubert of the North.' His only opera, 'Frondörörne,' is scarcely known anywhere, but several of his vocal duets, trios, and quartets have a considerable reputation in Sweden.

An analysis of Lindblad's Symphony will be found in the Allg. Mus. Zeitung for Oct. 23, 1839 (comp. col. 937 of the same volume). There is a pleasant reference to him, honourable to both parties alike, in Mendelssohn's letter of Dec. 28, 1833. [A.H.W.]

LINDLEY, ROBERT, born at Rotherham March 4, 1776, showed so early a predilection

for music that when he was about 5 years of age, his father, an amateur performer, commenced teaching him the violin, and at 9 years of age, the violoncello also. He continued to practise the latter until he was 16, when Cervetto, hearing him play, encouraged him and undertook his gratuitous instruction. He quitted Yorkshire and obtained an engagement at the Brighton theatre. In 1794 he succeeded Sperati as principal violoncello at the Opera and all the principal concerts, and retained undisputed possession of that position until his retirement in 1851. Lindley's tone was remarkable for its purity, richness, mellowness and volume, and in this respect he has probably never been equalled. His technique, for that date, was remarkable, and his accompaniment of recitative was perfection. He composed several concertos and other works for his instrument, but his composition was by no means equal to his execution. He died June 13, 1855. His daughter married John Barnett the composer.

His son, WILLIAM, born 1802, was also a violoncellist. He was a pupil of his father and first appeared in public in 1817 and soon took a position in all the best orchestras. He gave great promise of future excellence, but was unable to achieve any prominence owing to extreme nervousness. He died at Manchester, Aug. 12, 1869. [W.H.H.]

LINDPAINTNER, PETER JOSEPH VON, born at Coblenz Dec. 8, 1791, studied the violin, piano, and counterpoint at Augsburg, and subsequently appears to have received some instruction at Munich from Winter. In 1812 he accepted the post of Musik-director at the Isarthor theatre in Munich, and whilst so engaged completed his musical studies under Jos. Grätz, an excellent contrapuntist. In 1819 he was appointed Kapellmeister to the Royal Band at Stuttgart, and held that post until his death, which took place Aug. 21, 1856, during a summer holiday at Nonnenhorn, on the Lake of Constance. He was buried at Wasserburg. He died full of honours, a member of almost every musical institution of the Continent, and the recipient of gifts from many crowned heads—amongst others a medal from Queen Victoria, in 1848, for the dedication of his oratorio of Abraham.

By quiet and persistent labour he raised his band to the level of the best in Germany, and acquired a very high reputation. 'Lindpaintner,' says Mendelssohn, describing a visit to Stuttgart in 1831, 'is in my belief the best conductor in Germany; it is as if he played the whole orchestra with his baton alone; and he is very industrious.' Of the many professional engagements offered him in other towns and foreign countries, he accepted but one, and that, in 1853, three years before his death, was to conduct the New Philharmonic Concerts in London, at which his cantata The Widow of Nain, his overtures to Faust and the Vampyre, and others of his compositions were given with success, including the song of The Standard-bearer, at that time so popular, sung by Pischek. He wrote 28 operas, 3 ballets, 5 melodramas and oratorios, several cantatas, 6 masses, a Stabat Mater, and above 50 songs with pianoforte accompaniment. To these were added symphonies, overtures, concertos, fantasias, trios and quartets for different instruments. He rescored Judas Maccabæus, no doubt cleverly, and at the time it was said, well. Some of his symphonies, his operas 'Der Vampyr' and 'Lichtenstein,' his ballet 'Joko,' the overture to which is still heard at concerts, his music to Goethe's 'Faust' and Schiller's 'Song of the Bell,' have been pronounced to be among the best of his works. And two of his songs, 'The Standard-bearer' and 'Roland,' created at the time a veritable furore.

Though wanting in depth and originality Lindpaintner's compositions please by their clearness and brilliancy, melody and well-developed form; and the hand of a clever and practised musician is everywhere visible in them. [A.H.W.]

LINLEY, FRANCIS, born 1774 at Doncaster, blind from his birth, studied music under Dr. Miller, and became an able organist. He was chosen organist of St. James's Chapel, Pentonville, and soon afterwards married a blind lady of considerable fortune. He purchased the business of Bland, the musicseller in Holborn, but his affairs becoming embarrassed, his wife parted from him and he went to America, where his playing and compositions were much admired. He returned to England in 1799 and died in Oct. 1800. His works consist of songs, pianoforte and organ pieces, flute solos and duets, and an 'Organ Tutor.' His greatest amusement was to explore churchyards and read the inscriptions on the tombstones by the sense of touch. [W.H.H.]

LINLEY, THOMAS, born about 1725 at Wells, Somerset, commenced the study of music under Thomas Chilcot, organist of Bath Abbey church, and completed his education under Paradies. He established himself as a singing master at Bath, and for many years carried on the concerts there with great success. On the retirement of John Christopher Smith in 1774 Linley joined Stanley in the management of the oratorios at Drury Lane, and on the death of Stanley in 1786 continued them in partnership with Dr. Arnold. In 1775, in conjunction with his eldest son, Thomas, he composed and compiled the music for 'The Duenna,' by his son-in-law, Sheridan, which had the then unparalleled run of 75 nights in its first season. In 1776 he purchased part of Garrick's share in Drury Lane, removed to London and undertook the management of the music of the theatre, for which he composed several pieces of merit. Linley died at his house in Southampton Street, Covent Garden, Nov. 19, 1795, and was buried in Wells Cathedral. His dramatic pieces were 'The Duenna,' 1775; 'Selima and Azor' (chiefly from Grétry, but containing the charming original melody, 'No flower that blows'), 1776; 'The Camp,' 1778; 'The Carnival of Venice,' 'The Gentle Shepherd,' and 'Robinson Crusoe,' 1781; 'The Triumph of Mirth,' 1782; 'The Spanish Rivals,' 1784; 'The Strangers at home,' and 'Richard Cœur de Lion' (from Grétry), 1786; and 'Love in the East,' 1788; besides the song

in 'The School for Scandal,' 1777, and accompaniments to the songs in 'The Beggar's Opera.' He also set such portions of Sheridan's Monody on the Death of Garrick, 1779, as were intended to be sung. 'Six Elegies' for 3 voices, composed at Bath (much commended by Burney), and 'Twelve Ballads' were published in his lifetime. The posthumous works of himself and his son, Thomas, which appeared a few years after his death, in 2 vols., consist of songs, cantatas, madrigals, and elegies, including the lovely 5-part madrigal by him, 'Let me, careless,' one of the most graceful productions of its kind. As an English composer Linley takes high rank.

Eliza Ann, his eldest daughter, 'The Maid of Bath,' born 1754, received her musical education from her father, and appeared at an early age at the Bath concerts as a soprano singer with great success. In 1770 she sang at the oratorios in London and at Worcester Festival, and rose high in public favour. In 1771 she sang at Hereford Festival, and in 1772 at Gloucester. In March, 1773, she became, under somewhat romantic circumstances, the wife of Richard Brinsley Sheridan, and, after fulfilling engagements at Worcester Festival and at Oxford, contracted before her marriage, she retired at the zenith of her popularity. Her voice was of extensive compass, and she sang with equal excellence in both the sustained and florid styles. She died of consumption at Bristol in 1792.

Mary, his second daughter and pupil, also a favourite singer, sang with her sister at the oratorios, festivals, etc., and for a few years afterwards, until her marriage with Richard Tickell, commissioner of stamps. She died in July 1787.

Maria, his third daughter, was also a concert and oratorio singer. She died at Bath Sept. 5, 1784, at an early age. Shortly before her death she raised herself in bed, and with momentary animation sang part of Handel's air 'I know that my Redeemer liveth,' and then, exhausted with the effort, sank down and soon afterwards expired.

Thomas, his eldest son, born at Bath in 1756, displayed at an early age extraordinary skill on the violin, and at 8 years old performed a concerto in public. After studying with his father he was placed under Dr. Boyce. He then went to Florence and took lessons on the violin from Nardini, and whilst there became acquainted with Mozart, then about his own age, and a warm attachment sprang up between them; when they parted they were each bathed in tears, and Mozart often afterwards spoke of Linley with the greatest affection. On returning to England he became leader and solo-player at his father's concerts at Bath, and subsequently at the oratorios etc. at Drury Lane. In 1773 he composed an anthem with orchestra ('Let God arise') for Worcester Festival. In 1775 he assisted his father in 'The Duenna,' by writing the overture, three or four airs, a duet and a trio. He subsequently composed a chorus and two songs for introduction into 'The Tempest.' In 1776 he produced 'An Ode on the Witches and Fairies of Shakspere.' He also composed a short oratorio, 'The Song of Moses,' performed at Drury Lane, and added accompaniments for wind instruments to the music in 'Macbeth.' He was unfortunately drowned, through the upsetting of a boat, whilst on a visit at the Duke of Ancaster's, Grimsthorpe, Lincolnshire, Aug. 7, 1778. The greater part of his miscellaneous compositions are contained in the 2 vols. of posthumous works above mentioned.

Another son, Ozias Thurston, born 1765, was also instructed in music by the father. He entered the Church and obtained a living, which he resigned on being appointed, May 5, 1816, a junior fellow and organist of Dulwich College, where he died March, 1831.

William, his youngest son, born about 1767 and educated at St. Paul's and Harrow, learned music from his father and Abel. Mr. Fox procured for him a writership at Madras, and he was subsequently paymaster at Vellore and subtreasurer at Fort St. George. He returned from India with a competence, and devoted his attention to literature and music, composed many glees, published a set of songs, two sets of canzonets, and many detached pieces, edited 'Shakspere's Dramatic Songs,' 2 vols. fol. 1815–16, and wrote two comic operas, two novels, and several pieces of poetry. He died in 1835. [W.H.H.]

LIPINSKI, Karl Joseph, eminent violinist of the modern school, born Oct. 30 (or according to a family tradition Nov. 4), 1790, at Radzyn in Poland, son of a land-agent and amateur violinist, who taught him the elements of fingering. Having outgrown this instruction he for a time took up the cello, on which he advanced sufficiently to play Romberg's concertos. He soon however returned to the violin, and in 1810 became first Concertmeister, and then Capellmeister, of the theatre at Lemberg. Not being able to play the piano, he used to lead the rehearsals with his violin, and thus acquired that skill in part playing which was one of his great characteristics as a virtuoso. In 1814 he resigned his post, and gave himself up to private study. In 1817 he went to Italy, chiefly in the hope of hearing Paganini. They met in Milan, and Paganini took a great fancy to him, played with him daily, and even performed in public with him at two concerts (April 17 and 30, 1818), a circumstance which greatly increased Lipinski's reputation. Towards the close of the year Lipinski returned to Germany, but soon went back to Italy, attracted by the fame of an aged pupil of Tartini's, Dr. Mazzurana. Dissatisfied with Lipinski's rendering of one of Tartini's sonatas, but unable on account of his great age (90) to correct him by playing it himself, Mazzurana gave him a poem, which he had written to explain the master's intentions. With this aid Lipinski mastered the sonata, and in consequence endeavoured for the future to embody some poetical idea in his playing—the secret of his own success, and of that of many others who imitated him in this respect. In 1829 Paganini and Lipinski met again in Warsaw, but unfortunately a rivalry was excited between them which destroyed the old friendship. In 1835 and 36, in

the course of a lengthened musical *tournée*, he visited Leipsic, then becoming the scene of much musical activity owing to Mendelssohn's settlement there; and there he made the acquaintance of Schumann, which resulted in the dedication to him of the 'Carneval' (op. 9) which was composed in 1834. In 1836 he visited England and played his military concerto at the Philharmonic Concert of April 25. In 1839 Lipinski became Concertmeister at Dresden, where he entirely reorganised the royal chapel, thus doing very much the same service to Dresden that Hellmesberger subsequently did to Vienna. He retired with a pension in 1861, and died on December 16, of sudden paralysis of the lungs, at Urlow, his country house near Lemberg.

His compositions (now forgotten) are numerous, and his concertos, fantasias, and variations, are valuable contributions to violin music. One of the best known was the 'Military Concerto,' which for years was much played and was the object of the ambition of many a student of the violin. It is even now occasionally heard in public. In conjunction with Zalewski, the Polish poet, he edited an interesting collection of Galician 'Volkslieder' with pianoforte accompaniments. [F.G.]

The most prominent qualities of Lipinski's playing were a remarkably broad and powerful tone, which he ascribed to his early studies on the cello; perfect intonation in double stops, octaves, etc.; and a warm enthusiastic individuality. But the action of his right arm and wrist were somewhat heavy. He was an enthusiastic musician, and especially in his later years played Beethoven's great quartets and Bach's solos in preference to everything else. [P.D.]

LISBETH. The title of the French version of Mendelssohn's 'Heimkehr aus der Fremde'; translated by J. Barbier, and produced at the Théatre Lyrique June 9, 1865. [G.]

LISCHEN ET FRITZCHEN. An operetta in 1 act; words by Paul Dubois, music by Offenbach. Produced at Ems; and reproduced at the Bouffes-Parisiens, Paris, Jan. 5, 1864; in London (French), at St. James's, June 2, 1868. [G.]

LISLEY, John, contributed a six-part madrigal—'Faire Citharea presents hir doves'—to 'The Triumphes of Oriana,' 1601, but no other composition by him has survived, nor is anything known of his biography. [W.H.H.]

LISZT, Franz, is one of the favourites of fortune, and his success is perhaps unequalled, certainly unsurpassed in the history of Art. At his first public appearance at Vienna, Jan. 1, 1823, his genius was acknowledged with an enthusiasm in which the whole musical republic, from Beethoven down to the obscurest dilettante, joined unanimously. His concert tours were so many triumphal progresses through a country which extended from Madrid to St. Petersburg, and in which he was acknowledged as the king of pianists; and the same success accompanied all he undertook in life. When, tired of the shallow fame of the virtuoso, he devoted himself to composition, he had, it is true, at first to encounter the usual obstacles of popular indifference and professional ill-will. But these were soon overcome by his energy, and Liszt is at present living to see his works admired by many and ignored by none. As an orchestral conductor also he added laurels to his wreath.

Franz Liszt was born Oct. 22, 1811, at Raiding, in Hungary, the son of Adam Liszt, an official in the imperial service, and a musical amateur of sufficient attainment to instruct his son in the rudiments of pianoforte-playing. At the age of 9 young Liszt made his first appearance in public at Oedenburg with such success that several Hungarian noblemen guaranteed him sufficient means to continue his studies for six years. For that purpose he went to Vienna, and took lessons from Czerny on the pianoforte and from Salieri and Randhartinger in composition. The latter introduced the lad to his friend Franz Schubert. His first appearance in

print was probably in a variation (the 24th) on a waltz of Diabelli's, one of 50 contributed by the most eminent artists of the day, for which Beethoven, when asked for a single variation, wrote thirty-three (op. 120). The collection, entitled Vaterländische Künstler-Verein, was published in June 1823. In the same year he proceeded to Paris, where it was hoped that his rapidly growing reputation would gain him admission at the Conservatoire in spite of his foreign origin. But Cherubini refused to make an exception in his favour, and he continued his studies under Reicha and Paër. Shortly afterwards he also made his first serious attempt at composition, and an operetta in one act, called 'Don Sanche,' was produced at the Académie Royale, Oct. 17, 1825, and well received. Artistic tours to Switzerland and England, accompanied by brilliant success, occupy the period till the year 1827, when Liszt lost his father and was

thrown on his own resources to provide for himself and his mother. During his stay in Paris, where he settled for some years, he became acquainted with the leaders of French literature, Victor Hugo, Lamartine and George Sand, the influence of whose works may be discovered in his compositions. For a time also he became an adherent of Saint-Simon, but soon reverted to the Catholic religion, to which, as an artist and as a man, he has since adhered devoutly. In 1834 he became acquainted with the Countess D'Agoult, better known by her literary name of Daniel Stern, who for a long time remained attached to him and by whom he had three children. Two of these, a son and a daughter, the wife of M. Ollivier the French statesman, are dead. The third, Cosima, is the wife of Richard Wagner. The public concerts which Liszt gave during the latter part of his stay in Paris placed his claim to the first rank amongst pianists on a firm basis, and at last he was induced, much against his will, to adopt the career of a virtuoso proper. The interval from 1839 to 1847 Liszt spent in travelling almost incessantly from one country to another, being everywhere received with an enthusiasm unequalled in the annals of Art. In England he played at the Philharmonic Concerts of May 21, 1827 (Concerto, Hummel), May 11, 1840 (Concertstück, Weber), and June 8, 1840 (Kreutzer-sonata). Here alone his reception seems to have been less warm than was expected, and Liszt, with his usual generosity, at once undertook to bear the loss that might have fallen on his agent. Of this generosity numerous instances might be cited. The charitable purposes to which Liszt's genius has been made subservient are legion, and in this respect as well as in that of technical perfection he is unrivalled amongst virtuosi. The disaster caused at Pesth by the inundation of the Danube (1837) was considerably alleviated by the princely sum—the result of several concerts—contributed by this artist; and when two years later a considerable sum had been collected for a statue to be erected to him at Pesth, he insisted upon the money being given to a struggling young sculptor, whom he moreover assisted from his private means. The poor of Raiding also had cause to remember the visit paid by Liszt to his native village about the same time. It is well known that Beethoven's monument at Bonn owed its existence, or at least its speedy completion, to Liszt's liberality. When the subscriptions for the purpose began to fail, Liszt offered to pay the balance required from his own pocket, provided only that the choice of the sculptor should be left to him. From the beginning of the forties dates Liszt's more intimate connection with Weimar, where in 1849 he settled for the space of 12 years. This stay was to be fruitful in more than one sense. When he closed his career as a virtuoso, and accepted a permanent engagement as conductor of the Court Theatre at Weimar, he did so with the distinct purpose of becoming the advocate of the rising musical generation, by the performance of such works as were written regardless of immediate success, and therefore had little chance of seeing the light of the stage. At short intervals eleven operas of living composers were either performed for the first time or revived on the Weimar stage. Amongst these may be counted such works as *Lohengrin*, *Tannhäuser*, and *The Flying Dutchman* of Wagner, *Benvenuto Cellini* by Berlioz, Schumann's *Genoveva*, and music to Byron's 'Manfred.' Schubert's *Alfonso and Estrella* was also rescued from oblivion by Liszt's exertions. For a time it seemed as if this small provincial city were once more to be the artistic centre of Germany, as it had been in the days of Goethe, Schiller and Herder. From all sides musicians and amateurs flocked to Weimar, to witness the astonishing feats to which a small but excellent community of singers and instrumentalists were inspired by the genius of their leader. In this way was formed the nucleus of a group of young and enthusiastic musicians, who, whatever may be thought of their aims and achievements, were and are at any rate inspired by perfect devotion to music and its poetical aims. It was, indeed, at these Weimar gatherings that the musicians who now form the so-called School of the Future, till then unknown to each other and divided locally and mentally, came first to a clear understanding of their powers and aspirations. How much the personal fascination of Liszt contributed to this desired effect need not be said. Amongst the numerous pupils on the pianoforte, to whom he at the same period opened the invaluable treasure of his technical experience, may be mentioned Hans von Bülow, the worthy disciple of such a master.

But, in a still higher sense, the soil of Weimar, with its great traditions, was to prove a field of richest harvest. When, as early as 1842, Liszt undertook the direction of a certain number of concerts every year at Weimar, his friend Duverger wrote 'Cette place, qui oblige Liszt à séjourner trois mois de l'année à Weimar, doit marquer peut-être pour lui la transition de sa carrière de virtuose à celle de compositeur.' This presage has been verified by a number of compositions which, whatever may be the final verdict on their merits, have at any rate done much to elucidate some of the most important questions in Art. From these works of his mature years his early compositions, mostly for the pianoforte, ought to be distinguished. In the latter Liszt the virtuoso predominates over Liszt the composer. Not, for instance, that his 'transcriptions' of operatic music are without superior merits. Every one of them shows the refined musician, and for the development of pianoforte technique, especially in rendering orchestral effects, they are of the greatest importance. They also tend to prove Liszt's catholicity of taste; for all schools are equally represented in the list, and a selection from Wagner's 'Lohengrin' is found side by side with the Dead March from Donizetti's 'Don Sebastian.' To point out even the most important among these selections

and arrangements would far exceed the limits of this notice. More important are the original pieces for the pianoforte also belonging to this earlier epoch and collected under such names as 'Consolations' and 'Années de pélerinage,' but even in these, charming and interesting in many respects as they are, it would be difficult to discover the germs of Liszt's later productiveness. The stage of preparation and imitation through which all young composers have to go, Liszt passed at the piano and not at the desk. This is well pointed out in Wagner's pamphlet on the Symphonic Poems:—

'He who has had frequent opportunities,' writes Wagner, 'particularly in a friendly circle, of hearing Liszt play—for instance, Beethoven—must have understood that this was not mere reproduction, but real production. The actual point of division between these two things is not so easily determined as most people believe, but so much I have ascertained beyond a doubt, that, in order to reproduce Beethoven, one must be able to produce with him. It would be impossible to make this understood by those who have, in all their life, heard nothing but the ordinary performances and renderings by virtuosi of Beethoven's works. Into the growth and essence of such renderings I have, in the course of time, gained so sad an insight, that I prefer not to offend anybody by expressing myself more clearly. I ask, on the other hand, all who have heard, for instance, Beethoven's op. 106 or op. 111 (the two great sonatas in B♭ and C) played by Liszt in a friendly circle, what they previously knew of those creations, and what they learned of them on those occasions? If this was reproduction, then surely it was worth a great deal more than all the sonatas reproducing Beethoven which are "produced" by our pianoforte composers in imitation of those imperfectly comprehended works. It was simply the peculiar mode of Liszt's development to do at the piano what others achieve with pen and ink; and who can deny that even the greatest and most original master, in his first period, does nothing but reproduce? It ought to be added that during this reproductive epoch, the work even of the greatest genius never has the value and importance of the master works which it reproduces, its own value and importance being attained only by the manifestation of distinct originality. It follows that Liszt's activity during his first and reproductive period surpasses everything done by others under parallel circumstances. For he placed the value and importance of the works of his predecessors in the fullest light, and thus raised himself almost to the same height with the composers he reproduced.'

These remarks at the same time will to a large extent account for the unique place which Liszt holds amongst modern representatives of his instrument, and it will be unnecessary to say anything of the phenomenal technique which enabled him to concentrate his whole mind on the intentions of the composer.

The works of Liszt's mature period may be most conveniently classed under four headings. First: works for the pianoforte with and without orchestral accompaniments. The two Concertos in E♭ and A, and the fifteen Hungarian Rhapsodies are the most important works of this group, the latter especially illustrating the strongly pronounced national element in Liszt. The representative works of the second or orchestral section of Liszt's works are the Faust Symphony in three tableaux, the Dante Symphony, and the twelve 'Symphonic Poems.' Of the latter a full list is given on p. 149*b*. It is in these Symphonic Poems that Liszt's mastery over the orchestra as well as his claims to originality are chiefly shown. It is true that the idea of 'Programme-Music,' such as we find it illustrated here, had been anticipated by Berlioz. Another important feature, the so-called 'leading-motive' (i. e. a theme representative of a character or idea, and therefore recurring whenever that character or that idea comes into prominent action), Liszt has adopted from Wagner. [LEIT-MOTIF.] At the same time these ideas appear in his music in a considerably modified form. Speaking, for instance, of Programme-Music, it is at once apparent that the significance of that term is understood in a very different sense by Berlioz and by Liszt. Berlioz, like a true Frenchman, is thinking of a distinct story or dramatic situation, of which he takes care to inform the reader by means of a commentary; Liszt, on the contrary, emphasizes chiefly the pictorial and symbolic bearings of his theme, and in the first-named respect especially is perhaps unsurpassed by modern symphonists. Even where an event has become the motive of his symphonic poem, it is always from a single feature of a more or less musically realisable nature that he takes his suggestion, and from this he proceeds to the deeper significance of his subject, without much regard for the incidents of the story. It is for this reason that, for example, in his Mazeppa he has chosen Victor Hugo's somewhat pompous production as the groundwork of his music, in preference to Byron's more celebrated and more beautiful poem. Byron simply tells the story of Mazeppa's danger and rescue. In Victor Hugo the Polish youth, tied to

> 'A Tartar of the Ukraine breed
> Who looked as though the speed of thought
> Was in his limbs,'

has become the representative of man '*lié vivant sur ta croupe fatale, Génie, ardent coursier.*' This symbolic meaning, far-fetched though it may appear in the poem, is of incalculable advantage to the musician. It gives æsthetic dignity to the wild, rattling triplets which imitate the horse's gallop, and imparts a higher significance to the triumphal march which closes the piece. For as Mazeppa became Hetman of the Cossacks, even so is man gifted with genius destined for ultimate triumph:

> 'Chaque pas que tu fais semble creuser sa tombe.
> Enfin le temps arrive . . . il court, il tombe,
> Et se relève roi.'

A more elevated subject than the struggle and

final victory of genius an artist cannot well desire, and no fault can be found with Liszt, provided always that the introduction of pictorial and poetic elements into music is thought to be permissible. Neither can the melodic means employed by him in rendering this subject be objected to. In the opening *allegro agitato* descriptive of Mazeppa's ride, strong accents and rapid rhythms naturally prevail; but, together with this merely external matter, there occurs an impressive theme (first announced by the basses and trombones), evidently representative of the hero himself, and for that reason repeated again and again throughout the piece. The second section, *andante*, which brings welcome rest after the breathless hurry of the *allegro*, is in its turn relieved by a brilliant march, with an original Cossack tune by way of trio, the abstract idea of triumphant genius being thus ingeniously identified with Mazeppa's success among '*les tribus de l'Ukraine*.' From these remarks Liszt's method, applied with slight modification in all his symphonic poems, is sufficiently clear; but the difficult problem remains to be solved, How can these philosophic and pictorial ideas become the nucleus of a new musical form to supply the place of the old symphonic movement? Wagner asks the question 'whether it is not more noble and more liberating for music to adopt its form from the conception of the Orpheus or Prometheus motive than from the dance or march?' but he forgets that dance and march have a distinct and tangible relation to musical form, which neither Prometheus and Orpheus, nor indeed any other character or abstract idea, possess. The solution of this problem must be left to a future time, when it will also be possible to determine the permanent position of Liszt's symphonic works in the history of Art.

The legend of St. Elizabeth, a kind of oratorio, full of great beauty, but sadly weighed down by a tedious libretto, leads the way to the third section—the Sacred compositions. Here the *Gran Mass*, the *Missa Choralis*, the Mass for small voices, and the oratorio *Christus* are the chief works. The 13th Psalm, for tenor, chorus, and orchestra,[1] may also be mentioned. The accentuation of the subjective or personal element, combined as far as possible with a deep reverence for the old forms of church music, is the keynote of Liszt's sacred compositions.

We finally come to a fourth division not hitherto sufficiently appreciated by Liszt's critics—his Songs. It is here perhaps that his intensity of feeling, embodied in melody pure and simple, finds its most perfect expression. Such settings as those of Heine's 'Du bist wie eine Blume,' or Redwitz's 'Es muss ein wunderbares sein' are conceived in the true spirit of the Volkslied. At other times a greater liberty in the rhythmical phrasing of the music is warranted by the metre of the poem itself, as, for instance, in Goethe's wonderful night-song, 'Ueber allen Gipfeln ist Ruh',' the heavenly calm of which Liszt has rendered by his wonderful harmonies in a manner which alone would secure him a place amongst the great masters of German song. Particularly, the modulation from G major back into the original E major at the close of the piece is of surprising beauty. Less happy is the dramatic way in which such ballads as Heine's 'Loreley' and Goethe's 'König in Thule' are treated. Here the melody is sacrificed to the declamatory element, and that declamation, especially in the last-named song, is not always faultless. Victor Hugo's 'Comment disaient-ils' is one of the most graceful songs amongst Liszt's works, and in musical literature generally.

[1] Performed at Mr. Bache's annual concert in 1873.

The remaining facts of Liszt's life may be summed up in a few words. In 1859 he left his official position at the Opera in Weimar owing to the captious opposition made to the production of Cornelius's 'Barber of Bagdad,' at the Weimar theatre. Since that time he has been living at intervals at Rome, Pesth, and Weimar, always surrounded by a circle of pupils and admirers, and always working for music and musicians in the unselfish and truly catholic spirit characteristic of his whole life. How much Liszt can be to a man and an artist is shown by what perhaps is the most important episode even in his interesting career—his friendship with Wagner. The latter's eloquent words will give a better idea of Liszt's personal character than any less intimate friend could attempt to do.

'I met Liszt,' writes Wagner, 'for the first time during my earliest stay in Paris, at a period when I had renounced the hope, nay, even the wish, of a Paris reputation, and, indeed, was in a state of internal revolt against the artistic life which I found there. At our meeting he struck me as the most perfect contrast to my own being and situation. In this world, into which it had been my desire to fly from my narrow circumstances, Liszt had grown up, from his earliest age, so as to be the object of general love and admiration, at a time when I was repulsed by general coldness and want of sympathy.... In consequence I looked upon him with suspicion. I had no opportunity of disclosing my being and working to him, and, therefore, the reception I met with on his part was altogether of a superficial kind, as was indeed natural in a man to whom every day the most divergent impressions claimed access. But I was not in a mood to look with unprejudiced eyes for the natural cause of his behaviour, which, though friendly and obliging in itself, could not but wound me in the then state of my mind. I never repeated my first call on Liszt, and without knowing or even wishing to know him, I was prone to look upon him as strange and adverse to my nature. My repeated expression of this feeling was afterwards told to him, just at the time when my 'Rienzi' at Dresden attracted general attention. He was surprised to find himself misunderstood with such violence by a man whom he had scarcely known, and whose acquaintance now seemed not without value to him. I am still moved when I remember the repeated and eager attempts he made to change

my opinion of him, even before he knew any of my works. He acted not from any artistic sympathy, but led by the purely human wish of discontinuing a casual disharmony between himself and another being; perhaps he also felt an infinitely tender misgiving of having really hurt me unconsciously. He who knows the selfishness and terrible insensibility of our social life, and especially of the relations of modern artists to each other, cannot but be struck with wonder, nay, delight, by the treatment I experienced from this extraordinary man.... At Weimar I saw him for the last time, when I was resting for a few days in Thuringia, uncertain whether the threatening prosecution would compel me to continue my flight from Germany. The very day when my personal danger became a certainty, I saw Liszt conducting a rehearsal of my 'Tannhäuser,' and was astonished at recognising my second self in his achievement. What I had felt in inventing this music he felt in performing it: what I wanted to express in writing it down, he expressed in making it sound. Strange to say, through the love of this rarest friend, I gained, at the moment of becoming homeless, a real home for my art, which I had hitherto longed for and sought for always in the wrong place. . . . At the end of my last stay at Paris, when ill, miserable, and despairing, I sat brooding over my fate, my eye fell on the score of my "Lohengrin," which I had totally forgotten. Suddenly I felt something like compassion that this music should never sound from off the death-pale paper. Two words I wrote to Liszt: his answer was, the news that preparations for the performance were being made on the largest scale that the limited means of Weimar would permit. Everything that men and circumstances could do, was done, in order to make the work understood. ... Errors and misconceptions impeded the desired success. What was to be done to supply what was wanted, so as to further the true understanding on all sides, and with it the ultimate success of the work? Liszt saw it at once, and *did* it. He gave to the public his own impression of the work in a manner the convincing eloquence and overpowering efficacy of which remain unequalled. Success was his reward, and with this success he now approaches me, saying: "Behold we have come so far, now create us a new work, that we may go still further."'

In addition to the commentaries on Wagner's works just referred to, Liszt has also written numerous detached articles and pamphlets, those on Robert Franz, Chopin, and the music of the Gipsies, being the most important. It ought to be added that the appreciation of Liszt's music in this country is almost entirely due to the unceasing efforts of his pupil, Mr. Walter Bache, at whose annual concerts many of his most important works have been produced. Others, such as 'Mazeppa' and the 'Battle of the Huns,' were first heard in England at the Crystal Palace.

The following is a catalogue of Liszt's works, as complete as it has been possible to make it. It is compiled from the recent edition of the thematic catalogue (Breitkopf & Härtel, No. 14,373), published lists, and other available sources.

I. ORCHESTRAL WORKS.

1. ORIGINAL.

1. Symphonie zu Dante's Divina Commedia, orch. and female chorus: ded. to Wagner. 1. Inferno; 2. Purgatorio; 3. Magnificat. Score and parts. B. & H.[1] Arr. for 2 P.Fs.
2. Eine Faust-Symphonie in drei Charakterbildern (nach Goethe), orch. and male chorus: ded. to Berlioz. 1. Faust; 2. Gretchen (also for P. F. 2 hands); 3. Mephistopheles. Score and parts; also for 2 P. Fs. Schuberth.
3. Zwei Episoden aus Lenau's Faust. 1. Der nächtliche Zug. 2. Der Tanz in der Dorfschenke (Mephisto-Walzer). Score and parts; also for P. F. 2 and 4 hands. Schuberth.
4. Symphonische Dichtungen. 1. Ce qu'on entend sur la montagne; 2. Tasso. Lamento e Trionfo; 3. Les Préludes; 4. Orpheus (also for organ); 5. Prometheus; 6. Mazeppa; 7. Festklänge; 8. Héroïde funèbre; 9. Hungaria; 10. Hamlet; 11. Hunnenschlacht; 12. Die Ideale. Score and parts, also for 2 P. Fs. and P. F. 4 hands. B. & H.
5. Fest-Vorspiel, for Schiller and Goethe Festival, Weimar 1857. Score. Hallberger.
6. Fest-Marsch, for Goethe's birthday. Score and parts, also for P. F. 2 and 4 hands. Schuberth.
7. Huldigungs-Marsch, for accession of Duke Carl of Saxe-Weimar 1853. Score; and for P. F. 2 hands. B. & H.
8. 'Vom-Fels zum Meer': Patriotic march. Score and parts; also for P. F. 2 hands. Schlesinger.
9. Künstler Fest-Zug; for Schiller Festival 1859. Score; and for P. F. 2 and 4 hands. Kahnt.
10. 'Gaudeamus Igitur': Humoreske for orch. soli, and chorus. Score and parts; also for P. F. 2 and 4 hands. Schuberth.

2. ARRANGEMENTS.

11. Schuberts' Marches. 1. op. 40 No. 3; 2. Trauer-; 3. Reiter-; 4. Ungarischer-Marsch. Score and parts. Fürstner.
12. Schubert's Songs for voice and small orch. 1. Die junge Nonne; 2. Gretchen am Spinnrade; 3. Lied der Mignon; 4. Erlkönig. Score and parts. Forberg.
13. 'Die Allmacht,' by Schubert, for tenor, men's chorus, and orchestra. Score and parts; and vocal score. Schuberth.
14. H. v. Bülow's Mazurka-Fantasie (op. 13). Score and parts. Leuckart.
15. Festmarch on themes by E. H. zu S. Score; also for P.F. 2 and 4 hands. Schuberth.
16. Ungarische Rhapsodien, arr. by Liszt and F. Doppler; 1. in F; 2. in D; 3. in D; 4. in D minor and G major; 5. in E; 6. Pester Carneval.—Score and parts; and for P.F. 4 hands. Schuberth.
17. Ungarischer Marsch, for Coronation at Buda-Pesth, 1867. Score; also for P. F. 2 and 4 hands. Schuberth.
18. Rákoczy-Marsch; symphonisch bearbeitet, Score and parts; also for P. F. 2, 4, and 8 hands. Schuberth.
19. Ungarischer Sturm-Marsch. New arr. 1876. Score and parts; also for P.F. 2 and 4 hands. Schlesinger.
20. 'Szózat' und 'Hymnus' by Béni and Erkel. Score and parts; also for P. F. Rózsavölgyi, Pesth.

II. FOR PIANOFORTE AND ORCHESTRA.

1. ORIGINAL.

21. Concerto No. 1, in E flat. Score and parts; also for 2 P. Fs. Schlesinger.
22. Concerto No. 2, in A. Score and parts; also for 2 P. Fs. Schott.
23. 'Todten-Tanz.' Paraphrase on 'Dies Iræ.' Score; also for 1 and 2 P. Fs. Siegel.

2. ARRANGEMENTS, P. F. PRINCIPALE.

24. Fantasia on themes from Beethoven's 'Ruins of Athens.' Score; also for P. F. 2 and 4 hands, and 2 P. Fs. Siegel.
25. Fantasie über ungarische Volksmelodien. Score and parts. Heinze.
26. Schubert's Fantasia in C (op. 15), symphonisch bearbeitet. Score and parts; also for 2 P. Fs. Schreiber.
27. Weber's Polonaise (op. 72). Score and parts. Schlesinger.

III. FOR PIANOFORTE SOLO.

1. ORIGINAL.

28. Etudes d'éxécution transcendante. 1. Preludio; 2, 3. Paysage; 4. Mazeppa; 5. Feux Follets; 6. Vision; 7. Eroica; 8. Wilde Jagd; 9. Ricordanza; 10, 11. Harmonies du soir; 12. Chasse-neige. B. & H.
29. Trois Grandes Etudes de Concert. 1. Capriccio; 2. Capriccio, 3. Allegro affetuoso. Kistner.
30. Ab-Irato. Etude de perfection. Schlesinger.
31. Zwei Concertetuden, for Lebert and Stark's Klavierschule. 1. Waldesrauschen; 2. Gnomenreigen. Trautwein.
32. Ave Maria for ditto. Trautwein.
33. Harmonies poétiques et réligieuses. 1. Invocation; 2. Ave Maria; 3. Bénédiction de Dieu dans la solitude; 4. Pensée des Morts; 5. Pater Noster; 6. Hymne de l'enfant à son réveil; 7. Funérailles; 8. Miserere d'après Palestrina; 9. Andante lagrimoso; 10. Cantique d'Amour. Kahnt.
34. Années de Pélerinage. Première Année, Suisse. 1. Chapelle de Guillaume Tell; 2. Au lac de Wallenstadt; 3. Pastorale; 4. Au bord d'une source; 5. Orage; 6. Vallée d'Obermann; 7. Eglogue; 8. Le Mal du Pays; 9. Les Cloches de Genève (Nocturne). Seconde Année, Italie. 1. Il Sposalizio; 2. Il Penseroso; 3. Canzonetta di Salvator Rosa; 4-6. Tre Sonetti del Petrarca; 7. Après une lecture de Dante.

[1] B. & H. = Breitkopf & Härtel.

Venezia e Napoli. 1. Gondoliera; 2. Canzone; 3. Tarantelle. Schott.
35. Apparitions, 3 Nos. Schlesinger, Paris.
36. Two Ballades. Kistner.
37. Grand Concert-Solo: also for 2 P. Fs. (Concerto pathétique). B. & H.
38. Consolations, 6 Nos. B. & H.
39. Berceuse. Heinze.
40. Weinen, Klagen, Sorgen, Zagen: Präludium nach J. S. Bach. Schlesinger.
41. Variations on theme from Bach's B minor Mass; also for Organ. Schlesinger.
42. Fantasie und Fuge, theme B. A. C. H. Siegel. Also for Organ. Schuberth.
43. Scherzo und Marsch. Litolff.
44. Sonata in B minor. Dedicated to Schumann. B. & H.
45. 2 Polonaises. Senff.
46. Mazurka brillante. Senff.
47. Rhapsodie Espagnole, Folies d'Espagne, and Jota Aragonesa. Siegel.
48. Trois Caprice-Valses. 1. Valse de bravoure; 2. V. mélancolique; 3. V. de Concert. Schlesinger.
49. Feuilles d'Album. Schott.
50. Deux Feuilles d'Album. Schuberth.
51. Grand Galop chromatique. Also for 4 hands. Hofmeister.
52. Valse Impromptu. Schuberth.
53. 'Mosonyi's Grab-Geleit.' Taborszky & Parsch, Pesth.
54. Elégie. Also for P. F., Cello, Harp, and Harmonium. Kahnt.
55. 2nd Elégie. Also for P. F., V., and Cello. Kahnt.
56. Légendes. 1. St. François d'Assise; 2. St. François de Paul. Rózsavölgyi.
57. L'Hymne du Pape; also for 4 hands. Bote & Bock.
58. Via Crucis.
59. Impromptu—Thémes de Rossini et Spontini, in E. 'Op. 3.' Schirmer.
60. Capriccio à la Turca sur des motifs de Beethoven's Ruines d'Athènes. Mechetti.
61. Liebestraume—3 Notturnos. Kistner.
62. L'Idée fixe—Andante amoroso d'apres une Mélodie de Berlioz. Mechetti.
63. Impromptu, in F sharp. B. & H.
64. Variation on a Waltz by Diabelli. No. 24 in Vaterländischer Künstlerverein. Diabelli (1823).

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65. 'The Pianoforte'—Erstes Jahrgang; Parts I-XII—34 pieces by modern composers. Out of print.

2. Arrangements.

66. Grandes Etudes de Paganini. 6 Nos. (No. 3, La Campanella). B. & H.
67. Sechs (organ) Präludien und Fugen von J. S. Bach, 2 parts. Peters.
68. Bach's Orgelfantasie und Fuge in G minor: for Lebert & Stark's Klavierschule. Trautwein.
69. Divertissement à la hongroise d'après F. Schubert, 3 parts; also Easier ed. Schreiber.
70. Märsche von F. Schubert. 1. Trauer-Marsch; 2, 3. Reiter-Marsch. Schreiber.
71. Soirées de Vienne. Valses-caprices d'après Schubert. 9 parts. Schreiber.
72. Bunte Reihe von Ferd. David. 1. Scherzo; 2. Erinnerung; 3. Mazurka; 4. Tanz; 5. Kinderlied; 6. Capriccio; 7. Bolero; 8. Elégie; 9. Marsch; 10. Toccata; 11. Gondellied; 12. Im Sturm.; 13. Romanze; 14. Allegro; 15. Menuett; 16. Etude; 17. Intermezzo; 18. Serenade; 19. Ungarisch (2); 20. Tarentelle; 21. Impromptu; 22. In russicher Weise; 23. Lied; 24. Capriccio. Kistner.
73. Elégie d'après Sorriano. Troupenas.
74. Russischer Galopp von Bulhakow. Schlesinger.
75. Zigeuner-Polka de Conradi. Schlesinger.
76. La Romanesca. Schlesinger.
77. Leier und Schwert (Weber). Schlesinger.
78. Elégie, Themes by Prince Louis of Prussia. Schlesinger.
79. God Save the Queen. Concert-paraphrase. Schuberth.
80. Hussiten-Lied. Hofmeister.
81. La Marseillaise. Schuberth.

3. Paraphrases, Transcriptions, etc., from Operas.

82. La Fiancée (Auber); Masaniello; La Juive; Somnambula; Norma; Puritani (3); Benvenuto Cellini; Dom Sebastian; Lucia di Lammermoor (2); Lucrezia Borgia (2); Faust (Gounod); Reine de Saba; Romeo et Juliette; Robert le Diable; Les Huguenots; Le Prophete (3); L'Africaine (2); Szep Jlonka (Mosonyi); Don Giovanni; König Alfred (Raff) (2); I. Lombardi; Trovatore; Ernani; Rigoletto; Don Carlos; Rienzi; Der fliegende Holländer (2); Tannhäuser (3); Lohengrin (4); Tristan und Isolde; Meistersinger; Ring des Niebelungen.
83. Fantaisie de Bravoure sur la Clochette de Paganini. Schreiber.
84. Trois Morceaux de Salon. 1. Fantaisie romantique sur deux mélodies suisses; 2. Rondeau fantastique sur un theme Espagnol; 3. Divertissement sur une cavatine de Pacini, also for 4 hands. Schlesinger.
85. Paraphrase de la Marche de Donizetti (Abdul Medjid Khan); also Easier ed. Schlesinger.
86. 'Jagdchor und Steyrer,' from 'Tony' (Duke Ernest of Saxe-Coburg-Gotha). Kistner.
87. Tscherkessen-Marsch from Glinka's 'Russlan und Ludmilla.' Also for 4 hands. Schuberth.
88. 'Hochzeit-Marsch und Elfenreigen' from Mendelssohn's Midsummer Night's Dream. B. & H.
89. Fest-Marsch for Schiller centenary (Meyerbeer). Schlesinger.
90. Fantaisies (2) sur des motifs des Soirées musicales de Rossini. Schott.
91. Trois Morçeaux Suisses. 1. Ranz de Vaches; 2. Un Soir dans la Montagne; 3. Ranz de Chevres. Kahnt.

4. Rhapsodies, etc.

92. Rhapsodies Hongroises. 1 in E; 2 in F sharp (also for 4 hands, and easier ed.); 3 in B flat; 4 in E flat; 5 in E minor; 6 in D flat; 7 in D minor; 8 Capriccio; 9 in E flat; 10 Preludio; 11 in A minor; 12 in C sharp minor (also for P. F. and violin by Liszt and Joachim); 13 in A minor; 14 in F minor; 15 Rákoczy March. Senff and Schlesinger.
93. Marche de Rákoczy. Edition populaire. Kistner.
94. Do. Symphonisch. Schuberth.
95. Heroischer-Marsch in ungarischen Styl. Schlesinger.
96. Ungarischer Geschwindmarsch. Schindler. Pressburg.
97. Einleitung und Ungarischer Marsch von Graf E. Széchényi. Rózsavölgyi.

5. Partitions di Piano.

98. Beethoven's Septet. Schuberth.
99. Nine Symphonies. B. & H.
100. Hummel's Septet. Schubert.
101. Berlioz's 'Symphonie Fantastique.' Leuckart. Marche des Pélerins, from 'Harold in Italy.' Rieter-Biedermann. 'Danse des Sylphes,' from 'La Damnation de Faust.' Ibid. Overtures to 'Les Francs-Juges.' Schott. 'Le Roi Lear.'.
102. Rossini's Overture to Guillaume Tell.
103. Weber's Jubelouverture and Overtures to Der Freischütz and Oberon. Schlesinger.
104. Wagner's Overture to Tannhäuser. Meser.

6. Transcriptions of Vocal Pieces.

105. Rossini's 'Cujus Animam' and 'La Charité.' Schott.
106. Beethoven's Lieder, 6; Geistliche Lieder, 6; Adelaide; Liederkreis. B. & H.
107. Von Bülow's 'Tanto gentile.' Schlesinger.
108. Chopin's 'Six Chants Polonais,' op. 74. Schlesinger.
109. Lieder. Dessauer, 3; Franz, 13; Lassen, 2; Mendelssohn, 9; Schubert, 57; Schumann, R. and Clara, 14; Weber, Schlummerlied, and 'Einsam bin ich.'
110. Meyerbeer's 'Le Moine.' Schlesinger.
111. Wielhorsky's 'Autrefois.' Fürstner.
112. Alleluja et Ave Maria d'Arcadelt; No. 2 also for organ. Peters.
113. A la Chapelle Sixtine. Miserere d'Allegri et Ave Verum de Mozart; also for 4 hands and for organ. Peters.
114. Zwei Transcriptionem, 'Confutatis et Lacrymosa' aus Mozart's Requiem. Siegel.
115. Soirées Italiennes, sur des motifs de Mercadante 6 Nos. Schott.
116. Nuits d'été à Pausilippe, sur des motifs de l'Album de Donizetti, 3 Nos. Schott.
117. Canzone Napolitana. Meser.
118. Faribolo Pastour, and Chanson du Béarn. Schott.
119. Glanes de Woronince. 3 Nos. Kistner.
120. Deux Mélodies Russes. Arabesques. Cranz.
121. Ungarische Volkslieder, 5 Nos. Taborszky & Parsch.
122. Soirées musicales de Rossini, 12 Nos.; also for 4 hands and for 2 P. F.s. Schott.

IV. 6. ARRANGEMENTS FOR 2 PIANOFORTES.

123. Variations de Concert on March in I Puritani (Hexaméron). Schuberth.
124. Beethoven's Ninth Symphony. Schott.

V. PIANOFORTE AND VIOLIN.

125. Epithalam.; also for P.F., 2 hands. Táborszky & Parsch.
126. Grand duo concertant sur 'Le Marin.' Schott.

VI. FOR ORGAN OR HARMONIUM.

127. Andante religioso. Schuberth.
128. Einleitung, Fuge und Magnificat, from Symphony 'Zu Dante's Divina Commedia.' Schuberth.
129. Ora pro nobis. Litanei. Körner.
130. Fantasie und Fuge on the chorale in 'Le Prophète.' B. & H.
131. Orlando di Lasso's Regina cœli. Schuberth.
132. Bach's Einleitung und Fuge, from motet 'Ich hatte viel Bekümmerniss.' Schuberth.
133. Chopin's Praeludien, op. 28, Nos. 4 and 9. Schuberth.
134. Kirchliche Fest-Ouverture on 'Ein' feste Burg.' Hofmeister.
135. 'Der Guade Heil' (Tannhäuser). Meser.

VII. VOCAL.

1. Masses, Psalms, and other Sacred Music.

136. Missa solennis (Graner). Festmesse in D. Score and parts; also vocal score, and for P.F. 4 hands. Schuberth.
137. Ungarische Krönungs-Messe in E flat. Score and parts, and vocal score; Offertorium and Benedictus, for P.F. 2 and 4 hands, P.F. and violin, organ, organ and violin. Schuberth.
138. Mass in C minor, with organ. B. & H.
139. Missa Choralis in A minor, with organ. Kahnt.
140. Requiem, men's voices and organ. Kahnt.
141. Neun Kirchen-Chor-Gesänge, with organ. 1. Pater Noster; 2. Ave Maria (also for P.F.); 3. O Salutaris; 4. Tantum ergo; 5. Ave Verum; 6. Mihi autem; 7. Ave Maris Stella, also for P.F.; 8. O Salutaris; 9. Libera me. Kahnt.
142. Die Seligkeiten. Kahnt.
143. Pater noster, for mixed chorus and organ. Kahnt.
144. Pater Noster et Ave Maria, à 4 and organ. B. & H.
145. Psalms. 13th, 18th (E.V. 19th), 23rd, and 137th. Kahnt.
146. Christus ist geboren; chorus and organ. Arr. for P.F. Bote & Bock.
147. An den heiligen Franziskus, men's voices, organ, trumpets and drums. Táborszky & Parsch.
148. Hymne de l'Enfant à son réveil, female chorus, organ and harp. Táborszky & Parsch.

2. Oratorios.

149. Christus. Score, vocal score, and parts. Schuberth. 'Pastorale,' No. 4, and 'Marsch der heiligen drei Könige,' No. 5, for instruments only; also for P.F. 2 and 4 hands. 'Tu es Petrus,' No. 8, for organ and for P.F. 2 and 4 hands, as 'Hymne du Pape.'
150. Die Legende von der heiligen Elisabeth. Score, vocal score, and parts. Kahnt. 'Einleitung'; 'Marsch der Kreuzritter' and 'Interludium,' for P.F. 2 and 4 hands; 'Der Sturm,' for P.F. 4 hands.

3. Cantatas and other Choral Music.

151. Zur Säcular-Feier Beethovens, for chorus, soli, and orch. Score, vocal score, and parts. Kahnt.
152. Choruses (8) to Herder's 'Entfesseltem Prometheus.' Score, vocal score, and parts. Kahnt. Pastorale (Schnitterchor) for P.F. 2 and 4 hands.
153. Fest-Album for Goethe centenary (1849). Fest-Marsch; 1. Licht! mehr Licht; 2. Weimar's Todten; 3. Ueber allen Gipfeln ist Ruh; 4. Chor der Engel. Vocal score and parts. Schuberth.
154. Wartburg-Lieder. Einleitung and 6 Lieder. Vocal score. Kahnt.
155. Die Glocken des Strassburger. Münsters. Baritone solo, chorus and orch. Score, vocal score, and parts. Schuberth. 'Excelsior' (Prelude) for Organ, and P. F. 2 and 4 hands.
156. Die heilige Cäcilia. Mezzo-soprano, chorus, and orch., or P. F., harp, and harmonium. Score, vocal score, and parts. Kahnt.

4. For Men's Voices.

157. 1. Vereinslied; 2. Ständchen; 3. Wir sind nicht Mumien; 4-6. Geharnischte Lieder (also for P. F.); 7. Soldatenlied; 8. Die alten Sagen; 9. Saatengrün; 10. Der Gang um Mitternacht; 11. Festlied; 12. Gottes ist der Orient. Kahnt.

158. Das düstre Meer. Unter allen Wipfeln. Eck.

159. Vierstimmige Männergesänge. 1. Rheinweinlied; 2. Studentenlied; 3. Reiterlied; 4. Ditto. Schott.

160. An die Künstler. With orch. Kahnt.

161. Fest-Chor (Herder-Memorial, 1850). Weber.

162. Festgesang. Kühn.

163. Das Lied der Begeisterung. Taborszky & Parsch.

164. Was ist des Deutschen Vaterland? Schlesinger.

165. Weimar's Volkslied. Also for Organ and P.F., 2 and 4 hands. Kahn.

5. For Single Voice and P.F.

166. Gesammelte Lieder. Kahnt. 1. Mignon's Lied (also with orch. a comp. and for P. F.); 2. Es war ein König (also for P. F.); 3. Der du vom Himmel bist (also for P. F.); 4. Freudvoll und Leidvoll; 5. Wer nie sein Brod; 6. Ueber allen Gipfeln ist Ruh'; 7. Der Fischerknabe (also with orch.); 8. Der Hirt (also with orch.); 9. Der Alpenjäger (also with orch.); 10. Die Loreley (also with orch. and for P. F.); 11. Am Rhein (also for P. F.); 12. Vergiftet sind mein Lieder; 13. Du bist wie eine Blume; 14. Anfangs wollt' ich; 15. Morgens steh' ich auf; 16. Ein Fichtenbaum (2); 17. Comment disaient-ils? 18. Oh! quand je dors; 19. S'il est un charmant gazon; 20. Enfant si j'etais Roi; 21. Es rauschen die Winde; 22. Wo weilt er? 23. Nimm' einen Strahl; 24. Schwebe, blaues Auge; 25. Die Vatergruft; 26. Angiolin dal biondo crin (also for P. F.); 27. Kling leise; 28. Es muss ein Wunderbares sein; 29. Mutter Gottes Sträussslein (1); 30. Ditto (2); 31. Lasst mich ruhen; 32. Wie singt die Lerche; 33. In Liebeslust; 34. Ich möchte hingehn; 35. Nonnenwerth (also for P. F.); 36. Jugendglück; 37. Wieder möcht' ich dir begegnen; 38. Blume und Duft; 39. Ich liebe dich; 40. Die stille Wasserrose; 41. Wer nie sein Brod; 42. Ich scheide; 43. Die drei Zigeuner (also with orch.); 44. Lebe wohl; 45. Was Liebe sei; 46. Die todte Nachtigall; 47. Bist du; 48. Gebet; 49. Einst; 50. An Edlitam; 51. Und sprich; 52. Die Fischerstochter; 53. Sei still; 54. Der Glückliche; 55. Ihr Glocken von Marling. Kahnt.

167. Il m'aimait tant (also for P.F.) Schott.

168. Drei Lieder. 1. Hohe Liebe; 2. Gestorben war ich; 3. O lieb'; also for P. F. as 'Liebesträume.' Kistner.

169. Tre Sonetti di Petrarca. Haslinger.

170. Die Macht der Musik. Kistner.

171. Jeanne d'Arc au bucher, Mezzo-Soprano and Orch., or P. F. Schott.

172. Ave Maris Stella. Kahnt.

VIII. PIANOFORTE ACCOMPANIMENT TO DECLAIMED POEMS.

173. Bürger's Leonore, Kahnt; Lenau's Der traurige Mönch, Kahnt; Jokai's Des todten Dichters Liebe, Táborszky & Parsch; Strachwitz's Helge's Treue, Schuberth; Tolstoy's Der blinde Sänger, Bessel, Petersburg.

IX. REVISED EDITIONS OF CLASSICAL WORKS.

174. Beethoven. i. & ii. Sonatas complete. iii. Variations for P.F. solo. IV. Various P. F. compositions for 2 and 4 hands. V. Duets for P. F. and violin. VI. Duets for P.F. and cello, or horn. VII. Trios for P. F., violin, and cello. X. Masses, vocal score. XIV. String quartets. XV. Trios for strings, wind and strings, and wind only. Holle.

175. Field. 18 Nocturnes, annotated. Schuberth.

176. Hummel's Septet; also as quintet for P. F. and strings. Schuberth.

177. Schubert's P. F. Sonatas and Solos (selected); 2 vols. Cotta.

178. Weber's P. F. Sonatas and Solos; 2 vols. Cotta.

179. Viole's Gartenlaube; 100 Etudes in 10 parts. Kahnt.

X. LITERARY WORKS.

180. De la Fondation-Goethe à Weimar. Brockhaus, 1851.

181. Lohengrin et Tannhäuser de Richard Wagner. Brockhaus, 1851.

182. R. Wagner's Lohengrin und Tannhäuser; with musical illustrations. Eyssen.

183. Frèd. Chopin. B. & H. 1852.

184. Die Zigeuner und ihre Musik in Ungarn. In German and Hungarian; the former revised by Cornelius. Heckenast, Pressburg, 1861.

185. Ueber Field's Nocturnes; French and German. Schuberth, 1859.

186. Robert Franz. Leuckart, 1872.

187. Verschiedene Aufsätze in der 'Gazette musicale' de Paris, und in der Neuen Zeitschrift für Musik. Kahnt.

188. Schumann's Musikalische Haus- und Lebens-regeln; translated into French. Schuberth, 1860.

[F. H.]

LITANIÆ LAURETANÆ (Litany of Loreto). A solemn Litany, sung in honour of the Blessed Virgin Mary.

It is no longer possible to ascertain when, where, or by whom, this Litany was originally written: but, if we may trust the very generally received tradition that it was first chaunted at Loreto, and carried thence, by Pilgrims, to all parts of the world, it cannot be of earlier date than the closing years of the 13th century. It has, undoubtedly, been chaunted there, every evening, from time immemorial. In other places, it is most frequently sung, either in solemn Processions, or, during the Exposition of the Blessed Sacrament at Benediction: but its use —especially on the Continent—is by no means restricted to those particular occasions. In Rome, for instance, it is constantly sung, at almost every popular Service, to a simple Plain Chaunt melody, familiar to all Italians, and printed, in its purest form, in the new Ratisbon edition of the 'Directorium Chori.' This is, probably, the oldest music to which the words were ever adapted. Its date, like theirs, is uncertain: but it is at least old enough to have attracted the attention of the great Polyphonic Composers of the 16th century, some of whom have treated it in their best, and most devout style, and, when adopting it as a Canto fermo, have carefully abstained from destroying the simplicity of its character by the introduction of vain and irrelevant conceits.

Palestrina was especially devoted to the Litany; and, in 1593, published a volume, containing, in two books, ten different settings, of exquisite beauty, composed for the use of the 'Confraternity of the Holy Rosary.' One of the most beautiful divisions of the work is reprinted in the fourth volume of Proske's 'Musica Divina': but a great number of the Composer's finest Litanies still remain in MS.

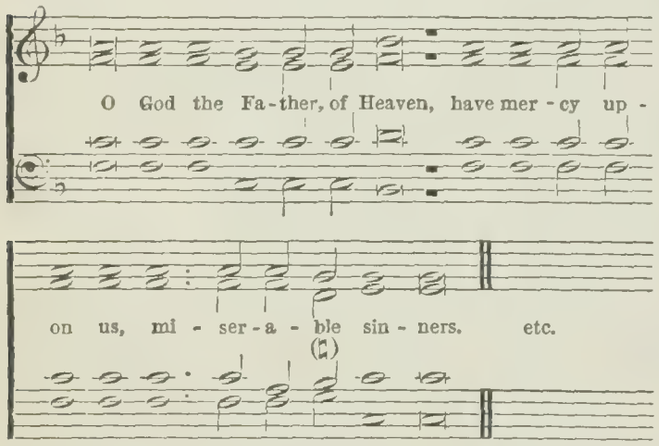
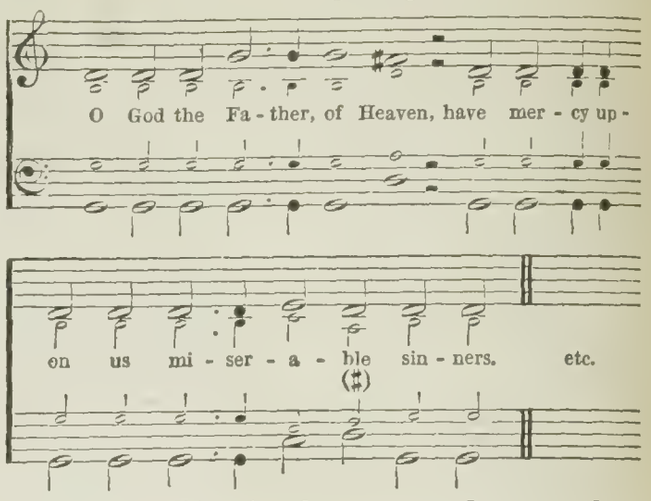
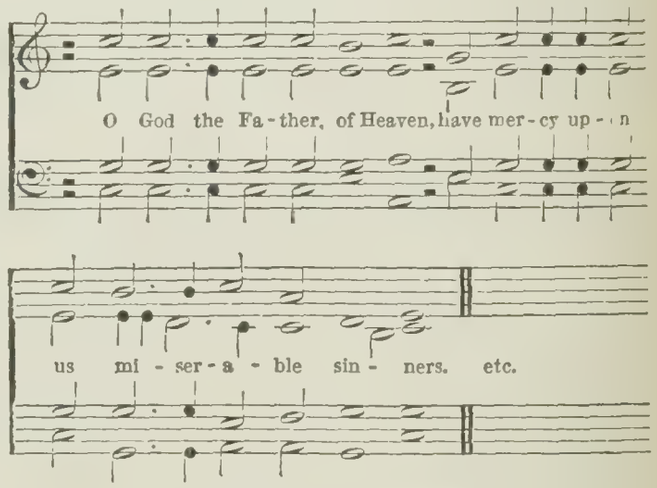
Another volume of Litanies, by various authors, was published at Munich, in 1596, by Georgius Victorinus, under the title of 'Thesaurus Litaniarum.' We here find, among other interesting works, a charming Litany, by Orlando di Lasso, founded entirely upon the Plain Chaunt Canto fermo, and so simple in construction that the most modest Choir need feel no hesitation in attempting it. This Litany is also reprinted, entire, in the fourth volume of 'Musica Divina,' together with some others from the same rare work, which, fortunately, is not the only collection that has been preserved to us from the 16th century. Under the title of *Litaniæ Catholicæ ad Christum, Beatam Virginem, et Sanctos,* a highly interesting work was printed by Wolfgang Eder, at Ingolstadt, in 1589. Another, called *Sacræ Litaniæ variæ,* was published at Antwerp, in 1595. A precious volume, believed to be unique, wanting the title and first nine pages—and, therefore, without date—is preserved in the Library bequeathed by Dr. Proske to the cathedral of Ratisbon. And many other printed collections are still extant, containing quite a little treasury of Art.

At Notre Dame de Paris, the Litany is annually sung, in grand Procession, on the afternoon of the Feast of the Assumption, to a form of the First Tone, which, set with the melody in the Tenor, produces an indescribably solemn effect. [W. S. R.]

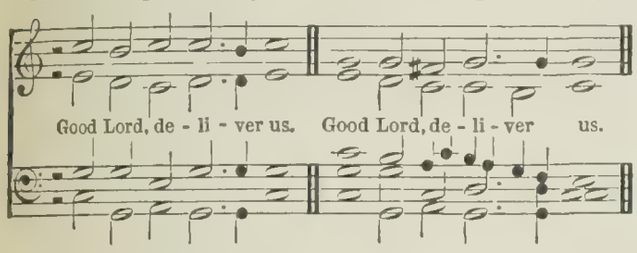
LITANY (Old Eng. *Letanie*; Lat. *Litaniæ*; Gr. Λιτανεία, a Supplication). A solemn form of prayer; sung, by Priests and Choir, in alternate Invocations and Responses; and found in most Office-Books, both of the Eastern and Western Church. [See Litaniæ, etc.]

The origin of the Litany may be traced back to a period of very remote antiquity. Its use was, probably, first instituted in the East: but it was certainly sung, at Vienne, in France, as early as the year 450, if not very much earlier. The English translation—of which alone we propose to treat in the present article—was first published, without musical notes, on the Twenty-seventh of May, 1544—five years before the appearance of King Edward the Sixth's 'First Prayer-Book.' Three weeks later—on the Sixteenth of June—another copy, with the Plain Chaunt annexed, was printed, in London, by Grafton; the Priest's part in black notes, and that for the Choir, in red. It would seem, however, that the congregations of that day were not quite satisfied with unisonous Plain Chaunt: for, before the end of the year, Grafton produced a third copy, set for five voices, 'according to the notes used in the Kynges Chapel.'

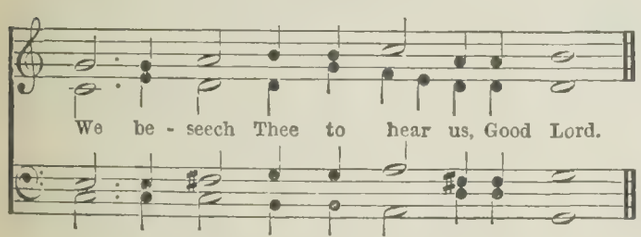
This early translation was, in all probability, the work of Archbishop Cranmer, who refers to it in a letter preserved in the State Paper Office. And, as he recommends the notes (or similar ones) to be sung in a certain new Procession which he had prepared by the King's command, there is little doubt that it was he who first adapted the English words to the ancient Plain Chaunt. If this surmise be correct, it supplies a sufficient reason for the otherwise unaccountable omission of the Litany in Marbecke's 'Booke of Common Praier Noted.'

In the year 1560—and, again, in 1565—John Day printed, under the title of 'Certaine notes set forth in foure and three partes, to be song at the Morning Communion, and Evening Prayer,' a volume of Church Music, containing a Litany, for four voices, by Robert Stone, a then gentleman of the Chapel Royal. According to the custom of the time, the *Canto fermo* is here placed in the Tenor, and enriched with simple, but exceedingly pure and euphonious harmonies, as may be seen in the following example, which will give a fair idea of the whole.

The Rev. J. Jebb has carefully reproduced this interesting composition, in his 'Choral Responses and Litanies'; together with another Litany by Byrd, (given on the authority of a MS. preserved in the Library of Ely Cathedral,) and several others of scarcely inferior merit. The only parts of Byrd's Litany now remaining are, the Cantus, and Bassus: in the following example, therefore, the Altus, and Tenor, (containing the Plain Chaunt,) are restored, in accordance with the obvious intention of the passage, in small notes.

All these Litanies, however, and many others of which only a few fragments now remain to us, were destined soon to give place to the still finer setting by Thomas Tallis. Without entering into the controversy to which this work has given rise, we may assume it as proved, beyond all possibility of doubt, that the words were originally set, by Tallis, in four parts, with the Plain Chaunt in the Tenor. In this form, both the Litany, and Preces, are still extant, in the 'Clifford MS.' (dated 1570), on the authority of which they are inserted in the valuable collection of 'Choral Responses' to which allusion has already been made: and, however much we may be puzzled by the consecutive fifths in the Response, 'And mercifully hear us when we call upon Thee,' and the chord of the $\frac{4}{2}$ in 'We beseech Thee to hear us, Good Lord,' we cannot but believe that the venerable transcription is, on the whole, trustworthy. Tallis's first Invocation, which we subjoin from the 'Clifford MS.,' is, alone, sufficient to show the grandeur of the Composer's conception.

More than one modern writer has condemned the celebrated five-part Litany printed by Dr. Boyce as an impudent corruption of this four-part text. Dean Aldrich goes so far as to assure Dr. Fell, in a letter still extant, that 'Barnard was the first who despoilt it.' The assertion is a rash one. It is too late, now, to ascertain, with any approach to probability, the source whence Barnard's version, printed in 1641, was, *in the*

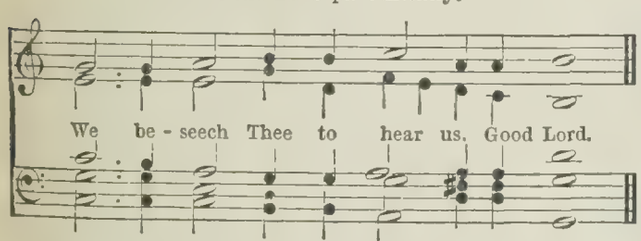
first instance, derived. There are, in truth, grave difficulties in the way of forming any decided opinion upon the subject. Were the weakness of an unpractised hand anywhere discernible in the counterpoint of the later composition, one might well reject it as an 'arrangement': but it would be absurd to suppose that any Musician capable of deducing the five-part Response, 'Good Lord, deliver us,' from that in four parts, would have condescended to build his work upon another man's foundation.

From the 4-part Litany. From the 5-part Litany.

The next Response, 'We beseech Thee to hear us, Good Lord,' presents a still more serious *crux*. The *Canto fermo* of this differs so widely from any known version of the Plain Chaunt melody that we are compelled to regard the entire Response as an original composition. Now, so far as the *Cantus*, and *Bassus*, are concerned, the two Litanies correspond, at this point, exactly: but, setting all prejudices aside, and admitting the third chord in the 'Clifford MS.' to be a manifest *lapsus calami*, we have no choice but to confess, that, with respect to the mean voices, the advantage lies entirely on the side of the five-part harmony. Surely, the writer of this could—and would—have composed a Treble and Bass for himself!

From the 'Clifford MS.'



From the Five-part Litany.



The difficulties we have pointed out with regard to these two Responses apply, with scarcely diminished force, to all the rest: and, the more closely we investigate the internal evidence afforded by the double text, the more certainly shall we be driven to the only conclusion deducible from it; namely, that Tallis has left us two Litanies, one for four voices, and the other for five, both founded on the same Plain Chaunt, and both harmonised on the same Basses, though developed, in other respects, in accordance with the promptings of two totally distinct ideas.

The four-part Litany has never, we believe, been published in a separate form. The best edition of that in five parts is, undoubtedly, Dr. Boyce's; though Messrs. Oliphant, and John Bishop, have done good service, in their respective reprints, by adapting, to the music of the Preces, those 'latter Suffrages,' which, having no place in the First Prayer-Book of King Edward VI, were not set by any of the old Composers. Some later editions, in which an attempt has been made at 'restoration,' have, it is to be feared, only resulted in depraving the original text to a degree previously unknown. [W. S. R.]

LITOLFF, Henry Charles, was born in London Feb. 6, 1818. His father, a French Alsatian soldier taken prisoner by the English in the Peninsular War, had settled in London as a violinist after the declaration of peace, and had married an Englishwoman. In the beginning of the year 1831 Henry Litolff was brought by his father to Moscheles, who on hearing the boy play was so much struck by his unusual talent, that he offered to take him gratis as a pupil; and under his generous care Litolff studied for several years. He made his first appearance (or one of his first) at Covent Garden Theatre July 24, 1832, as 'a pupil of Moscheles, 12 years of age.' In his 17th year a marriage of which the parents disapproved obliged him to leave England and settle for a time in France. For several years after this event Litolff led a wandering life, and during this period he visited Paris, Brussels, Leipzig, Prague, Dresden, Berlin, and Amsterdam, giving in these towns a series of very successful concerts. In 1851 he went to Brunswick, and undertook there the business of the late music-publisher Meyer. In 1860 he transferred this business to his adopted son, Theodor Litolff, and he, in 1861, started the well-known 'Collection Litolff,' as a cheap and accurate edition of classical music, which was among the earliest of the many series of similar size and aim now existing. It opened with the sonatas of Beethoven, Mozart, and Haydn (vols. 1–4). Henry Litolff himself went to Paris, where he has since resided.

As a pianist Litolff's rank is high; fire, passion, and brilliancy of execution were combined with thought and taste in his playing. Had it been also correct, it would have reached the highest excellence. In his works, however, there is great inequality; beautiful and poetic ideas are often marred by repetition and a want of order, and knowing what the author's true capacity is, the result is a feeling of disappointment. About 115 of his works, including several operas, have been published. Among the best of them may be reckoned some of his pianoforte pieces, such as the well-known 'Spinnlied,' a few of his overtures and his symphony-concertos, especially nos. 3,[1] 4, and 5; the latter are remarkable for their wealth of original ideas in harmony, melody, and rhythm, and for their beautiful instrumentation. [A.H.W.]

LIVERPOOL MUSICAL FESTIVALS. These have not taken place with regularity. The

[1] Played at the Crystal Palace, by Mr. Oscar Beringer, March 28, 1874.

first was held in 1784, the next in 1790, and the next in 1799. They were then suspended till 1823, 1830, and 1836 (Oct. 4–7, Sir G. Smart conductor), when Mendelssohn's 'St. Paul' was performed for the second time, and for the first time in England. Up to this date the concerts had been held in churches, but the St. George's Hall (Town Hall), having been erected in the meantime, and opened Sept. 1854, the next festival took place there in 1874, Sept. 29–Oct. 1 —conductor, Sir Julius Benedict.

Liverpool has a Philharmonic Society, which was founded Jan. 10, 1840, and opened its hall Aug. 27, 49. There are twelve concerts every year, six before and six after Christmas. Sir Julius Benedict succeeded Mr. Alfred Mellon as conductor April 9, 67, and has been conductor ever since.—The Liverpool Musical Society, which formerly gave oratorio concerts in St. George's Hall, has been extinct since 1877.—The St. George's Hall has a very fine organ by Willis, on which performances are given by Mr. W. T. Best on Thursday evenings and Saturday afternoons and evenings.—Orchestral concerts are given by Mr. Charles Halle during the winter season in the Philharmonic Hall. [G.]

LLOYD, Edward—son of Richard Lloyd, chorister, and afterwards assistant lay vicar of Westminster Abbey, and assistant vicar choral of St. Paul's (born March 12, 1813, died June 28, 1853), and Louisa, sister of Dr. John Larkin Hopkins—was born March 7, 1845, and received his early musical education in the choir of Westminster Abbey under James Turle. In 1866 he obtained the appointment of tenor singer in the chapel of Trinity College, Cambridge, which he resigned in 1867 on being appointed a Gentleman of the Chapel Royal, a post which he held about two years. He has since devoted himself entirely to concert singing. He made his first great success at Gloucester Festival, in 1871, in Bach's St. Matthew Passion-music, and in 1874 won universal admiration by his singing of 'Love in her eyes sits playing' at the Handel Festival at the Crystal Palace. He has since gained increased reputation as an oratorio and concert singer. His voice is a pure tenor of excellent quality, and his style musician-like and finished. [W.H.H.]

LOBE, Johann Christian, musician, and writer on music of some eminence, was born May 30, 1797, at Weimar, and owed his musical instruction to the Grand Duchess Maria Paulowna. The flute was his instrument, and after performing a solo at the Gewandhaus, Leipzig, in 1811, he settled at his native place as second flute in the Duke's band. He has written five operas, besides overtures for the orchestra, P.F. quartets, and other compositions. But it is as a *litterateur* that he is most interesting to us. He resigned his place at Weimar in 1842, and in 46 undertook the editing of the Allgem. mus. Zeitung of Leipzig, which he retained until the termination of that periodical in 48. In 1853 he began a publication called 'Fliegende Blätter für Musik, of which about 20 numbers were published; he then edited the musical department of the Leipzig Illustrirter Zeitung, and made endless contributions to other periodicals. His principal books, some of which have appeared first in the periodicals, are 'Musikalische Briefe . . . von einer Wohlbekannten,' 2 vols, Leipzig, 1852; 'Aus dem Leben eines Musiker' (Ib. 59); a Catechism of Composition, and another of Music (both have been translated); 'Consonanzen und Dissonanzen' (Ib. 1870); Lehrbuch der musikalischen Composition (4 vols. Ib. 1851 to 67). To the amateur student these works are all valuable, because they treat of the science of music in a plain and untechnical way, and are full of intelligence and good sense. The Musikalische Briefe, a series of short sketches of the progress of music and of the characteristics of musicians, will be read with interest by many. Some conversations with Mendelssohn appear to be faithfully reported, and bring out some of his traits in a very amusing manner. [G.]

LOBGESANG, eine Symphonie-Cantate. A well-known work of Mendelssohn's (op. 52), composed for the Gutenberg festival, and first performed at the church of S. Thomas, Leipzig, in the afternoon of June 25, 1840. The form of the work is no doubt due to Beethoven's 9th Symphony, and in Germany it is taken as the third of his published symphonies. It was performed the second time at Birmingham, Sept. 23, 1840 (Mendelssohn conducting); and after this performance was considerably altered throughout — including the addition of the entire scene of the Watchman—and published by Breitkopfs early in 1841. First performances, as published—Leipzig, Dec. 3, 1840; London, Sacred Harmonic Society, March 10, 1843. The selection of the words was doubtless in great measure Mendelssohn's own, though the title 'Symphonie-Cantate' was Klingemann's.[1] The English adaptation was made with his concurrence by Mr. J. A. Novello, to whom more of the English texts of Mendelssohn's works are due than is generally known. The phrase (a favourite one with Mendelssohn) with which the symphony opens, and which forms the coda to the entire work, is the Intonation to the 2nd Tone for the Magnificat. [G.]

LOBKOWITZ. A noble and distinguished Austrian family, founded early in the 15th century, by Nicholas Chuzy von Ujezd, and deriving its name from a place in Bohemia. The country seat of the family is at Raudnitz, near Theresienstadt, and its town residence is the well-known palace on the Lobkowitz-Platz, Vienna. Two princes of this race have been closely and honourably connected with music. 1. Ferdinand Philip was born at Prague April 17, 1724. By the death of his father and two elder brothers he became the head of the house before he was 15. Gluck was in his service, and was much aided in his early success by the assistance of the Prince. The two were present together at the coronation of Francis I. (Sept. 28, 1745); after which they went to London in company with the

1 See Mendelssohn's Letter, Nov. 18, 1840.

Duke of Newcastle, who had represented the English Court at the coronation. There[1] Lobkowitz is said to have lived in a house of the Duke's for two years, and it was during this time that Gluck produced his operas at the King's Theatre, and appeared in public in the strange character of a performer on the musical glasses. [See GLUCK, vol. i. 601 *a*; HARMONICA, 662 *a*.] A story is told by Burney of his having composed a symphony bar by bar alternately with Emanuel Bach. The feat was an absurd one, but it at least shows that he had considerable practical knowledge of music. He died at Vienna, Jan. 11, 1784, and was succeeded by his son JOSEF FRANZ MAXIMILIAN, born Dec. 7, 1772. This is the prince whose name is so familiar to us in connection with Beethoven. He seems, notwithstanding the temptations of his immense early wealth, to have been an exemplary character, with no vices, and with no fault but an inconsiderate generosity rising to prodigality, which ultimately proved his ruin. He married Princess Marie Caroline Schwarzenberg, Aug. 2, 1792. His taste for music was an absorbing passion. He played both violin and cello, and had a splendid bass voice, which he cultivated thoroughly and with success. He maintained a complete establishment of orchestra, solo and chorus singers, with Wranitzky and Cartellieri at their head, for the performances of masses, oratorios, operas, symphonies, etc. When Beethoven arrived at Vienna in Nov. 1792, Lobkowitz was twenty, and the two young men soon became extremely intimate. True, beyond the frequent mention of his name in Ries's Recollections, there is not much definite proof of this[2]; but it is conclusively shown by the works dedicated to him by Beethoven; for we must remember that the dedication of a work by this most independent of composers, was, in nineteen cases out of twenty, a proof of esteem and affection. The works are these—and excepting those inscribed with the name of the Archduke Rudolph they form the longest and most splendid list of all his dedications:—6 Quartets, op. 18 (1801); Sinfonia Eroica, op. 55 (1806); Triple Concerto, op. 56 (1807); the 5th and 6th Symphonies—in C minor and Pastorale (1809)—shared by Lobkowitz with Rasumowsky; Quartet in Eb, op. 74 (1810); and the Liederkreis, op. 98 (1816). We must not suppose that the course of such a friendship as this betokens was always smooth; the anecdote told on p. 167 of vol. i. of this work, shows that Prince Lobkowitz, like all the intimates of Beethoven, and other men of genius, had occasionally a good deal to put up with. No doubt the Prince was a kind and generous friend to the composer. It was he who advised him to apply for the position of composer to the opera, and promoted two profitable concerts for him in his own palace and with his own band in 1807. Two years later he joined Kinsky and the Archduke in subscribing to Beethoven's annuity, contributing 700 florins (paper) per annum. On Jan. 1, 1807, an association of noblemen, with Lobkowitz at its head, took charge of the Court theatres, and during 1810, 11, and 12, the Prince had the sole direction of the opera. The anecdotes by eye-witnesses of his tact and generosity in this position are many, but we have no room for them here. Nor are others wanting to testify to his enlightened zeal in reference to other musicians beside Beethoven. He was one of the promoters and founders of the great 'Gesellschaft der Musikfreunde' in Vienna, and sang the bass solos at the second performance of Alexander's Feast, Dec. 3, 1812 [See Vol. i. p. 591]. He had Haydn's 'Creation' translated into Bohemian, and performed it at Raudnitz. In addition to his great expenditure on music, he, like Kinsky, raised, equipped, and maintained a body of riflemen during the campaign of 1809. At length came the depreciation in the Austrian currency, the bankruptcy of the Government, and the Finance-patent of 1811. Lobkowitz was unable to change his habits or reduce his expenditure, and in 1813 his affairs were put into the hands of trustees, and he left Vienna for the smaller spheres of Prague and Raudnitz. By the Finance-patent Beethoven's 700 florins were reduced to 280 flor. 26 kr. in Einlösungsscheine—all that the trustees had power to pay. Beethoven was clamorous, and his letters are full of complaints against the Prince—most unjust as it turned out, for early in 1815, through the Prince's own exertions the original amount was restored with arrears. Beethoven acknowledged this by the dedication of the Liederkreis. On Jan. 24, 1816, the Princess Lobkowitz died, and in less than a year, on Dec. 16, 1816, was followed by her husband.[3] [A. W. T.]

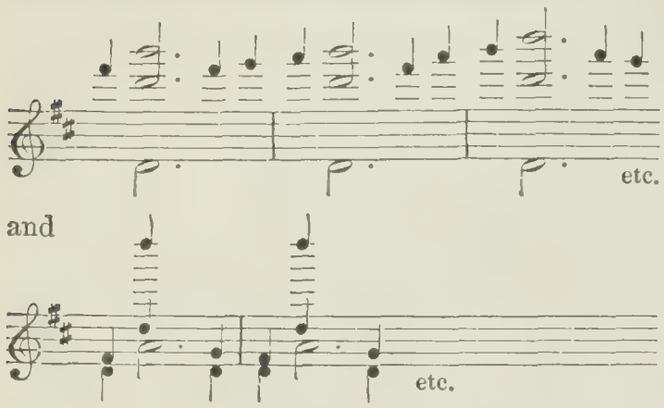
LOCATELLI, PIETRO, a celebrated violinist, was born—like Lolli and Piatti—at Bergamo in 1693, and was still very young when he became a pupil of Corelli at Rome. Very little is known of his life, but he appears to have travelled a good deal, and finally to have settled at Amsterdam, where he established regular public concerts, and died in 1764.

There can be no doubt that Locatelli was a great and original virtuoso. As a composer we must distinguish between a number of caprices and études—which he evidently wrote merely for practice, to suit his exceptional powers of execution, and which have no musical value—and the sonatas and concertos, which contain very graceful and pathetic movements, and certainly prove him to have been an excellent musician. In these serious works he certainly shows himself as a worthy disciple of his great master. All the more striking is the contrast when we look at his caprices and études. Here his sole aim appears to have been to endeavour to enlarge the powers of execution on the violin at any price, and no doubt in this respect he has succeeded only too well; for, not content with

[1] Comp. Burney, Hist. iv. 452.

[2] Beethoven nicknames him 'Prince Fitzi Putzli'—but then he nicknames every one.

[3] For fuller details of the Lobkowitz family the reader is referred to a paper by Mr. Thayer in the Musical World of May 17, 24, 31, 1879.

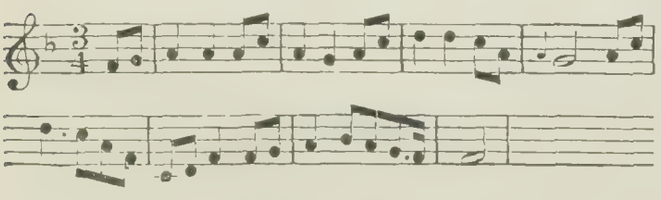
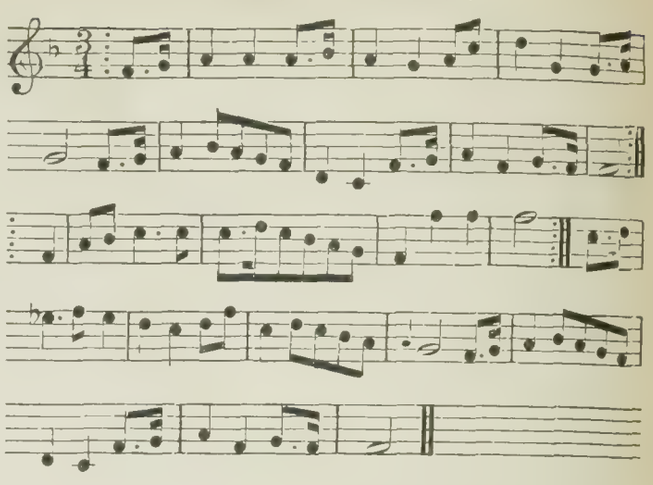
legitimately developing the natural resources of the instrument, he oversteps all reasonable limits, and aims at effects which, being adverse to the very nature of the violin, are neither beautiful nor musical, but ludicrous and absurd. A striking example of this tendency of his is to be found in a caprice entitled, 'Le Labyrinth,' where the following arpeggio passages occur:—

This savours strongly of charlatanism, and it is astonishing to find a direct pupil of Corelli one of the first to introduce such senseless feats of execution into the art of violin-playing. Wasielewsky not unjustly speaks of him as the great-grandfather of our modern 'Finger-heroes' (Fingerhelden).

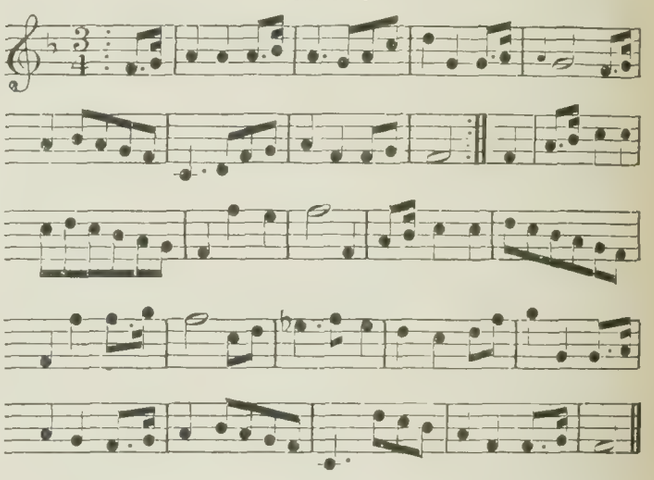
Locatelli published ten different [1] works:—

Op. 1. Twelve concerti grossi. Amsterdam, 1721.
2. Sonatas for flute. Amsterdam, 1732.
3. L'arte del violino, containing 12 concerti grossi and 24 caprices. 1733.
4. Six concertos. 1735.
5. Six sonatas en trio. 1737.
Op. 6. Six sonatas for violin solo. 1737.
7. Six concerti a quattro. 1741.
8. Trios. 2 violins and bass. 1741.
9. L'arte di nuova modulazione. Caprices enigmatiques.
10. Contrasto armonico: concertos a quattro.

Modern editions of some of his Sonatas and Caprices have been issued by Witting, Alard, and David. His Sonata di Camera in G minor has lately been played at the Monday Popular Concerts by Mme. Norman Neruda. [P. D.]

LOCHABER NO MORE, an air claimed both for Scotland and Ireland, of which some two or three versions are extant. The source of these is in Scottish minstrelsy called 'Lord Ronald (or, according to Sir W. Scott, *Randal*) my son.' The air in Ireland is known as 'Limerick's lamentation,' from a tradition associating its plaintive melody with the events that followed the second capitulation of Limerick, in 1690, when at the embarkation of the Irish soldiery at Cork for France, their wives and children were forcibly separated from them under circumstances of unusual barbarity. The Scottish and Irish airs are here compared.

'Lord Ronald my son' (*one* strain only).

'Limerick's Lamentation.'

'Lochaber.'



The verses 'Farewell to Lochaber,' ending 'And then I'll leave thee and Lochaber no more,' were written by Allan Ramsay. Burns recovered in Ayrshire two verses of the old ballad 'Lord Ronald,' in conjunction with this tune: he is recorded to have exclaimed, on hearing Lochaber played on the harpsichord, 'Oh, that's a fine tune for a broken heart!'

The Irish air lies in the fourth and last of the scales given in the article on IRISH MUSIC [vol. ii. p. 20 *a*], having its semitones between 3 and 4, 6 and 7; it is also marked by traces of the *narrative form* characteristic of ancient Irish melody. In the Leyden MS., a Scottish relic of 1690 or thereabouts, in tablature for the Lyra-Viol, a tune closely allied to the above airs is given as 'King James' March to *Irland*.' James is known to have landed at Kinsale, March 12, 1689. On comparison of the versions, in bar 6 of the 1st and bar 3 of the 2nd strain the Irish air appears to most advantage: the skip of a major ninth in Lochaber is most likely a corruption: it is certainly characteristic of neither Irish nor Scottish melody: Mr. Moore (who is supported both by Bunting and Holden in claiming for Ireland this beautiful air) is in his prefaces to the Irish Melodies rather severe upon the Scots for stealing not only Irish airs, but Irish saints.

An interesting example of the effect of 'Lochaber no more' is given by Robert Nicholl. 'During the expedition to Buenos Ayres, a Highland soldier while a prisoner in the hands of the

[1] From Fétis, 'Biogr. Universelle.'

Spaniards, having formed an attachment to a woman of the country, and charmed by the easy life which the tropical fertility of the soil enabled them to lead, had resolved to remain and settle in South America. When he imparted this resolution to his comrade, the latter did not argue with him, but, leading him to his tent, he placed him by his side, and sang him "Lochaber no more." The spell was on him, the tears came into his eyes, and wrapping his plaid around him, he murmured "Lochaber nae mair—I maun gang back—Na!" The songs of his childhood were ringing in his ears, and he left that land of ease and plenty for the naked rocks and sterile valleys of Badenoch, where, at the close of a life of toil and hardship, he might lay his head in his mother's grave.' [R.P.S.]

LOCK, MATTHEW, born at Exeter, was a chorister of the cathedral there under Edward Gibbons, and afterwards studied under Wake. He and Christopher Gibbons composed the music for Shirley's masque, 'Cupid and Death,' 'represented at the Military Ground in Leicester Fields' before the Portuguese Ambassador, March 26, 1653. In 1656 he published his 'Little Consort of Three Parts' for viols or violins, composed, as he tells us, at the request of his old master and friend, William Wake, for his scholars. He composed the music, 'for y^e^ king's sagbutts and cornets,' performed during the progress of Charles II from the Tower through the city to Whitehall on April 22, 1661, the day before his coronation, for which he received the appointment of Composer in Ordinary to the King. He composed several anthems for the Chapel Royal, and on April 1, 1666, produced there a Kyrie and Credo, in which he departed from the ordinary usage by composing different music to each response. This occasioned some opposition on the part of the choir, in consequence of which he published his composition, with an angry preface, on a folio sheet, under the title of 'Modern Church Music; Pre-Accused, Censur'd, and Obstructed in its Performance before His Majesty, April 1, 1666, Vindicated by the Author, Matt. Lock, Composer in Ordinary to His Majesty.' (Of this publication, now excessively rare, there is a copy in the library of the Sacred Harmonic Society). To this period may probably be assigned the production of 13 anthems for 3 and 4 voices, all contained in the same autograph MS., which Roger North describes as 'Psalmes to musick in parts for the use of some vertuoso ladyes in the city.' Soon afterwards, having, it is supposed, become a convert to the Romish faith, he was appointed organist to the queen. He had in 1664 composed 'the instrumental, vocal, and recitative music' for Sir Robert Stapylton's tragi-comedy, 'The Stepmother,' and in 1670 renewed his connection with the theatre by furnishing the instrumental music for Dryden and Davenant's alteration of 'The Tempest,' the vocal music being supplied by Humfrey and Banister. In 1672 Davenant's alteration of 'Macbeth,' with the songs and choruses from Middleton's 'Witch' introduced, was produced at the theatre in Dorset Garden; and Downes, the prompter, in his 'Roscius Anglicanus,' 1706, expressly states that the vocal music was composed by Lock. The very remarkable music then performed remained unpublished until about the middle of the last century, when it appeared under the editorial care of Dr. Boyce, with Lock's name as composer, and as his it was long undisputedly accepted. But Downes's proved inaccuracy in some other things at length occasioned doubts of the correctness of his statement as to the authorship of the Macbeth music, and eventually Lock's right to it was denied and its composition claimed by some for Purcell, by others for Eccles, and by others again for Leveridge. No positive proof however has been adduced in support of any one of these claims, and until such is forthcoming it would be premature to set aside the long standing traditional attribution of the music to Lock. [See MACBETH MUSIC.] In 1673 Lock composed the music (with the exception of the act tunes, by Draghi) for Shadwell's 'Psyche,' which he published in 1675, under the title of 'The English Opera,' together with his 'Tempest' music, prefaced by some observations, written with his usual asperity, but curious as an exposition of his views of the proper form for opera. The work itself is constructed upon the model of Lully's operas. In 1672 an extraordinary controversy commenced between Lock and Thomas Salmon, who had published 'An Essay to the Advancement of Musick by casting away the perplexity of different cliffs and writing all sorts of musick in one universal character.' Lock attacked the work in 'Observations upon a late book entitled An Essay etc.,' written in a most acrimonious and abusive tone, to which Salmon replied in 'A Vindication' of his essay, bristling with scurrility, and Lock in 1673 retorted in 'The Present Practice of Music vindicated &c. To which is added Duellum Musicum, by John Phillips [Milton's nephew]. Together with a Letter from John Playford to Mr. T. Salmon in confutation of his Essay,' which closed the dispute. Of its merits it is sufficient to observe that the old practice has continued in use to this day, whilst Salmon's proposed innovation was never accepted, and probably, but for the notice taken of it by Lock, would have long ago passed into oblivion. In 1673 Lock published a small treatise entitled 'Melothesia, or Certain General Rules for playing upon a Continued Bass, with a choice Collection of Lessons for the Harpsichord or Organ of all sorts,' said to be the first of the kind published in England.[1] His compositions were numerous and various. His anthem, 'Lord, let me know mine end,' was printed by Boyce, and several other anthems exist in MS. in the Tudway collection, the Fitzwilliam Museum, at Westminster Abbey, Ely, and elsewhere. Some anthems and Latin hymns are in 'Cantica Sacra, 2nd set,' 1674; some hymns in 'Harmonia Sacra,' 1688 and 1714; songs in 'The Treasury of

[1] William Penny's 'Art of Composition, or, Directions to play a Thorow Bass' is mentioned in Clavel's 'Catalogue of Books printed in England since the Dreadful Fire,' 1670, and in a catalogue of Henry Playford's, but no copy has been found.

Musick,' 1669; 'Choice Ayres, Songs and Dialogues,' 1676-84; and 'The Theater of Music,' 1687; and eight three-part vocal compositions by him (including 'Ne'er trouble thyself at the times or their turning,' reprinted in some modern collections) in 'The Musical Companion,' 1667. Instrumental compositions by him are printed in 'Courtly Masquing Ayres,' 1662; 'Musick's Delight on the Cithern,' 1666; 'Apollo's Banquet,' 1669; 'Musick's Handmaid,' 1678 (reprinted in J. S. Smith's 'Musica Antiqua'); and Greeting's 'Pleasant Companion,' 1680. In several of these is 'A Dance in the Play of Macbeth,' evidently written for an earlier version than Davenant's.[1] The library of the Sacred Harmonic Society contains the autograph MS. of a 'Consort of ffoure Parts' for viols, containing six suites, each consisting of a fantazia, courante, ayre and saraband, which Roger North (1728) tells us was 'the last of the kind that hath been made.' Lock died in August 1677. He is said to have been buried in the Savoy, but the fact cannot be verified, the existing registers extending no further back than 1680. Purcell composed an elegy on his death, printed in 'Choice Ayres' etc., Book II, 1689. A portrait of him is in the Music School, Oxford. [W.H.H.]

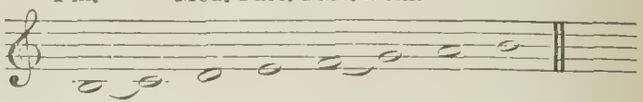
LOCKEY, Charles, son of Angel Lockey of Oxford, was admitted a chorister of Magdalen College, April 1, 1828, and remained so until 1836, when he went to Bath to study under Edward Harris. In 1842 he became a pupil of Sir George Smart and lay clerk of St. George's Chapel, Windsor. In 1843 he was appointed vicar choral of St. Paul's Cathedral. In 1846 he was engaged for the Birmingham Festival and allotted the tenor song 'Then shall the righteous,' in the first performance of 'Elijah.' On hearing him rehearse the song, Mendelssohn immediately requested him also to sing 'If with all your hearts,' which had before been assigned to another singer. 'A young English tenor,' says the composer,[2] 'sang the last air so very beautifully that I was obliged to collect myself to prevent my being overcome, and to enable me to beat time steadily.'—In April 1848 Lockey was appointed a gentlemen of the Chapel Royal. He married May 24, 1853, Miss Martha Williams, contralto singer. In 1859 an affection of the throat deprived him of his voice and compelled his retirement. [W.H.H.]

LOCRIAN MODE (Lat. *Modus Locrius, Modus Hyperœolius*). The Eleventh Ecclesiastical Mode: a tonality which can scarcely be said to have any real existence—as it is universally discarded, in practice, on account of its false relation of *Mi contra Fa*—though, in theory, it necessarily takes its regular place in the series. [See Mi contra Fa.]

Theoretically, the Final of the Locrian Mode is B. Its compass, in the Authentic form, ranges between that note, and its octave above; and its semitones lie between the first and second, and third and fourth degrees. Its Dominant is G, (F being inadmissible, by reason of its forbidden relation with the Final,) and its Mediant, D. Its Participants are E, and F; its Conceded Modulations, C, and the A below the Final; and its Absolute Initials, B, C, D, and G.

Mode XI.

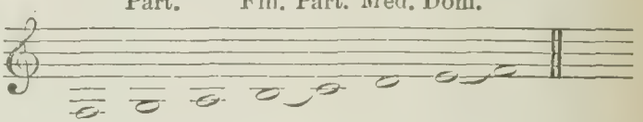
Fin. Med. Part. Part. Dom.



In its Plagal, or Hypolocrian form, (Mode XII,) its compass lies between F and the F above; and its semitones fall between the fourth and fifth and the seventh and eighth degrees. Its Final is B; its Dominant, E; and its Mediant, D. Its Participants are G, and C; its Conceded Modulations, A, and the upper F; and its Absolute Initials, G, A, B, C, D, and E.

Mode XII

Part. Fin. Part. Med. Dom.



It will be observed that the actual notes of Modes XI and XII correspond, exactly, with those of Modes IV and V. The reason why the two former are discarded, and the two latter held in good repute, is this. Mode IV, being Plagal, is subject to the 'Arithmetical Division'; i.e. it consists of a Perfect Fourth, placed below a Perfect Fifth. But, Mode XI is Anthentic; and, by virtue of the 'Harmonic Division,' consists of a *Quinta falsa*, placed below a *Tritonus*—both of which intervals are forbidden, in Plain Chaunt. Again, Mode V, being Authentic, and therefore subject to the 'Harmonic Division,' resolves itself into a Perfect Fifth, below a Perfect Fourth. But, Mode XII is Plagal; and, under the 'Arithmetical Division,' exhibits a *Tritonus*, below a *Quinta falsa*. [See Modes, the ecclesiastical.]

A very few Plain Chaunt Melodies, and Polyphonic Compositions, are sometimes referred to these rejected Modes: but, such cases are exceedingly rare; and it will generally be found that they are really derived, by transposition, from some other tonality. [W.S.R.]

LODER, Edward James, son of John David Loder, born at Bath, 1813, was in 1826 sent to Frankfort to study music under Ferdinand Ries. He returned to England in 1828, and went back to Germany with the view of qualifying himself for the medical profession, but soon changed his mind and again placed himself under Ries. When he again came back to England he was commissioned by Arnold to compose the music for 'Nourjahad,' an old drama of his to which he had added songs, etc., to convert it into an opera, for the opening of the new English Opera House, then building. The opera was produced in July, 1834, and, notwithstanding very general admiration of the music, proved unattractive owing to the poverty of the libretto.

[1] Pepys, who from Nov. 5, 1664, to Dec. 21, 1668, saw 'Macbeth' performed seven times, mentions (April 19, 1667) the 'variety of dancing and musick' in it.

[2] Letter of Aug. 26, 1846.

In 1835 Loder set Oxenford's 'Dice of Death.' He next entered into an engagement with Dalmaine & Co., the music publishers, to furnish them with a new composition every week, in part performance of which he produced his 'Twelve Sacred Songs,' dedicated to Sterndale Bennett. As it became necessary that some of the pieces produced under this arrangement should be heard in public, an opera entitled 'Francis I,' was written to incorporate them and produced at Drury Lane in 1838. As might have been expected, so heterogeneous a compound met with little success, although one song, 'The old house at home,' obtained a widespread popularity. His opera 'The Night Dancers,' his finest work, was produced at the Princess's Theatre in 1846, revived there in 1850, and again at Covent Garden in 1860. 'Puck,' a ballad opera, additions to 'The Sultan,' and 'The Young Guard,' were brought out at the Princess's in 1848. His cantata 'The Island of Calypso,' was written for the National Concerts at Her Majesty's Theatre in 1850, but, owing to their cessation, remained unperformed until given at the New Philharmonic Concerts in 1851. 'Raymond and Agnes,' an opera, was produced at Manchester in 1855. Besides these works Loder has written some string quartets and numerous songs, of which 'The brave old oak,' and 'Invocation to the deep' are well known. His compositions are distinguished by the melodiousness of the parts and their skilful instrumentation. He was for several years conductor at the Princess's Theatre, and afterwards at Manchester, but although musically well qualified for the office his want of regular, business-like habits militated greatly against his success. About 1856 he was attacked by cerebral disease, which long afflicted him, and prevented his resuming his old avocations. He died April 5, 1865.

John Fawcett Loder, born 1812, an excellent violinist and able orchestral leader, for many years resided at Bath and managed the concerts there. When Bath ceased to be a place of fashionable resort Loder removed to London, and on the retirement of François Cramer in 1845 succeeded him as leader at most of the best concerts and festivals. He died April 16, 1853. Two other Loders, John, a violinist, and William, a violoncellist, both died several years ago, as did the wife of the latter, formerly Emily Woodyatt, a good second soprano singer. [W.H.H.]

LODER, Kate Fanny, only daughter of George Loder, born at Bath, Aug. 21, 1826, commenced playing the pianoforte when a mere child. In her 12th year she became a pupil of Henry Field, and a year afterwards entered the Royal Academy of Music, where she studied the pianoforte under Mrs. Anderson, and harmony and composition under Charles Lucas. At the end of the first year of her studentship she obtained a king's scholarship. Early in 1840 she appeared in public at her uncle's concerts at Bath, and in March at the Royal Academy concerts. In 1841 she was re-elected king's scholar. She quitted the Academy in 1844, in which year she played the Adagio and Rondo from Mendelssohn's G minor Concerto in presence and to the satisfaction of the composer at Mrs. Anderson's concert at Her Majesty's Theatre. She was then appointed professor of harmony at the Academy. She first appeared at the Philharmonic Society March 15, 1847, when she played Weber's Concerto in E♭, and in 1848 (May 29) her performance there of Mendelssohn's G minor Concerto received the unprecedented distinction of an encore. Her reputation was now confirmed, and her public performances frequent. In 1851 she was married to Mr. (now Sir) Henry Thompson, the eminent surgeon. On March 6, 1854, at the Philharmonic Concert, she made her last public appearance. She has composed an opera, an overture, two string quartets, two sonatas and some studies for the pianoforte, a sonata for pianoforte and violin, and several minor pianoforte pieces. [W.H.H.]

LODOISKA. Comedy in 3 acts. 1. Words by Fillette-Loreaux, music by Cherubini. Produced at the Feydeau July 18, 1791. The overture is still occasionally played. 2. Words by Dejaure (same story), music by R. Kreutzer. Produced at the Italiens Aug. 1, 1791. [G.]

LOEWE, Johann Carl Gottfried, born Nov. 30, 1796, at Loebejuen, between Köthen and Halle, twelfth and youngest child of a Cantor and schoolmaster. Near his home were collieries employing 300 miners, and this underground world, so near in his boyish fancy to the world of spirits, took powerful hold on his imagination, to reappear later when he was composing 'Der Bergmann' (The Miner). His father taught him music early, and his singing, especially his power of hitting the right note, having attracted attention, he was offered in 1807 a place in the choir of Köthen. There he remained two years, hearing Pergolese's 'Stabat Mater,' and other good music, and went thence to the Gymnasium of the Franke Institution at Halle. Türk, the head of this, was director of the town choral society, and at the twelve annual concerts produced much good music, although he had some curious notions, for Loewe tells that he always omitted the introduction to the Finale of Beethoven's 1st Symphony (then well known) as 'ludicrous,' and for fear of making the audience laugh. Niemeyer, chancellor of the Gymnasium, was proud of the choir, and made them sing to distinguished visitors, among others to Mme. de Staël, who made Loewe a present, and to King Jerome, who at Türk's instigation gave him an annuity of 300 thalers. This enabled him to devote himself entirely to music. He had already become a pianist by studying Bach's 'Wohltemperirte Clavier,' and he now took daily lessons from Türk, and worked hard at Kirnberger, Marpurg, and Forkel. He also learned French and Italian. Two of his songs of this date, 'Clothar' and 'Die Einsetzungsworte des Abendmahls' (op. 2)[1] have survived. Meantime the war of 1812–13 broke out, and

[1] He afterwards printed three ballads by Herder and Goethe as op. 1.

Loewe has left a graphic account of its horrors in his 'Selbstbiographie' (edited by Bitter, Berlin 1870). Türk died in 1814, and the flight of King Jerome (Oct. 26, 1813) deprived Loewe of his income, but by the aid of Niemeyer he entered the university of Halle as a theological student under Michaelis. Naue, Türk's successor, founded a Singakademie like that of Zelter at Berlin. Loewe joined this, and thus became acquainted with his future wife, Julie von Jacob, a very gifted person, whom he married Sept. 7, 1821. In 1818 he composed his first ballads, 'Edward,' and the 'Erl-king,' followed in 1824 (after his wife's death) by 'Der Wirthin Töchterlein,' which, by Marx's assistance, were printed. In 1819 and 20 he paid visits to Dresden, Weimar, and Jena, making the acquaintance of Weber, Hummel, and Goethe. In 1820 he was invited to Stettin, and having passed with credit through various tests, such as a musical exercise submitted to Zelter, and a trial sermon, was duly installed professor at the Gymnasium and Seminary, and Cantor. In 1821 he became Musikdirector to the municipality, and organist of St. Jacobus. He made a considerable mark both as a conductor and professor[1] in Stettin and throughout Pomerania. In 1837 he was elected member of the Akademie of Berlin. He was a favourite with both Frederic William III. and IV., the latter being especially fond of his ballads. He travelled much, and was present at the Musical Festivals of Düsseldorf (1837) and Mayence (the Guttenberg Commemoration), visiting Hamburg, Lübeck, and Bremen on the way. In 1844 he went to Vienna, and in 1847 to London. The Duchess of Coburg had specially recommended him to the Prince Consort and Queen Adelaide; he sang and played at Court, the Prince turning over his music; and here he heard Jenny Lind for the first time; but he left not the least trace of his presence behind him. In 1851 he went to Sweden and Norway, and in 57 to France. In 1864 he had a singular illness—a trance of six weeks' duration, and in 1866 the authorities of Stettin asked him to resign. After this mortification — somewhat atoned for by the King's opportune bestowal of a higher grade of the Order of the Red Eagle than he had before enjoyed—he left Stettin for Kiel, where he quietly expired April 20, 1869, after another trance. His heart was buried near his organ in St. Jacobus at Stettin.

Carl Loewe was an industrious composer, as will be seen from the list of his music :—5 operas, of which one only was performed—'Die drei Wünsche' (Theatre Royal, Berlin, 1834). Mantius was the tenor; Spontini took unusual pains; the opera was a great success, and the Crown Prince presented the composer with a gold medal. Oratorios—'Die Festzeiten'; 'Die Zerstörung Jerusalems' (1829); 'Die sieben Schläfer'[2] (1833); 'Die eherne Schlange' (1834); 'Die Apostel von Philippi (1835, for voices only); 'Guttenberg' (1836); 'Palestrina' (1841); 'Huss' (1842); 'Hiob,' 'Der Meister von Avis,' 'Das Sühnopfer des neuen Bundes,' 'Das hohe Lied Salomonis,' and 'Polus Atella' (all between 1848 and 60); 'Die Heilung des Blindgebornen' (1861); 'Johannes der Taufer' (62); and 'Die Auferweckung des Lazarus' (63). The three last, like 'Die Apostel von Philippi,' were for voices only, without accompaniment, a species of composition peculiar to himself. His second wife and pupil, Auguste Lange of Königsberg, sang in his oratorios with himself. He published 145 works with opus-numbers—symphonies, concertos, duets, and other pieces for P.F., but above all, ballads, in which he specially excelled, and in which he may be considered as the successor of Zumsteeg. His poetic feeling and power of musical expression give him a high rank among composers, although his music, like Reichardt's, has gone by for ever. He was the author of a 'Gesanglehre' (Stettin, 1826; 3rd ed., 1834), and of 'Musikalischer Gottesdienst, Anweisung zum Kirchengesang und Orgelspiel' (1851, 4 editions). The University of Greifswald conferred on him a Doctor's degree. Two of his songs are included in the 1st volume of 'The Musical Library.' [F.G.]

LOEWE, Johanna Sophie, dramatic singer, granddaughter of Friedrich August Leopold Loewe (who died 1816 as director of the Lübeck theatre) and daughter of Ferdinand Loewe, an actor, was born at Oldenburg in 1815, and accompanied her father to Mannheim, Frankfort, and Vienna, where he was engaged at the Burg Theater, through the influence of his sister, Julie Loewe, a celebrated actress. Here Sophie studied singing under Ciccimara and other good masters. Her début as a concert-singer was so successful that she was at once engaged for the court opera, and first appeared on the stage in 1832 in a German version of Donizetti's 'Otto mese in due ore.' A contemporary report speaks of 'her voice as not powerful, but cultivated and sympathetic, her personal appearance prepossessing, and her acting as evincing dramatic ability much above the common.' Towards the close of 1836 she went to Berlin, where she created a furore as Isabella in 'Robert le Diable,' and was at once engaged at a high salary, appearing as Amina in the 'Sonnambula' on April 28, 1837. In 1838 she was appointed chamber-singer to the king, but soon resigned, and travelled to London, Paris, and Italy. In London she appeared at Covent Garden, May 13, 1841, in Bellini's 'Straniera,' but her success was only temporary. According to Chorley she had been puffed as a new Grisi, there being an idea that Grisi had lost her voice, and he says that the public were grievously disappointed; but he allows that she was the best Elvira he had ever seen, and that her manner was sprightly, graceful, and intelligent, her 'demeanour unimpeachable, and her costume superb' as the Dogaressa in 'Marino Falieri' (Mod. German Music,

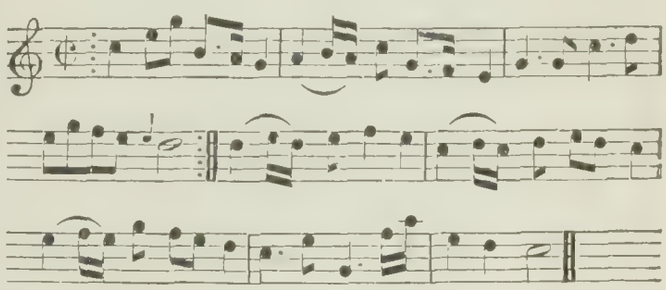
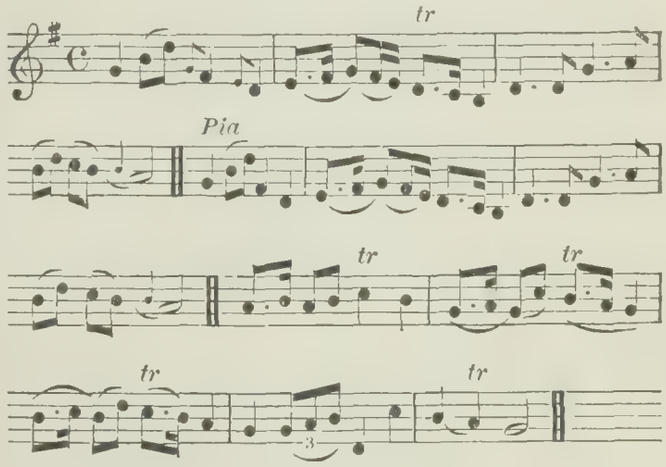
[1] Some experiments in acoustics, conducted with his colleague Grassmann, produced results of real value.

[2] Scores of these three are in the Library of the Sacred Harmonic Society.

i. 210-213). She never returned to England. She failed to obtain an engagement in Paris, and in 1845 sang again in Berlin, but coming just after Jenny Lind, was only moderately received. In 1848 she married Prince Lichtenstein and retired. She died at Pesth, Nov. 29, 1866. Her special characteristic was the singular harmony between her bodily and mental gifts. In conversation she was witty and intellectual, and as a singer had a great diversity of rôles, playing both Elvira and Donna Anna, Jessonda and Madeleine ('Postillon'), Lucrezia and Adine ('Elisir'). An admirable portrait of her was painted by Krüger, and engraved by Sachse of Berlin.

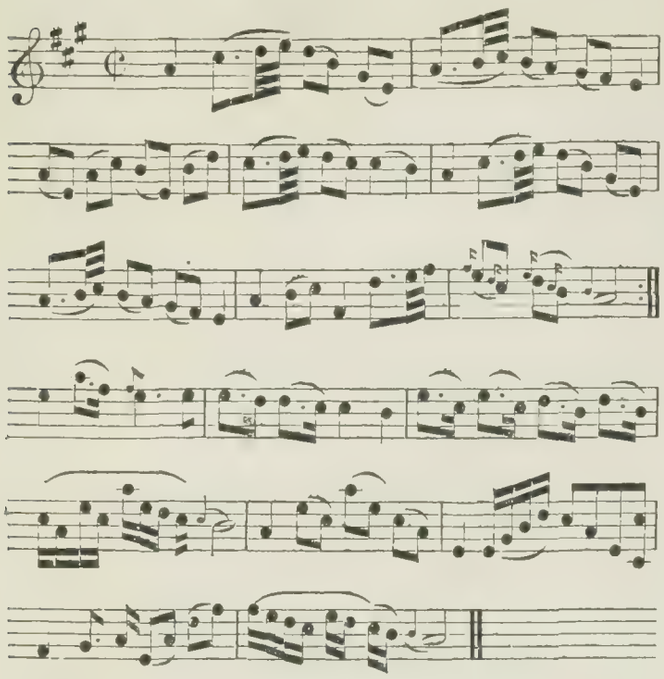
Her niece and namesake, SOPHIE LÖWE, a soprano, daughter of the regisseur of the Court Theatre at Stuttgart, and pupil of Stockhausen, made her first appearance in London in 1871, and sang at the concerts for several seasons with success, till her marriage in 1877. [F. G.]

LOGIER, JOHANN BERNARD, a descendant of a family of French refugees, was born in 1780 at Kaiserslautern in the Palatinate, where his father and grandfather were organists. He received his early musical education from his father. After the death of his parents, and when about 10 years old, he came to England in the company of an English gentleman, with whom he resided for two years, and studied the flute and pianoforte. He then joined the band of a regiment commanded by the Marquis of Abercorn, of which Willman, father of the celebrated clarinet player, was master, and with which he went to Ireland. In 1796 he married Willman's daughter, and engaged in composing for and instructing military bands and teaching the pianoforte. At the close of the war, his regiment being disbanded, he became organist at Westport, Ireland. Whilst there he invented his machine for guiding the hands of learners on the pianoforte, and devised the system of instruction known by his name. [For an account of this machine and system, and the controversy which raged on their introduction, see CHIROPLAST.] In 1821 the Prussian government sent Franz Stoepel to London to inquire into the merits of the system, and the result was that Logier was invited to Berlin to superintend the promulgation of it in Prussia. He remained in Berlin three years, being allowed an annual vacation of three months to visit England. In 1826, having acquired a competency by the sale of his chiroplast and elementary works, his very numerous classes, and the fees received for permission to use his invention and teach on his system,—it was asserted that he had received 100 fees of 100 guineas each for that purpose,—he retired and settled in Ireland, near Dublin, where he died July 27, 1846. He composed some sonatas and other pieces, besides making numerous arrangements for the pianoforte. He also composed an ode on the commencement of the 50th year of the reign of George III., Oct. 1809, performed in Dublin. Besides the publications connected with his chiroplast, he was author of 'A Complete Introduction to the Keyed Bugle,' of which instrument he is said to have been the inventor. [W. H. H.]

LO, HE COMES WITH CLOUDS DESCENDING, the first line of the hymn which is usually sung to the tune called HELMSLEY, or OLIVERS. This tune claims a notice on account of the various opinions that have been expressed respecting its origin. The story runs that Thomas Olivers, the friend of John Wesley, was attracted by a tune which he heard whistled in the street, and that from it he formed the melody to which were adapted the words of Cennick and Wesley's Advent hymn. The tune heard by Olivers is commonly said to have been a Hornpipe danced by Miss Catley in the 'Golden Pippin,' a burlesque by Kane O'Hara, but this seems inconsistent with chronology. The hymn-tune appeared first, as a melody only, in the second edition of Wesley's 'Select Hymns with Tunes annexed,' 1765, under the name of 'Olivers,' and in the following form:

In 1769 an improved version, in three parts, was published by the Rev. Martin Madan in the Lock 'Collection of Hymn and Psalm Tunes.' It is there called 'Helmsley,' and under that name became widely popular.

But at this time the 'Golden Pippin' was not even in existence. O'Keeffe, who possessed the original MS., tells in his 'Recollections' that it was dated 1771. The burlesque, in three acts, was produced at Covent Garden in 1773: it failed at first, but obtained some success when altered and abridged. The source from whence 'Olivers' was derived seems to have been a concert-room song commencing 'Guardian[1] angels, now protect me,' the music of which probably originated in Dublin, where it was sung by a Mr. Mahone, and no doubt also by Miss Catley, who

[1] The same words, under the title of 'The Forsaken Nymph,' had been set by Handel, some years before, to a totally different air.

resided in the Irish capital from 1763 to 1770. The melody of 'Guardian Angels' is as follows;



This melody was not in the 'Golden Pippin' as originally written, but (adapted to the words of the burlesque) was introduced into it in 1776 in the place of a song by Giordani, and was sung by Miss Catley in the character of Juno. The published score of the 'Golden Pippin' does not contain any hornpipe, but such a dance may have been interpolated in the action of the piece. It will be noticed that the resemblance between 'Olivers' and 'Guardian angels' extends only to the first part of the tune, the second part being wholly different. On the other hand, the hornpipe corresponds with the hymn-tune throughout, and with 'Helmsley' more closely than with 'Olivers.' In 1765, when the latter was published, Miss Catley was in Ireland, and did not return to London until five years afterwards, and if the hornpipe was not of earlier date than the 'Golden Pippin,' it seems to follow that instead of the hymn-tune having been derived from the hornpipe, the latter was actually constructed from the hymn-tune, which by that time had become a great favourite. [G. A. C.]

LOHENGRIN. A romantic drama in 3 acts; words and music by Richard Wagner. Composed in 1847, and produced at Weimar, under the direction of Liszt, Sept. 1850; in London, in Italian, at Covent Garden, May 8, 1875. [G.]

LOLLI, Antonio, a celebrated violinist, born at Bergamo about 1730. If it cannot be doubted that he was a most extraordinary performer, he appears certainly also to have been the type of an unmusical, empty-headed virtuoso, and in addition a complete fool.

Hardly anything is known of the earlier part of his life and career. It is however generally assumed that he was almost entirely self-taught. We know for certain that he was at Stuttgart in 1762 with Nardini. There he remained, attached to the court of the Duke of Würtemberg, till 1773, when he went to St. Petersburg, where he is said to have enjoyed the special favour of the Empress Katherine II. He remained in her service till 1778. In 1779 he came to Paris and played with great success at the Concert spirituel. After this he went to Spain, and in 1785 we find him in London, where however, according to Burney, he appeared but seldom in public. He continued to travel, and we read of his appearance now at Palermo, now at Copenhagen; then again at Vienna or Naples. He died in Sicily in 1802.

According to all contemporaneous testimony Lolli was an extraordinary performer, but an indifferent musician. Schubart, the well-known German poet and musician, who had many opportunities of hearing both him and Nardini, speaks with unmeasured praise of Lolli's feats of execution, the wonderful ease and absolute certainty with which he played the most difficult double stops, octaves, tenths, double-shakes in thirds and sixths, harmonics, etc. As to his having been a bad musician, or rather no musician at all, the testimonies are equally unanimous. The Abbé Bertini plainly states that Lolli could not keep time, could not read even easy music, and was unable to play an Adagio properly. On one occasion, when asked to play an Adagio, he said: 'I am a native of Bergamo; we are all born fools at [1] Bergamo,—how should I play a serious piece?' When in England, he almost broke down in a Quartet of Haydn which the Prince of Wales had asked him to play. If, with all these drawbacks as a musician, he nevertheless created wherever he played an immense sensation, we are all the more compelled to believe that his powers of execution were of the most exceptional kind.

He is described as a handsome man, but a great dandy and charlatan, very extravagant, and a gambler. The Emperor Joseph II, himself a very fair musician, habitually called him 'muddle-headed Lolli' (der Faselhans). Burney (Hist. iv. 680) writes that 'owing to the eccentricity of his style of composition and execution, he was regarded as a madman by most of the audience. In his freaks nothing can be imagined so wild, difficult, grotesque, and even ridiculous as his compositions and performance.' True, Burney adds, 'I am convinced that in his lucid intervals he was in a serious style a very great, expressive, and admirable performer,' but it appears doubtful whether Burney ever heard him in a 'lucid interval,' and therefore his 'conviction' is gratuitous.

His compositions (Concertos and Sonatas for the violin), poor and insipid as they are, yet are said to have been his own productions in a limited sense only. We are assured that he wrote a violin part only, and that this was corrected, furnished with accompaniments, and brought into shape, by another hand. [P. D.]

LOMBARDI, I, alla prima crociata. Italian opera in 4 acts; libretto by Solera, music by Verdi. Produced at the Scala, Milan, Feb. 11, 1843; in London, at Her Majesty's, March 3, 1846; and in Paris, Théatre Italien, Jan. 10,

[1] In Signor Alfredo Piatti, Bergamo has produced a signal contradiction to this statement.

1863. A great part of the music was afterwards employed by Verdi in the opera of JERUSALEM. [G.]

LOMBARDY, SCHOOL OF MUSIC OF. [See MILAN.]

LONDON. The University of London has [1] recently determined to grant the degrees of Mus. Bac. and Mus. Doc. under the following regulations. Candidates for the Mus. Bac. degree must have passed the Matriculation Examination ten months before. For the degree itself there are two examinations. The first, which is held in December, comprises the following subjects:—the relation between vibrations and the pitch of sounds; the nature of harmonics, and the simpler phenomena of stretched strings and compound sounds; the theory of musical intervals, of the scales, and of consonance and dissonance; the history of music so far as it relates to the growth of musical forms and rules. The second Mus. Bac. examination, held later in the same month, comprises the following subjects:—practical harmony; counterpoint in five parts with canon and fugue; form in musical composition; instrumentation; arranging for the piano from an instrumental score; a critical knowledge of the scores of certain standard works. Before admittance to this examination the candidate must have submitted to the examiners a vocal composition by himself, containing real five-part vocal counterpoint, with accompaniment for a quintet string band. Technical skill in performance is not part of the qualification for this degree: but a mark of merit is offered to candidates for playing at sight from a five-part vocal score, or playing an accompaniment from a figured bass.

For the Mus. Doc. there are also two examinations, both in December. The subjects of the first are the following:—the phenomena of sound and sound-waves, and generally the higher branches of acoustics; temperament; the scales of all nations; Greek and Church Modes; history of measured music; consonance and dissonance; theory of progressions; history and theory of harmony and counterpoint. The subjects of the second Mus. Doc. examination comprise practical harmony of the more advanced character; counterpoint in eight real parts, with canon, fugue, etc.; treatment of voices in composition; instrumentation for full orchestra; general acquaintance with the works and character of the greatest composers, and a critical acquaintance with certain specified works. Before being admitted to this examination the candidate must send in a vocal composition such as would occupy about 40 minutes in performance, containing eight-part vocal harmony and fugal counterpoint, a portion for one or more solo voices, and an overture in the form of the first movement of a classical symphony. The above list of subjects is abbreviated from the much longer official list, to which reference for more exact details is recommended. The fee for each examination is £5—i.e. £10 in all for each degree. [C.A.F.]

[1] The regulations were determined on in Dec. 1877, and first acted upon in Dec. 1878.

LONDON SACRED HARMONIC SOCIETY, THE, was formed on March 6, 1848, after the dismissal of Mr. Surman from the post of conductor to the Sacred Harmonic Society. The Rev. George Roberts was president, Mr. Surman conductor, and the affairs of the society were managed by a committee. Six concerts were given in Exeter Hall during the year 1848, resulting in a loss of £394. The so-called society lingered on for some years, and gave its last concert on Dec. 22, 1856 (Messiah). After this it seems to have ceased to exist. [G.]

LONDON VIOLIN-MAKERS. London has probably been for centuries the seat of a manufacture of stringed instruments. The popularity of the viol during the 16th and 17th centuries produced many makers of the instrument, among whom are found Jay, Smith, Bolles, Ross, Addison, Shaw, Aldred, etc. Its design admitted of little variety, and the specimens which have been preserved have only an archæological interest. Of slight construction, and usually made of thin and dry wood, most of the old viols have perished. The violin type, marked (1) by a back curved like the belly, instead of a flat back; by an increased vibration, produced (2) by sound-holes larger in proportion, and with contrary flexures (*f*), and (3) by four strings instead of six, with a fixed tuning by fifths, and greater thicknesses of wood, reached England from the continent in the middle of the seventeenth century. Its marked superiority in all respects soon drove the treble viol from the field: and a native school of violin-makers forthwith arose, who imitated the general characteristics of the new foreign model, though preserving to some extent the character of the viol. The new pattern, at first adopted for the smaller instruments, gradually extended itself to the larger ones. But viol-shaped tenors continued to be made long after this form had been abandoned for the 'treble' viol, and the violin had taken its place: bass-viols were made still later; and the viol double-bass, with its flat back and tuning by fourths, is even yet in use.

1. EARLY ENGLISH SCHOOL (1650–1700). An independent school of violin-makers naturally arose in London by the application of the traditions of viol-making to the construction of instruments of the violin type. Connoisseurs have traced certain resemblances between these early fiddles and contemporary instruments made on the continent. But the total result of an examination of these works entitles them to rank as a distinct school. Jacob Rayman, who dates from Blackman Street and the Bell Yard, Southwark (1641–1648), Christopher Wise (1656), Edward Pemberton (1660), and Thomas Urquhart (1660), are famous names among these early makers. Their instruments, though of rude ungeometrical pattern, are usually covered with a fine varnish, and have a tone of good quality. Edward Pamphilon (1680–1690), who lived on London Bridge, became more famous. His instruments still preserve a high reputation: and their resemblance to the Brescian school has given

rise among Parisian dealers to the practice, which has of late years made its way to England, of labelling them 'Gaspar di Salo.' Few Pamphilon labels exist; and nothing will persuade the Parisian connoisseur that these instruments are not veritable relics of some pre-Cremonese Italian school. Nothing, however, is more certain than that they were made when the last of the Amatis was an ancient man, and when the geometrical pattern was going out of fashion in Italy itself. Like those of Joseph Guarnerius, the works of Pamphilon are fashioned directly by hand, without the intervention of a model or mould. Often they are of stiff and graceless outline; sometimes they show curves of bold and free design, and are wrought out with scrupulous care and delicacy. In his more artistic moments, Pamphilon was fond of finishing the sound-holes with a drawn-out curl, resembling the volute of a scroll; and the bottom curve of the sound-hole runs out at something like a right angle to the axis of the fiddle. The heads are too small, a fault which is shared by all the old English makers from Rayman to Banks: they are, however, artistically shaped, and often deeply scooped in the volute. The works of Pamphilon are covered with fine yellow oil varnish, which presents a most attractive appearance. They are not difficult to be met with: the writer has casually entered the shop of a country dealer, and found three excellent ones for sale at low prices. The tenors are small, but of a good tenor tone. No Pamphilon violoncello is known to exist. The bass-viol, with flat back, was still in fashion. Barak Norman (1688–1740), a maker of eminence only inferior to Pamphilon, followed the Italians in extending the violin type to the bass instrument, and producing the violoncello. It is evident from his works that he had seen foreign instruments. His early years were chiefly employed in the construction of viols; and his first productions of the violin kind show a resemblance to Urquhart. Gradually he produced tenors and violoncellos of the new model, on most of which his monogram, elaborately wrought, is to be found. Norman became about 1715 a partner with Nathaniel Cross at the 'Bass Viol' in St. Paul's Churchyard. His works are always in request among connoisseurs. That the Early English school had its offshoots in the country is proved by the works of Thomas Duke, of Oxford (1720). None of these makers were influenced by the pattern of Stainer, which ultimately displaced the old English type of violin, as completely as the violin had displaced the viol.

2. School of Stainer-Copyists (1700–1750). The bright and easily-produced tones yielded by the Stainer model, soon made it popular in England, and the London makers vied with each other in reproducing it. The first and best of the Stainer-copyists is Peter Wamsley, of the Golden Harp in Piccadilly (1710–1734). The workmanship of Wamsley varies: like most of his successors, he made instruments of three or four qualities, probably at prices to correspond. The finer specimens of his work, well finished, and covered with a certain thick and brilliant red varnish, which he could make when he pleased, do high credit to the London school. He did not despise viol-making; nor, on the other hand, did he confine himself to the imitation of Stainer. Both he and Thomas Barrett, of the Harp and Crown in Piccadilly (1710–1730), tried their hands at free imitations of Stradivarius. Joseph Hare (1720–1726) did the same. Barrett was a more mechanical workman than Wamsley, and used a thin yellow varnish. Between 1730 and 1770 the majority of the violins produced in England were imitations of Stainer, somewhat larger, and covered with a thin greyish yellow varnish: one or two makers only used better varnish, of a brown or dullish red colour. Among the makers were Thomas Cross (1720), the partner of Barak Norman, who used a + as a device: John Johnson of Cheapside (1750–1760): Thomas Smith, a capital maker of large solid instruments on the Stainer model, who succeeded to the business of Wamsley at the 'Golden Harp' in Piccadilly (1740–1790), and Robert Thompson, at the 'Bass Violin' in St. Paul's Churchyard (1749), where he was succeeded by his sons Charles and Samuel (1770–1780). To these may be added Edward Heesom (1748); Edward Dickenson, at the Harp and Crown in the Strand; and John Norris and Robert Barnes (1760–1800), who worked together in Great Windmill Street, and in Coventry Street, Piccadilly. William Forster also began with the Stainer pattern. [See Forster, William].

3. School of Amati-Copyists. Foremost among these stands Benjamin Banks (1750–1795). He learnt the trade in the workshop of Wamsley; and though he early migrated to Salisbury, where he spent the greater part of his life, belongs in all respects to the London school. He followed Daniel Parker (1740–1785) in breaking the spell of Stainer, and seriously imitating the style of Nicholas Amati. Banks copied that maker with great fidelity. Though his violins are less in request, his tenors and basses, of which he made large numbers, are excellent instruments, and produce good prices. He used a fine rich varnish, in several tints, yellow, red, and brown. His son Benjamin returned to London: two other sons, James and Henry, carried on his business at Salisbury, but at length migrated to Liverpool. Joseph Hill (1760–1780), at the 'Harp and Flute' in the Haymarket, and a fellow-apprentice with Banks in the shop of Wamsley, made solid instruments which are still in request, but adhered less strictly to the Amati model. Edward Aireton, another alumnus of Wamsley's, worked on this model. But the chief of the older Amati-copyists is the celebrated Richard Duke of Holborn (1760–1780). Duke's high reputation amongst English fiddlers is amply justified by his works, which must be carefully distinguished from the myriad nondescripts to which his name has been nefariously affixed. 'When a really fine specimen of Duke,' says Mr. Hart, 'is once seen, it is not likely to be forgotten. As

copies of Amati such instruments are scarcely surpassed, varnish, work and material being of the best description.' Duke, in obedience to a fashion, though a declining one, also copied Stainer, but, in Mr. Hart's opinion, less successfully. His pupils, John and Edward Betts, followed him in imitating Amati. The latter was the better workman. 'Each part,' says Mr. Hart, 'is faultless in finish; but when viewed as a whole the result is too mechanical. Nevertheless, this maker takes rank with the foremost of the English copyists.' John Betts occupied a shop in the Royal Exchange, where his business was still carried on a few years since. The Forsters (see that article) followed the prevailing fashion, and copied not only Nicholas Amati, but Antonius and Hieronymus.

4. Later imitators of the Cremona School. We now reach a group of makers dating from about 1790 to 1840, and forming the last and in some respects the best section of the London School. These makers forsook altogether the imitation of Stainer, occupied themselves less with that of Amati, and boldly passed on to Stradivarius and Joseph Guarnerius. Lupot and others were doing the same in Paris. Richard Tobin, John Furber, Charles Harris, Henry Lockey Hill, Samuel Gilkes, Bernard Fendt the elder (known as 'Old Barney'), and John Carter, are among the best London makers of this period: and Vincenzo Panormo, though of Italian extraction, really belongs to the same school. Stradivarius was the chief model of these makers, and in reproducing his style they gave to the world a host of valuable instruments. The elder Fendt is commonly accounted the best maker of violins since the golden age of Cremona, though the vote of the French connoisseur would be in favour of Lupot. Bernard Fendt the younger, and his brother Jacob, together with Joseph and George Panormo, sons of Vincenzo, continued this school in another generation, though with unequal success. The Kennedy family (Alexander 1700–1786, John 1730–1816, Thomas 1784–1870) were second-rate makers of the same school. The abolition of the import duty on foreign instruments, together with the accumulation of old instruments available for use and more sought for than new ones, ruined the English violin manufacture. During the present century, Italian violins have poured into England from all parts of Europe. Paris, to say nothing of Mirecourt and Neukirchen, affords an ample supply of new violins of every quality, at rates which drive from the field English labour, whether more or less skilled. A few makers only weathered the storm. Gilkes's son William Gilkes, and pupil John Hart, of Princes Street, as well as Simon Forster, made instruments up to the time of their deaths: and there are still living two representatives of the old English school in the persons of William Ebsworth Hill of Wardour Street, best known as a dealer in Italian instruments, but in fact a violin-maker of no ordinary merit, and John Furber of Grafton Street, who still pursues the old craft. Both are descended from violin-making families dating back to the beginning of the last century. George Hart, of Princes Street, son of John Hart, and author of a most useful work called 'The Violin, its famous makers and their imitators' (1875), is chiefly known as a dealer. A few French violin-makers who have settled in London, among whom are Chanot and Boullangier, belong to the Parisian school.

This list does not profess to exhaust the London makers of stringed instruments. But it includes the most famous and prolific among them: and it may be safely added that, taken in the mass, the instruments which have been produced in London are equal in general quality to those of any city north of the Alps, not excepting Paris itself. Until the time of Lupot, the English makers were unquestionably superior as a school to the French, though they were rivalled by the Dutch: and Lupot himself might have shrunk from a comparison with the best works of Fendt and Panormo. Whether the art of violin-making in England will ever recover the blow which it has received from Free Trade, remains to be seen. [E.J.P.]

LONG (Lat. *Longa, Notula caudata*). A note, intermediate in value between the Large and the Breve. In Plain Chaunt, the Long appears as a square black note, with a tail, which may either ascend, or descend, on either side. In Polyphonic Music, it is figured as a square white note, with a tail descending on the right. In this case, the position of the tail is important: for, though it is sometimes, in modern music, made to ascend, it can only be transferred to the left hand side in Ligatures, when it materially affects the duration of the note. [See Ligature.]

In Plain Chaunt. In Polyphonic Music.

The Long represents one third of the Perfect Large, and half of the Imperfect. [See Large.] Its duration, in the Lesser Mode Perfect, is equal to that of three Breves: in the Lesser Mode Imperfect, to that of two. [See Mode.] Its corresponding Rest is drawn, when Perfect, across three spaces; when Imperfect, across two only.

Perfect Long Rest. Imperfect Long Rest.

In Plain Chaunt, it is longer than the Breve, but not in any definite proportion, except in Ligatures, where it represents a Breve and a half, or three Semibreves. Merbecke, in his 'Booke of Common Praier Noted' (1550) calls it a 'Close,' and uses it only at the end of a verse: but this restriction is not usual in Plain Chaunt Office-Books. [W.S.R.]

LONGHURST, John Alexander, born in 1809, studied under John Watson, musical director at Covent Garden, and on April 22, 1820, came out at Covent Garden as the Page in Bishop's 'Henri Quatre,' and gained great

popularity by his singing in the duet 'My pretty page,' with Miss Stephens. During that and the next four years Bishop composed original parts for him in 'Montrose,' 'The Two Gentlemen of Verona,' 'Maid Marian,' 'Clari,' 'The Beacon of Liberty,' and 'As You Like It,' besides giving him the boy's parts in 'The Miller and his Men,' 'The Slave,' etc., which he had formerly written for Gladstanes and Barnett. Early in 1826 he was allotted the part of Puck in Weber's 'Oberon,' then in preparation, but shortly afterwards, whilst in the middle of a popular ballad, 'The Robin's Petition,' his voice suddenly broke, and he was compelled to relinquish singing. Weber mentions the event in a letter to his wife, March 9, 1826:—'The young fellow who was to have sung Puck has lost his voice, but I have a charming girl,[1] who is very clever and sings capitally.' After a short time he became known as a teacher of singing and the pianoforte and excellent accompanyist. He died in 1855 aged 46.

His younger brother, WILLIAM HENRY, Mus. Doc., born in the parish of Lambeth, Oct. 6, 1819, was admitted a chorister of Canterbury Cathedral, Jan. 6, 1828, under Highmore Skeats, sen., having afterwards Stephen Elvey and Thomas Evance Jones as his masters. In 1836 he was appointed lay clerk and assistant organist of the cathedral. On Jan. 26, 1873, he was chosen to succeed Jones as organist and master of the choristers. His doctor's degree was conferred on him by the Archbishop of Canterbury (Tait), Jan. 6, 1875. His compositions consist of anthems, services, songs, etc., and a MS. oratorio, 'David and Absalom.' [W.H.H.]

LOOSEMORE, HENRY, Mus. Bac., was a chorister in one of the Cambridge colleges, afterwards lay clerk there, and organist of King's College. He graduated at Cambridge in 1640. In 1660 he was appointed organist of Exeter Cathedral. A service and anthems by him are in the Tudway collection (Harl. MSS. 7337, 7338) and at Ely, and two Latin litanies (in D minor and G minor) are printed in Jebb's 'Choral Responses and Litanies.' He died in 1667.

His son, GEORGE, Mus. Doc., was a chorister of King's College, Cambridge, under his father, and in 1660 became organist of Trinity College. He took his Doctor's degree at Cambridge in 1665. Anthems by him are in the Tudway collection (Harl. MS. 7339) and at Ely Cathedral.

Another son, JOHN, built the organ of Exeter Cathedral in 1665, and died 1681. Parts of his work still remain in that organ. [W.H.H.]

LORD OF THE ISLES, THE. A Dramatic Cantata founded on Scott's poem; the music by Henry Gadsby. Produced at Brighton Feb. 13, 1879. [G.]

LORELEY, DIE. An opera by[2] Geibel, upon the composition of which Mendelssohn was engaged at the time of his death (Nov. 4, 47). He had completed—as far as anything of his could be said to be complete until it was published—the finale to the act in which the heroine, standing on the Loreley cliff, invokes the spirits of the Rhine. This number was first performed at Leipzig, and at the Birmingham Festival, Sept. 8, 1852, to an English adaptation by Mr. Bartholomew, and was published as 'Op. 98, No. 27 of the posthumous works.' In Oct. 1868 an Ave[3] Maria (scene 3) for soprano solo and chorus, and late in 1871 a Vintagers' Chorus (scene 4) were published, and portions of the 2nd and 7th scenes are more or less advanced towards completion. The Finale is frequently put on the stage in Germany. The opera has been since composed by Max Bruch (produced at Cologne in August 1864).

2. The Loreley is the subject of an opera by F. Lachner, words by Molitor, produced at the Court Theatre, Munich, in 1846. [G.]

LORENZ, FRANZ, physician and writer, born at Stein, Lower Austria, April 4, 1805; took his doctor's degree 1831, and is now residing in Wiener-Neustadt. Like many other physicians, he has done much for music, and his publications are of special interest and value:—'In Sachen Mozart's' (Vienna, 1851), much praised by Köchel in his Mozart-Catologue (Preface, xvii.); 'Haydn, Mozart, and Beethoven's Kirchenmusik,' etc.; 'W. A. Mozart als Clavier-Componist' (Breslau, 1866); various accurate and interesting contributions on Mozart, Beethoven, and Haydn, to the Deutsche Musik-Zeitung,[4] 1861, 62; the Wiener Zeitung,[5] Aug. 3, 1850, Aug. 16, 1863.[6] It is to Dr. Lorenz that we owe Krenn's important account of Beethoven's last autumn, and the other anecdotes and traits there given. [See KRENN.] [C.F.P.]

LORTZING, GUSTAV ALBERT, opera-composer, born at Berlin, Oct. 23, 1803, son of an actor. He studied for a time under Rungenhagen, but the wandering life entailed by his father's profession made steady instruction an impossibility, and at 9 he was thrown upon his own resources, played the pianoforte, violin, and cello, studied the works of Albrechtsberger and others, and soon began to compose. At the same time, he habitually sung and acted on the stage, and thus secured a familiarity with the practical requirements of the boards which was of great advantage to him. In 1822 he went with his parents to Cologne, where he married before he was 20, and produced his first operetta 'Ali Pascha von Janina.' The company to which he belonged served the theatres of Detmold, Münster, and Osnabrück, in addition to that of Cologne, and at all these his opera was repeated. In 1833 he was engaged as first tenor at the Stadttheater at Leipzig, and here he passed a happy and successful 10 years. In 1837 he wrote and composed two comic operas, 'Die beiden Schützen' and

[1] Miss Harriet Cawse, afterwards Mrs. John Fiddes.

[2] 'Dem Andenken Felix Mendelssohn-Bartholdy's' (Hannover, Rümpler 1861).

[3] This was performed in London early in 1860 under the care of Mr. Benedict.

[4] Mozart's Requiem (1861, No. 33, 48); Mozart's Klavier-Sonaten (do. 41, 42); Mozart's Masses (1862, No. 34, 35); Beethoven at Gneixendorf (do. 10); Haydn and his princely patrons (do. 45, 47, 48).

[5] Mozart's death.

[6] Haydn and Beethoven.

'Czaar und Zimmermann.' Both were successful, and the latter was at once performed all over Germany. His next few works however fell flat, and it was not till 1842 that his 'Wildschütz,' arranged from Kotzebue's comedy, again aroused the public. He then gave up acting, and in 1844 was appointed Capellmeister of the theatre, a post for which he was unfitted both by his easy disposition and his defective education, and which he resigned in the following year. He next produced 'Undine' (1845) with success at Hamburg and Leipzig, and 'Der Waffenschmidt' (1846) at Vienna, where he was for a short time Capellmeister at the theatre 'an der Wien.' In 1849 the success of his 'Rolandsknappen' at Leipzig, again procured him the offer of the Capellmeistership, but to his disappointment the negotiations fell through, and Rietz was appointed. His life was now a hard one; he travelled from place to place with his numerous family, earning a precarious existence now as an actor, now by conducting his own operas; enduring at the same time the mortification of having his later operas rejected by all the more important theatres. In 1850 he obtained the conductorship at the Friedrich-Wilhelmstadt theatre in Berlin, where he had only farces and vaudevilles to direct; but he was completely worn out, and died on the 21st of Jan. 1852. The public discovered its neglect too late, honoured his remains with a solemn funeral procession, and raised a subscription which placed his family above want. He left an opera, 'Regina,' several overtures, incidental music for various plays, Lieder, and part songs, all unpublished. His operas are still stock-pieces at the comic theatres in Germany, and 'Undine' is frequently performed, although romantic subjects were not his forte. 'Czaar und Zimmermann' was produced as 'Peter the Shipwright,' at the Gaiety theatre, London, as lately as April 17, 1871.

As a composer Lortzing is remarkable for naturalness. Instead of straining after a depth and subtlety beyond his powers, he wisely aims at expressing natural and healthy sentiments by means of graceful and pleasing music, and his keen sense of humour enables him to give an interest to commonplace situations. He was never able to free himself entirely from a slight amateurishness in the technical part of his work, but his compositions, though not belonging to the highest branch of art, are good of their kind, and in spite of an occasional tendency to farcical exaggeration, are sound and artistic music. [A.M.]

LOTTI, Antonio, eminent composer, son of Matteo Lotti, a Venetian, Capellmeister to the then Catholic Court of [1] Hanover; born probably in 1667, and possibly in Venice, since he styles himself 'Veneto' on the title-page of his book of Madrigals (1705), and his brother Francesco was lawyer to the Procuratori, a post tenable only by a native. At any rate, his early years were passed in Venice, and before he was 16 he produced an opera, 'Il Giustino,' to words by a nobleman, Nicolo Beregani. His master was Legrenzi, then Maestro di capella to the Doge. Lotti entered the Doge's chapel as a boy; in 1687 joined the 'Confraternità musicale di Santa Cecilia'; was appointed, May 30, 1689, 'cantore di contra alto,' with a salary of 100 ducats; and Aug. 6, 1690, became deputy organist, with an addition of 30 ducats. On May 31, 1692, the Procuratori of St. Mark's unanimously elected him organist in place of Pollarolo, appointed vice maestro di capella. As second organist he composed a book of Masses, for which he received 100 ducats July 22, 1698. On Aug. 17, 1704, he succeeded Spada as first organist, and retained the post forty years, receiving permission in 1732 to employ as substitute his pupil Saratelli, who eventually succeeded him. In 1733 the Maestro di capella, Antonio Biffi, died, and an eager competition for the vacant post ensued. Lotti's chief rivals were Pollarolo and Porpora, and at the first election, March 8, 1733 (the dates throughout are from State documents), he obtained 6 votes out of 12. A majority being necessary, the matter remained in suspense, and meantime Lotti was authorised to call himself Maestro di capella. Porpora retired before the second election (April 2, 1736), but his place was taken by a scarcely less formidable competitor, Giovanni Porta. Lotti however received 9 votes, and thus obtained the post, with its salary of 400 ducats and an official residence. In the interim he composed his celebrated 'Miserere,' which superseded that of his master Legrenzi, and has been performed in St. Mark's on Maundy Thursday ever since. This was followed by a number of masses, hymns, and psalms, with organ accompaniment only, although his predecessors had employed the orchestra. He also composed 17 operas (for list see Fétis), produced with success between the years 1693 and 1717, at the theatres of S. Angelo, S. Cassiano, S. Giovann' Crisostomo, and SS. Giovanni e Paolo. Some of these having attracted the attention of the Crown Prince of Saxony during his stay in Venice (1712), he engaged Lotti to visit Dresden, with a company of singers, including Boschi and Personelli, both members of the chapel, and his own wife, a Bolognese singer named Santa Stella. The joint salary of husband and wife was fixed at 2,100 'doppii' (about £1600). The party set out on September 5, 1717, having obtained special leave of absence from the Procuratori of St. Mark's—'per farvi un opera.' In Dresden Lotti composed 'Giove ed Argo,' 'Ascanio, ovvero gl' odi delusi del Sangue,' and 'Teofane' with Pallavicini; intermezzi, and various other pieces, including church works, among which may be specified the 8-part 'Crucifixus' occurring in a 'Credo' for 5 voices and instruments. The Procuratori gave him one extension of leave, but in 1719 he was compelled to return or vacate his post; and accordingly left Dresden in October in a travelling-carriage, which he ever after

[1] Through the kindness of Dr. Kestner of Hanover I am able to say that no documents as to music or musicians at the Court of Hanover in the 17th century are now to be found there. The Register of the Catholic Church at Hanover contains, under Nov. 5, 1672, an entry of the baptism of Hieronymus Dominicus, son of Matthias de Lottis and Marina de Papirinis, and under Nov. 9, 1673, of that of a daughter of Matteo de Lotti. The Register was begun in May 1671, so that it does not go far back enough for our purpose. [G.]

retained as a memorial of his visit, and finally bequeathed to his wife. After his return he composed entirely for the church and chamber. Lotti died of a long and painful dropsy on Jan. 5, 1740, and was buried in the church of S. Geminiano, where his widow (who died 1759 and was buried with him) erected a monument to his memory. It was destroyed with the church in 1815.

Besides the compositions already mentioned he wrote for Vienna an opera, 'Constantino,' overture by Fux (1716), and two oratorios, 'Il Voto crudele' (1712), and 'L'Umiltá coronata' (1714); for Venice, the oratorios 'Gioa, Rè di Giuda,' 'Giuditta' (printed by Poletti), and the celebrated madrigal 'Spirto di [1]Dio' for the Doge's espousal of the Adriatic, performed on the Bucentoro in 1736—a very effective composition. His book of Madrigals (1705) dedicated to the Emperor Joseph I., contains the one in 5 parts, 'In una siepe ombrosa,' which Bononcini claimed in London as his own composition, and which led to his disgrace (see p. 650 *a*, note). Another is given as a model by Padre Martini in his 'Esemplare di contrappunto.' Nevertheless they were severely handled at the time in a 'Lettera famigliare d'un accademico filarmonico,' circulated in MS. anonymously, but attributed on Fontana's authority to Marcello, who had been a pupil of Lotti's. Many of his compositions are still in the King of Saxony's musical library, and Breitkopf & Härtel once possessed several of his MSS., as did also Dr. Burney.

Lotti's rank among musicians is a high one, from the fact that though the last representative of the old severe school, he used modern harmonies with freedom and grace. The expression and variety of his music struck even his contemporaries, especially Hasse, when he was at Venice in 1727. Burney, who heard his church music sung in Venice in 1770 (Tour, ii. 152) credits him with 'grace and pathos,' and characterises his choral music as both solemn and touching, and so capable of expression, though written in the old contrapuntal style, as to have affected him even to tears. Of his cantatas he says that they contain recitatives full of feeling (Hist. iv. 534). As a specimen of his writing for a single voice we may cite the favourite song 'Pur dicesti.' He was so afraid of overloading the voices that he never used orchestral accompaniments in church music. There are wind instruments as well as the four strings in his Dresden operas, but not in those produced in Venice.

Besides Saratelli and Marcello, Alberti, Bassani, Gasparini, and Galuppi were among his pupils. A motet of Lotti's, 'Blessed be thou,' and a madrigal, 'All hail Britannia,' both for 4 voices, are given in Mr. Hullah's Part Music (1st ed.), and a fine Credo in C, also for 4 voices, in his Vocal Scores and Part Music (2nd ed.). Proske has a Mass of his (à 4) in Musica Divina, vol. i., and Rochlitz a Crucifixus, à 6, and another à 8, and a Qui tollis, à 4, in his Sammlung. There is also a Kyrie in the Auswahl vorz. Musikwerke (Trautwein). Four Masses and a Requiem are in Lück's Sammlung, and various other pieces in the collections of Schlesinger, Moskowa, etc. [F.G.]

[1] A MS. of this is in the Library of the Sacred Harmonic Society, No. 1940.

LOTTINI, Antonio, the principal Italian basso in London in 1737 and 8. He sustained that part in Handel's 'Faramondo' in 1737, in his 'Serse,' and in the 'Conquista del Vello d'oro' in 1738. [J.M.]

LOUIS FERDINAND, Prince,—accurately Friedrich Christian Ludwig,—born Nov. 18, 1772, killed at the battle of Saalfeld, Oct. 13, 1806, was the son of Prince August Ferdinand of Prussia, and therefore nephew of Frederick the Great and of Prince Henry (the patron of J. P. Salomon, and cousin of Frederick William II), the cello-player for whom Beethoven wrote his op. 5. His sister Louise married Prince Radziwill, who composed the Faust music and to whom Beethoven dedicated the Overture op. 115. Louis Ferdinand thus belonged to a musical as well as a royal family, and he appears to have been its brightest ornament on the score of natural gifts—his uncle the Great Frederick excepted—even down to our own time; in music undoubtedly so. He was kindly and generous in the highest degree, and free from all pride of rank; energetic and enterprising, and as a soldier bold to temerity. In conversation he was brilliant, in social intercourse delightful. On the point of morals his reputation was not good; but one who knew him well, while admitting that, being prevented by his rank from making a marriage of affection, 'he chose female friends with whom he lived in the most intimate relations,' asserts positively that 'he never seduced an innocent girl, or destroyed the peace of a happy marriage.' This, in the time of Frederick William II, was high praise. He was passionately fond of his two illegitimate children, and left them to the care of his sister, Princess Radziwill. That he very early entered the army was a matter of course, for no other career was open to a Prussian prince; but that, amid all the distractions of a military life, no small part of which (1792–1806) was spent in hard service, he should have become a sound practical musician and composer proves his energy and perseverance no less than his talent; but music was his passion, and in garrison or camp he had musicians with him and kept up his practice. He preferred English pianofortes, of which he is said to have purchased no less than thirteen.

We find no account of his masters and early studies, nor any but vague notices of his rapid progress, until 1793. He was then with his regiment at Frankfort, and is reported to have aided a poor musician not only with his purse, but by a very fine performance of a sonata in a concert. Three years later, in 1796, Beethoven, then in Berlin, formed that opinion of his playing which he afterwards expressed to Ries (Biog. Not. p. 110), that, though the playing of Himmel—then among the most renowned of pianists—was elegant and pleasing, it was not to be compared to that of the Prince. Ries also (Ib.) records

Beethoven's compliment to him—that he did not play at all like a king or a prince, but like a thorough solid pianist. [See the article on DUSSEK for an account of his relations with that great musician.] In 1804 he made a journey to Italy. In Bohemia he visited Prince Lobkowitz at his seat, Raudnitz. We see no sufficient reason to doubt the truth of an anecdote the scene of which lay then and there. Lobkowitz had purchased from Beethoven the recently composed Heroic Symphony, and had had it performed in his palace at Vienna. He consulted with Wranitzky, his Kapellmeister, as to a programme for the entertainment of his guest. Wranitzky proposed the new symphony. Louis Ferdinand listened with the utmost interest, and at the close of the performance requested a repetition, which was of course granted. After supper, having to depart early the next morning, he besought the favour of a third performance, which was also granted.

It was under the fresh impression of this music that Louis Ferdinand renewed his acquaintance with Beethoven. We have no particulars of the meeting. Ries (Biog. Not. p. 11) only relates, that an old [1] Countess, at the supper after a musical entertainment, excluded Beethoven from the table set for the Prince and the nobility, at which the composer left the house in a rage. Some days later Louis Ferdinand gave a dinner, and the Countess and Beethoven being among the guests, had their places next the Prince on either hand, a mark of distinction of which the composer always spoke with pleasure. A pleasant token of their intercourse survives in the dedication to the Prince of the P. F. Concerto in C minor, which was first played in July 1804, and published in November.

In the autumn of the next year (1805), the Prince being at Magdeburg on occasion of the military manœuvres, Spohr was invited to join them. 'I led,' says Spohr (Selbstbiog.), 'a strange, wild, stirring life, which for a short time thoroughly suited my youthful tastes. Dussek and I were often dragged from our beds at six in the morning and called in dressing-gown and slippers to the Prince's reception room, where he, often in shirt and drawers (owing to the extreme heat), was already at the pianoforte. The study and rehearsal of the music selected for the evening often continued so long, that the hall was filled with officers in stars and orders, with which the costume of the musicians contrasted strangely enough. The Prince however never left off until everything had been studied to his satisfaction.' Louis Ferdinand's compositions, like his playing, were distinguished for boldness, splendour, and deep feeling; several of those which are in print were composed before the intercourse with Dussek had ripened his taste, and made him more fully master of his ideas. These he would gladly have suppressed. The Pianoforte Quartet in F minor is considered to be his most perfect work.

Ledebur's list of the published compositions (made 1861) is as follows:—

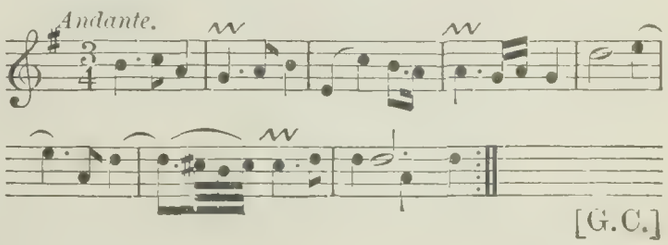
Op. 1. Quintet for P.F. and Strings, C minor.	Op. 9. Rondo for P.F., 2 Violins, Flute, 2 Clarinets, 2 Horns, Viola, and Cello, B.
„ 2. Trio for P.F., Violin, and Cello, A♭.	„ 10. Trio for P.F., Violin, and Cello, E♭.
„ 3. Do., do., E♭.	„ 11. Larghetto, variations, P.F., with Violin, Viola, and Cello, oblig.
„ 4. Andante, do., B♭.	„ 12. Octet for P.F., Clarinet, 2 Horns, 2 Violins, 2 Cellos.
„ 5. Quartet for P.F., Violin, Viola, and Cello, E♭.	„ 13. Rondo for P.F.
„ 6. Do., do., F minor.	Also a 2nd Quintet for P.F. and Strings.
„ 7. Fugue, 4 voix, for P.F. solo.	
„ 8. Nocturno for P.F., Flute, Violin, Cello obligati, and 2 Horns ad lib., F.	

[A.W.T.]

LOULIÉ, ETIENNE, protégé of Mlle. de Guise, and music-master, in the second half of the 17th century, is only known as the author of 'Eléments ou Principes de Musique' (Paris 1696), at the close of which is an engraving and description of his 'Chronometre.' Loulié was the first to attempt to indicate the exact *tempo* of a piece of music by means of an instrument beating the time. The one he invented took the minute as the unit, and went up to 72 degrees of rapidity; but being six feet in height was too cumbrous for general use. Nevertheless to Loulié belongs the merit of the idea which more than a century later was carried into practice by MAELZEL. [G.C.]

LOURE. This word, whether derived from the Latin *lura*, a bag or purse, or the Danish *luur*, a shepherd's flute, or merely an alteration of the Old French word *outre* with the article prefixed, *l'outre*—signified originally a kind of bagpipe, common in many parts of France, but especially in Normandy. The peasants of Lower Normandy still call the stomach 'la loure,' just as those of Normandy and Poitou call an 'outre' or leathern wine-bottle, 'une vèze.' Again, the Old French words 'chèvre,' 'chevrie,' 'chevrette,' were derived from *cabreta* in dog-latin, and 'gogue' meant an inflated bag or bladder. These circumstances seem to point to the conclusion that the names of all these instruments, 'chèvre,' 'chevrette,' 'gogue,' 'loure,' 'vèze,' 'saccomuse,' etc., refer to the wind-bag, ordinarily made of goat-skin; an argument strengthened by the English 'bagpipe' and the German 'Sackpfeife,' 'Balgpfeife,' 'Dudelsack,' etc.

From its primary signification—a kind of bagpipe inflated from the mouth—the word 'loure' came to mean an old dance, in slower rhythm than the gigue, generally in 6–4 time. As this was danced to the nasal tones of the 'loure,' the term 'louré' was gradually applied to any passage meant to be played in the style of the old bagpipe airs. Thus 'lourer' is to play legato with a slight emphasis on the first note of each group. The 'louré' style is chiefly met with in pastoral, rustic, and mountaineer music.

As an example we give the first strain of a Loure from Schubert's Die Tanzmusik.

[G.C.]

[1] Not the Countess Thun, as has been stated—she died long before.

LOVATTINI, GIOVANNI, an Italian singer, celebrated for the most beautiful of tenor voices and for his excellent acting. He sang in London (1767) in Piccinni's 'Buona Figliuola,' very strongly cast with La Guadagni and Morigi. Lovattini continued to sing here for several years, until the end of 1774, according to Lord Mount-Edgcumbe; but the present writer has only traced him as late as 1772, when he was singing in 'La Schiava' of Piccinni and Guglielmi's 'Virtuosa.' We have no record of his later career; but in 1834 Lord Mount-Edgcumbe saw, 'in the pavement of a church at Bologna, a small square, inscribed with the three words, *Qui giace Lovattini.*' [J.M.]

LOVE'S TRIUMPH. An opera in 3 acts; words by J. R. Planché, after 'Le Portrait vivant,' music by W. Vincent Wallace. Produced at the Royal English Opera, Covent Garden, (Pyne and Harrison) Nov. 3, 1862. [G.]

LOWE, EDWARD, was a native of Salisbury and a chorister in the cathedral there under John Holmes, the organist. In 1630 he succeeded Dr. William Stonard as organist of Christ Church Cathedral, Oxford. In 1660 he was appointed one of the organists of the Chapel Royal. In 1661 he published at Oxford 'A Short Direction for the performance of Cathedrall Service, published for the information of such as are ignorant of it and shall be called upon to officiate in Cathedral or Collegiate Churches where it hath formerly been in use,' containing the notation of the Preces, Responses, Litany, etc., for ordinary days, and, under the title of 'Extraordinary Responses upon Festivalls,' a version of Tallis's Responses and Litany, and also 'Veni Creator,' harmonised for 4 voices. In 1662, on the resignation of Dr. Wilson, he was appointed Professor of Music at Oxford, having been deputy for some time before. In 1664 he published 'A Review' of his 'Short Direction,' adapted to the then newly-revised Liturgy, and including also several chants and John Parsons's Burial Service. This edition was eprinted by Dr. Rimbault in 1843, and by Dr. Jebb in his 'Choral Responses' in 1857. Low composed several anthems, some of which are in the Tudway collection and at Ely Cathedral. He died at Oxford, July 11, 1682, and was buried in the Divinity Chapel on the north side of the cathedral. [W.H.H.]

LOWE, THOMAS, favourite tenor singer, made his first appearance on any stage at Drury Lane, Sept. 11, 1740, as Sir John Loverule in 'The Devil to pay'; Oct. 17 he performed Macheath, and Dec. 20 had the distinction of being the original singer of Arne's beautiful songs, 'Under the greenwood tree' and 'Blow, blow, thou winter wind' in 'As You Like It.' He was the original singer of the following parts in Handel's oratorios;—Priest of Dagon and Israelitish Man in 'Samson,' 1742; First Elder in 'Susanna,' 1743; Joshua, 1746; Zadok in 'Solomon,' 1749; and Septimius in 'Theodora,' 1750. In 1745 and several subsequent years he sang at Vauxhall Gardens, and in 1763 became lessee and manager of Marylebone Gardens, and continued so until 1768, when an unsuccessful season compelled him in Feb. 1769 to assign his interest in the place to trustees for the benefit of his creditors. His powers beginning to fail he was compelled to accept engagements at Finch's Grotto Garden, Southwark, and similar places. In 1784 he was engaged at Sadlers' Wells. Lowe is said to have possessed a finer voice than Beard, but to have been inferior as musician and singer. [W.H.H.]

LUCAS, CHARLES, born at Salisbury, July 28, 1808, was a chorister in the cathedral under Arthur Thomas Corfe from 1815 to 1823, when he became a pupil of the Royal Academy of Music, and studied the violoncello under Lindley, and harmony and composition under Lord and Dr. Crotch. He remained there for 7 years. In 1830 he became a member of Queen Adelaide's private band, and composer and arranger of music for it, and soon afterwards music preceptor to Prince George (now Duke) of Cambridge and the Princes of Saxe Weimar. In 1832 he succeeded Cipriani Potter as conductor at the Royal Academy of Music. He also became a member of the opera and other orchestras as a violoncellist. In 1839 he was appointed organist of Hanover Chapel, Regent Street. He was for some time conductor of the Choral Harmonists' Society. On the retirement of Lindley he succeeded him as principal violoncello at the opera, the provincial festivals, etc. From 1856 to June 30, 1865, he was a member of the music-publishing firm of Addison, Hollier, & Lucas. In 1859 he was appointed successor to Potter as Principal of the Royal Academy of Music, which office he held until July 1866, when ill health compelled him to relinquish it. His compositions include 'The Regicide,' opera, 3 symphonies, string quartets, anthems, songs, etc. He edited 'Esther' for the Handel Society. He died March 30, 1869. His son, STANLEY LUCAS, born 1834, was Secretary to Leslie's Choir from its formation to Oct. 1855; has been Secretary to the Royal Society of Musicians since 1861, and to the Philharmonic Society since 1866, and is otherwise much connected with music in London. [W.H.H.]

LUCCA. In 1640 an Academy, that of the 'Accesi,' was founded at Lucca entirely for dramatic musical representation. [C.M.P.]

LUCCA, PAULINE, one of the most brilliant operatic artists of a brilliant epoch, is a native of Vienna. Her high musical gifts showed themselves early, when, a mere child, she sang in the choir of the Karlskirche, in 1856. One Sunday the principal singer was missing, and the young chorister put forward to supply her place in the solo of a mass of Mozart's, revealed a beauty of voice and charm of style that startled all present. She studied under Uschmann and Lewy, and her parents being in straitened circumstances, entered the chorus of the Opera at Vienna, which she quitted in 1859 to come out at Olmütz. Just before leaving, it fell to her to lead the Bridesmaids' Chorus in the Freischütz, her performance creating a sensation that made Vienna eager to retain her; but it was too late. On

Sept. 4, 1859, she made her début at Olmütz as Elvira in 'Ernani,' and there became a favourite at once. In March 1860 she appeared at Prague as Valentine in 'The Huguenots,' and as Norma. The fame of a young singer of rare gifts, including the rarest of all, original genius, reached Meyerbeer in Berlin, then vainly seeking an artist to whom he could entrust the unconventional rôle of Selika in his yet unpublished 'Africaine.' At his instigation Mlle. Lucca was engaged for Berlin, where she first appeared in April 1861, and soon roused an enthusiasm rarely equalled by any former singer. She studied the rôle of Selika and others under Meyerbeer's personal supervision. At Berlin she was engaged as Court singer for life; and on July 18, 1863, made her first appearance in this country, at Covent Garden, in the part of Valentine, creating an extraordinary impression, which was further enhanced by her performance of Margherita, in 'Faust,' during her second fleeting visit to our shores the following year. In July 1865 the Africaine was produced at Covent Garden, and Mlle. Lucca's impersonation of Selika must be ranked among the very highest achievements in the lyrical drama. She reappeared in London every season (excepting 69) up to 1872; and sang throughout Germany with triumphant success, and at St. Petersburg, where she was received with the wildest enthusiasm. Her voice, a full soprano, with a compass of $2\frac{1}{2}$ octaves extending easily to C in alt, and sympathetic throughout, seemed capable of taking every grade of expression; and to her rare lyrical endowments she united one still rarer—a genius for representation. In London, besides the parts specified above, she was heard mostly in Zerlina (Fra Diavolo), Leonora (Favorita), and Cherubino; but Berlin knew better the extent of a répertoire said to include over 56 rôles. Auber was so delighted with her singing of his music, that he presented her with the pen with which 'Fra Diavolo' was written, in token of his admiration. Meyerbeer pronounced her a very David Garrick, and no wonder. To each impersonation she imparted a specific individuality, presenting characters as directly opposed as Cherubino and Selika, Halévy's Juive and Nicolai's Merry Wife of Windsor, Wagner's Elsa, and Angela in the 'Domino Noir,' with the same truth, natural ease, and vivid originality; whilst to colourless rôles, such as Agata in the Freischütz, she gave a distinct personality and charm. In 1872 she severed her connection with Berlin, and went to America, where she remained two years, on an operatic tour through the States. She returned to Europe in 1874, and sang at all the chief cities of Germany, except Berlin. At Vienna, where she now resides, she has remained one of the chief attractions of each season. Besides starring engagements in Germany, she appeared in Brussels 1876, St. Petersburg and Moscow 1877, and Madrid 1878. At Vienna she has recently added Donna Anna, Carmen, and Madeleine in 'Le Postillon,' to her list of successful parts. In 1865 she married Baron Rahder. [B. T.]

LUCCHESINA, Maria Antonia Marchesini, detta LA, an Italian mezzo-soprano, who sang in London, 1737–39. In the former year she played *Rosimonda* in Handel's 'Faramondo'; in the following year, beside other parts, that of *Arsamene*, a male character, in 'Serse'; and she sang the music of David in 'Saul' on its first production, Jan. 16, 1739. [J.M.]

LUCIA DI LAMMERMOOR. Opera in 3 acts; libretto by Cammarano, music by Donizetti. Produced at Naples in 1835; in Paris, in 4 acts (words by A. Royer and Waez), at the Théatre de la Renaissance, Aug. 10, 1839, and the Académie-royale Feb. 20, 1846; in London, at Her Majesty's, April 5, 1838; in English, at Princess's theatre, Jan. 19, 1843. [G.]

LUCIO SILLA. A Dramma per musica, in 3 acts; libretto by G. da Gamera, music by Mozart. Produced at Milan Dec. 26, 1772—the last which he wrote for Italy. [G.]

LUCREZIA BORGIA. Opera in 3 acts; libretto adapted by Romani from Victor Hugo's drama, music by Donizetti. Produced at La Scala, Milan, Spring, 1834; given at Théatre Italien, Paris, Oct. 27, 1840. Victor Hugo then stopped the performance, and the words were re-written under the title of 'La Rinegata.' In England it was produced (in 2 acts) at Her Majesty's theatre June 6, 1839, for the début of Mario; in English, at Princess's theatre, Dec. 30, 1843. [G.]

LÜBECK, Charles H., conductor and violinist, born Feb. 11, 1799, at Alssen, near Dusseldorf; held the post of Kapellmeister at the Hague until his death, Feb. 11, 1866. His eldest son, Ernst Heinrich, a very distinguished pianist, was born 1829, and first appeared in public at 12 years of age, when he played Beethoven's Eb Concerto. He made a tour to the United States, Mexico and Peru, which lasted from 1849 to 1852. On his return he was made Court pianist at the Hague. In 1855 he moved to Paris, where he principally resided until driven from the city by the disturbances of the Commune, which gave a shock to his brain from which it never recovered. He became at length hopelessly insane, and died Sept. 17, 1876. He wrote only for piano. Among his compositions are the following:—Berceuse in Ab, op. 13; Tarentelle; Polonaise, op. 14; 'Trilby the Sprite, Révérie caracteristique.' The two former were chosen by him for performance at the Philharmonic Concert May 7, 1860, when he also played Mendelssohn's Concerto in G minor. In the same year he first appeared at the Musical Union. His playing was distinguished for brilliancy and technique. Berlioz says of him: 'Son talent est tout à fait extraordinaire, non seulement par un mécanisme prodigieux, mais par un style musical excellent et irreprochable. C'est la verve unie à la raison, la force unie à la souplesse; c'est brillant, pénétrant, et élastique comme une lame d'épée.'

His brother, Louis, born 1832 at the Hague, was for some years teacher of the violoncello at the Leipzig Conservatorium, until about 1872, when he moved to Frankfort. [J.A.F.M.]

LUISA MILLER. Opera in 4 acts; libretto (from Schiller's 'Cabale und Liebe') by Camarrano, music by Verdi. Produced at Naples December, 1849. Given in French at the Grand Opera, Paris, as 'Louise Miller,' Feb. 2, 1853; in English, at Sadlers' Wells, June 3, and in Italian, at Her Majesty's, June 8, 1858—both as 'Luisa Miller.' [G.]

LULLI, or LULLY, Jean Baptiste, the first French composer of a series of operas, son of Lorenzo de' Lulli, a gentleman of Florence, and Catarina del Serta, was born at or very near Florence in 1633, though the precise date is unknown, the certificate of his baptism not having been discovered. An old Franciscan monk gave the gifted but mischievous child some elementary instruction, and taught him the guitar and the rudiments of music. The Chevalier de Guise took him to France, and having entered the service of Mlle. de Montpensier—'La Grande Mademoiselle'—in the kitchen, Lully employed his leisure in learning the songs of the day and playing them upon his violin. As his talent became known he was promoted from the kitchen to the Princess's band, where he soon distanced the other violinists. Mademoiselle, having discovered that he had composed the air of a satirical song at her expense, promptly dismissed him; but his name was sufficient to procure him a place in the King's band. Here some airs of his composition so pleased Louis XIV that he established on purpose for him a new band, called 'les petits violons,' to distinguish it from the large band of 24 violins. His new post enabled him to perfect himself as a solo-player, and gave him valuable practice as a conductor and composer for the orchestra. Baptiste, as he was then called, had common sense as well as ambition, and soon perceived that without deeper study he could not make full use of his talents. To remedy his defective education he took lessons on the clavecin and in composition from the organists Métru, Gigault, and Roberdel; and at the same time lost no opportunity of ingratiating himself with men of rank, a useful process for which he had a special gift. He was soon chosen to compose the music for the court ballets, in which Louis XIV himself danced, and after the success of 'Alcidiane' (1658), words by Benserade, was commissioned to write the divertissements for 'Sersè,' an Italian opera by Cavalli, performed at the Louvre (Nov. 22, 1660) in honour of the King's recent marriage with Marie Thérèse of Austria (June 9 previous), and, a year and a half later, the ballets for 'Ercole amante,' another opera by Cavalli, performed at the opening of the magnificent 'Salle de spectacles' at the Tuileries (Feb. 7, 1662). It was by studying the works of this Venetian composer, and observing his method, that Lully laid the foundation of his own individual style. In composing the divertissements for 'Le Mariage forcé,' 'Pourceaugnac,' and 'Le Bourgeois Gentilhomme,' he made good use of the feeling for rhythm which he had imbibed from Cavalli, and also endeavoured to make his music express the life and variety of Molière's situations and characters. The exquisitely comic scene of the polygamy in 'M. de Pourceaugnac' is in itself sufficient evidence of the point to which he had attained, and of the glorious future which awaited him.

From 1658 to 1671—the year in which Molière produced his tragedy-ballet 'Psyché'—Lully composed no less than 30 ballets, all unpublished.[1] These slight compositions, in which Lully took part with considerable success as dancer and comic actor, confirmed him in the favour of Louis XIV, who successively appointed him composer of his instrumental music, 'surintendant' of his chamber music, and in 1662 'maître de musique' to the royal family. But neither these lucrative posts nor his constantly increasing reputation were sufficient to appease his insatiable ambition. With all his genius he possessed neither honour nor morals, and would resort to any base expedient to rid himself of a troublesome rival. His envy had been roused by the privilege conceded to the Abbé Perrin (June 28, 1669) of creating an 'Académie de Musique,' and was still further excited by the success of Cambert's operas 'Pomone,' and 'Les Peines et les Plaisirs de l'Amour' (1671). With the astuteness of a courtier Lully took advantage of the squabbles of the numerous associés-directeurs of the opera, and with the aid of Mme. de Montespan, procured the transference of Perrin's patent to himself (March 1672). Once master of a theatre, the man whom honest Boileau branded as a 'cœur bas,' a 'coquin ténébreux,' and a 'bouffon odieux,' proved his right to a place in the first rank among artists, though as a man he could claim neither sympathy nor respect. In the poet Quinault he was fortunate enough to discover a *collaborateur* of extraordinary merit, and in conjunction with him Lully in the space of 14 years composed 20 operas or divertissements, of which the following is a list:—

1. Les Fêtes de l'Amour et de Bacchus (pasticcio). 3 acts. Nov. 15, 1672.
2. Cadmus et Hermione. 5 acts. Feb. 1673.
3. Alceste. 5 acts. Jan. 2, 1674.
4. Thésée. 5 acts. Jan. 11, 1675.
5. Le Carnaval. Masquerade (pasticcio). Oct. 17, 1675.
5. Atys. 5 acts. Jan. 10, 1676.
7. Isis. 5 acts. Jan. 5, 1677.
8. Psyché. 5 acts. April 9, 1678.
9. Bellérophon. 5 acts. Jan. 31, 1679.
10. Proserpine. 5 acts. Nov. 19, 1680.
11. Le Triomphe de l'Amour. Ballet. April 19, 1681.
12. Persée. 5 acts. April 17, 1682.
13. Phaéton. 5 acts. April 27, 1683.
14. Amadis de Gaule. 5 acts. Jan. 18, 1684.
15. Roland. 5 acts. Feb. 8, 1685.
16. Idylle sur la Paix. Divertissement. 1685.
17. L'Eglogue de Versailles. Divertissement. 1685.
18. Le Temple de la Paix. Ballet. Sept. 12, 1685.
19. Armide et Renaud. 5 acts. Feb. 15, 1686.
20. Acis et Galatée. 3 acts. Sept. 17, 1686.

The variety of subjects in this list is surprising, but Lully was perfectly at home with all, passing easily from lively and humorous divertissements to scenes of heroism and pathos, from picturesque and dramatic music to downright comedy, and treating all styles with equal power. He revolutionised the ballets de la cour, replacing the slow and stately airs by lively allegros, as rapid as the pirouettes of the danseuses

[1] Philidor's precious MS. collection in the library of the Paris Conservatoire de Musique contains the music of several of these divertissements. Celler published that of 'Le Mariage forcé,' for P.F., in 1867; and that of 'Le Bourgeois Gentilhomme' has recently been arranged for P.F. (1876).

whom he introduced on the stage, to the great delight of the spectators. For the 'recitativo secco' of the Italians he substituted accompanied recitative, and in this very important part of French opera scrupulously conformed to the rules of prosody, and left models of correct and striking declamation. On the other hand, he made no attempt to vary the form of his airs, but slavishly cut them all after the fashion set by Cavalli in his operas, and by Rossi, and Carissimi in their cantatas. But although the 'chanson à couplets,' the 'air-complainte' (or 'arioso' as we call it), and the 'air declamé'—afterwards brought to such perfection by Gluck—unduly predominate in his works, that monotony of form is redeemed by a neatness of execution and a sweetness of expression worthy of all praise. He thoroughly understood the stage—witness the skill with which he introduces his choruses; had a true sense of proportion, and a strong feeling for the picturesque. The fact that his works are not forgotten, but are still republished, in spite of the progress of the lyric drama during the last 200 years, is sufficient proof of his genius. Not but that he has serious faults. His instrumentation, though often laboured, is poor, and his harmony not always correct: a great sameness of treatment disfigures his operas, and the same rhythm and the same counterpoint serve to illustrate the rage of Roland and the rocking of Charon's boat. Such faults are obvious to us; but they were easily passed over at such a period of musical revolution. It is a good maxim that in criticising works of art of a bygone age we should put them back in their original frames; and according to this rule we have no right to demand from the composer of 'Thésée,' 'Atys,' 'Isis,' 'Phaéton,' and 'Armide' outbursts of passion or agitation which would have disturbed the solemn majesty of his royal master, and have outraged both stage propriety and the strict rules of court etiquette. The chief business of the King's Surintendant de la musique undoubtedly was to please his master, who detested brilliant passages and lively melodies; and making due allowance for these circumstances we affirm that Lully's operas exhibit the grace and charm of Italian melody and a constant adherence to that good taste which is the ruling spirit of French declamation. Such qualities as these will always be appreciated by impartial critics.

Lully was also successful in sacred music. Ballard published his motets for double choir in 1684, and a certain number of his sacred pieces, copied by Philidor, exist in the libraries of Versailles and of the Conservatoire. Mme. de Sevigné's admiration of his 'Miserere' and 'Libera' (Letter, May 6, 1672) is familiar to all. Equally well known is the manner of his death. While conducting a Te Deum (Jan. 8, 1687) in honour of the King's recovery from a severe illness, he accidentally struck his foot with the bâton; an abscess followed; the quack in whose hands he placed himself proved incompetent, and he died in his own house in the Rue de la Ville-l'Evêque on Saturday, March 22.

As both Surintendant de la musique and secretary to Louis XIV, Lully was in high favour at court, and being extremely avaricious, used his opportunities to amass a large fortune. At his death he left 4 houses, all in the best quarters of Paris, besides securities and appointments valued at 342,000 livres (about £14,000). His wife Madeleine, daughter of Lambert the singer, whom he married July 24, 1662, and by whom he had three sons and three daughters, shared his economical tastes. For once laying aside their parsimonious habits, his family erected to his memory a splendid monument surmounted by his bust, which still exists in the left-hand chapel of the church of the 'Petits Pères,' near the Place des Victoires. Cotton[1] was the sculptor, and the well-known Latin epitaph was composed by Santeul:—

Perfida mors, inimica, audax, temeraria et excors,
Crudelisque, e cæca probris te absolvimus istis,
Non de te querimur tua sint haec munia magna.
Sed quando per te populi regisque voluptas,
Non ante auditis rapuit qui cantibus orbem
LULLIUS eripitur, querimur modo surda fuisti.

'Lulli musicien,' a pamphlet to which both Fétis and the author of this article are greatly indebted, was chiefly compiled by the Prévost d'Exmes from various articles written by Sénecé, de Fresneuse, and Titon du Tillet. There are many portraits of Lully, of which the best-known are those engraved by Edelinck, Thomas, St. Aubin (from the bust by Colignon), and Desrochers. Mignard's portrait of him has been lost, and the full-length engraving by Bonnard, which forms the frontispiece to the score of 'Psyché,' published by Fourcault, is now extremely scarce. Our engraving is copied from Edelinck.

Lully's eldest son, Louis, born in Paris Aug. 4, 1664, died about 1715, composed with his brother Jean Louis 'Zéphire et Flore,' 5 acts (1688),

[1] Not Cosson, as Fétis has called him.

revived in 1715; by himself, 'Orphée' (1690), a failure; and with Marais, 'Alcide,' 5 acts, successfully produced in 1693, and revived as 'La Mort d'Hercule' in 1705, as 'La Mort d'Alcide' in 1716, and again under its original title in 1744. He also composed with Colasse a 4-act ballet, 'Les Saisons,' the memory of which has been preserved by one of J. B. Rousseau's satires; and a cantata, 'Le Triomphe de la Raison,' performed at Fontainebleau in 1703.

His brother, JEAN LOUIS, third son of the great composer, and a musician of considerable promise, died in 1688, aged 21. His father's court appointments devolved on him, and on his death his brother became 'Surintendant' and 'Compositeur de la chambre du roi,' to which posts he owed the slender reputation he succeeded in acquiring. [G.C.]

LUMBYE, HANS CHRISTIAN, Danish composer of marches and dance-music, born 1808 in Copenhagen. Like Strauss and Lanner he had an orchestra, which, when not travelling professionally, has been engaged since 1848 at the Tivoli near Copenhagen. Besides his many marches and dances ('Krolls Ballklänge'; 'Eine Sommernacht in Danemark'; 'Der Traum des Savoyarden,' etc.), still popular, he composed an opera 'Die Hexenflöte.' On his retirement in 1865, he was created a Kriegsrath. He died March 20, 1874. His son GEORG now enjoys nearly as great a popularity in Copenhagen as his father once did. [F.G.]

LUMLEY, BENJAMIN, born in 1812, was bred to the law, and in Nov. 1832 admitted a solicitor. Being concerned for Laporte he became mixed up with the affairs of the Opera, and on Laporte's death in 1841 was induced to become its manager. Pursuing a policy initiated by his predecessor, he gave prominence to the ballet to the neglect of the opera, and in a few years had so alienated his performers that at the end of the season of 1846 nearly the whole of his principal singers, band, and chorus, seceded and joined the newly formed establishment at Covent Garden. The popularity of Jenny Lind sustained him during the next three seasons; and after her retirement from the stage in 1849, the return of Sontag to public life enabled him to maintain his position for a time, but afterwards the fortune of the house waned, until, at the end of the season of 1852, the manager was compelled to close the theatre until 1856, when the burning of Covent Garden induced him again to try his fortune. He struggled on for three seasons, but at the end of 1858 was forced to submit. He produced during his period of management the following operas for the first time in England—Donizetti's 'Figlia del Reggimento,' 'Don Pasquale,' 'Linda di Chamounix,' and 'Favorita'; Verdi's 'Ernani,' 'Attila,' 'Nabucco,' 'Traviata,' 'Trovatore,' and 'Masnadieri'; Costa's 'Don Carlos,' and Halevy's 'Tempesta': and introduced, among others, the following singers—Jenny Lind, Tadolini, Frezzolini, Cruvelli, Parodi, Castellan, Johanna Wagner, Piccolomini, Tietjens, Gardoni, Calzolari, Fraschini, Giuglini, Fornasari, Ronconi, and Belletti. After his retirement he returned to his original profession. In 1864 he published an account of his managerial career, under the title of 'Reminiscences of the Opera' (Hurst and Blackett, 1864). He died March 17, 1875. [W.H.H.]

LUPO, THOMAS, violinist, was one of the musicians of James I. and afterwards entered the service of Prince Henry at a salary of £40 per annum. In 1607 he assisted Dr. Campion in the composition of the music for his masque on the marriage of Lord Hayes. [See CAMPION.] On the death of Prince Henry he was retained by his brother Charles. In 1614 he contributed two pieces to Leighton's 'Teares or Lamentacions.' In 1622, having 'by casual means fallen into decay,' he petitioned Prince Charles for an advance of £30 'to satisfy his creditors,' which he obtained, as well as a further advance of £20 on May 17 of the same year. He continued in Charles's service after his accession, and held his post for many years. His name occurs in two warrants dated Dec. 20, 1625, and April 17, 1641, exempting the King's musicians from payment of subsidies. He composed anthems, madrigals, songs and fancies, some of which are preserved in the MSS. in the library of Christ Church, Oxford. JOSEPH LUPO, probably a relative, was a composer of fancies, and author of commendatory verses prefixed to John Mundy's 'Songs and Psalmes,' 1594. [W.H.H.]

LUPOT, NICOLAS, the most famous of French violin-makers. The family came from the village of Mirecourt in the Vosges mountains, which has for three centuries or more been the seat of a violin manufacture. JEAN LUPOT, the great-grandfather of Nicolas, was a violin-maker here. His son LAURENT, born 1696, established himself in the trade at Lunéville (1751–1756) and Orléans (1756–1762). FRANÇOIS, son of Laurent, first worked with his father at Lunéville, and in 1758 migrated to Stuttgart, where he remained for twelve years as fiddle-maker in ordinary to the Grand Duke of Wirtemberg. In 1770 he returned, and settled at Orléans. He was the father of two sons, NICOLAS, the 'French Stradivarius,' born at Stuttgart in 1758, and FRANÇOIS, in his time a reputable bow-maker, born at Orléans in 1774. Nicolas began his career early. We have good instruments made by him at Orléans (Rue d'Illiers), before he had completed his twentieth year. These juvenile instruments are cheap in Paris at 500 francs.

In 1794 Nicolas Lupot removed to Paris and set up a shop in the Rue de Grammont (1798–1803). He afterwards removed to the Rue Croix des Petits Champs, where he made those famous copies of the great Italian makers on which his reputation rests. Lupot wisely dropped all pretensions to originality, and became the first of copyists. His favourite pattern was the Stradivarius: his few copies of Guarnerius violins are less successful. Many instruments are signed with his autograph. He made several quintets of two violins, two tenors, and bass, to which he sought to give a perfect unity of tone and appearance. These quintets fetch fancy

prices: but any Lupot violin dated from 1805 to 1824 is worth from 1000 to 1200 francs. The violoncellos are rarer: a handsome one is worth 2000 francs. Nicolas Lupot ranked in his time as the first of his trade in Europe. Spohr, who long played on one of his violins, recommends him as a maker. His weakest point is his varnish. He employed several kinds: the usual one is a thick and not very transparent oil varnish, which is sometimes badly dried, and presents a rough and lumpy appearance. Lupot died in 1824. His business descended to his son-in-law, Charles Francis Gand: and the present well-known makers. Gand and Bernardel, 21 Rue Croix des Petits Champs, correctly describe themselves as the 'Ancienne Maison Lupot, 1798.' François Lupot, the bow-maker, and brother of Nicolas, invented the 'coulisse,' or metal groove attached to the 'nut,' and carefully fitted to the stick, on which it works. He died in 1837, leaving as his successor Dominique Peccate, who ranks as the best bow-maker after Tourte. [E.J.P.]

LURLINE. Grand legendary opera in 3 acts; words by E. Fitzball, music by W. Vincent Wallace. Produced at the Royal English Opera, Covent Garden, Feb. 23, 1860. [G.]

LUSINGANDO, or LUSINGHIERO, literally 'flattering' or 'coaxing,' whence its musical meaning comes to be 'in a soft tender manner,' resembling Amoroso in character, except that the latter is generally used at the beginning of movements, and the former as applying only to a short passage. Beethoven uses it in the Quartet, op. 131, in the slow movement (no. 4), where the entry of the second subject is marked 'Andante moderato e lusinghiero.' Lusingando is a very favourite direction of Weber's, occurring in the Piano Sonata op. 4, first movement, 'tranquillo e lusingando,' in L'invitation à la Valse, where the coquettish second subject reappears pianissimo in C major, and in several other places. Chopin uses it in the Rondo in F (in 3-4 time). [J.A.F.M.]

LUSTIGEN WEIBER VON WINDSOR, DIE. An opera in 3 acts; words from Shakspeare, by Mosenthal, music by Otto Nicolai. Produced at Berlin in May 1849; in London, at Her Majesty's (in Italian), as 'Falstaff,' May 3, 1864; and in Paris at the Théatre Lyrique as 'Les Joyeuses Commères de Windsor,' May 25, 66. The overture is the strongest part of the work. [G.]

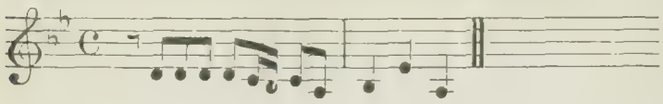
LUTE (Fr. *Luth*; Ital. *Liuto*; Germ. *Laute*; Spanish *Laud*; Port. *Alaude*). A large and beautiful stringed instrument with a long neck and fretted fingerboard; at one time much in use, but now obsolete. In mediæval Latin the lute is called *Testudo* and the guitar *Cithara*, both inaccurate identifications of ancient Greek instruments of very different construction. [See Lyre.] The lute is of Oriental origin, and its Arabic name *Al'ud*—from which its European names are derived by the omission of the initial vowel of the definite [1] article *Al*. The Portuguese *Alaude* alone retains it. The lute became known throughout the West in the time of the Crusades. We class the Russian *Kobsa* as a lute: while the *Balalaïka* of the same country is of the guitar kind. As in the viol di gamba and violoncello, the formal difference between a lute and a guitar is to be found in the back, which in the lute is pear-shaped and in the guitar is flat. The lute is without ribs, which are essential to the framing of the guitar. [See Guitar.]

The invention of stringed instruments with fingerboards, or the neck serving as a fingerboard, precedes the earliest historical monuments. The long-necked Egyptian *Nefer* was certainly depicted in the 4th dynasty; and wall-painting of the time of Moses, preserved in the British Museum, shows that it then had frets. We observe a similar instrument in Assyrian monuments, and the Hebrew *Nebel* has been supposed to be one. Strangely enough the Greeks had it not. The Arabs derived the lute from Persia, and with the instrument a finesse in the division of the octave into smaller parts than our semitones, rendered possible by the use of frets, and still an Asiatic peculiarity; the best authorities assuring us that the modern Arabian *ud* and *tambura* are thus adjusted. It is usual to speak of these fractions as $\frac{1}{3}$ of a tone. Kiesewetter however ('Musique des Arabes,' Leipzig, 1842, pp. 32, 33) gives the Persian-Arab scale as a division of 17 in the octave; 12 of the intervals being the Pythagorean *limma* (not quite our equal semitone), and 5 of the dimension of the *comma*, an interval, though small, quite recognisable by a trained ear. [See Comma.] Mr. Engel ('Musical Instruments,' 1874, p. 60) states that the Arabs became acquainted with the Persian lute before their conquest of the country, and names an Arab musician who, sent to the Persian king to learn singing and performance on the lute, brought it to Mekka in the 6th century of our era. The strings of the Arab lute are of twisted silk, an Asiatic, especially Chinese, material for strings. The same, bound round the neck, has served for the frets. [See Frets.] The modern Egyptian lute, named [2] *oud* or *e'oud*, of which there is a specimen at South Kensington, and an excellent woodcut in Lane's 'Modern Egyptians,' chap. v., has seven pairs of gut strings, and is moreover played with a plectrum of eagle's or vulture's quill.

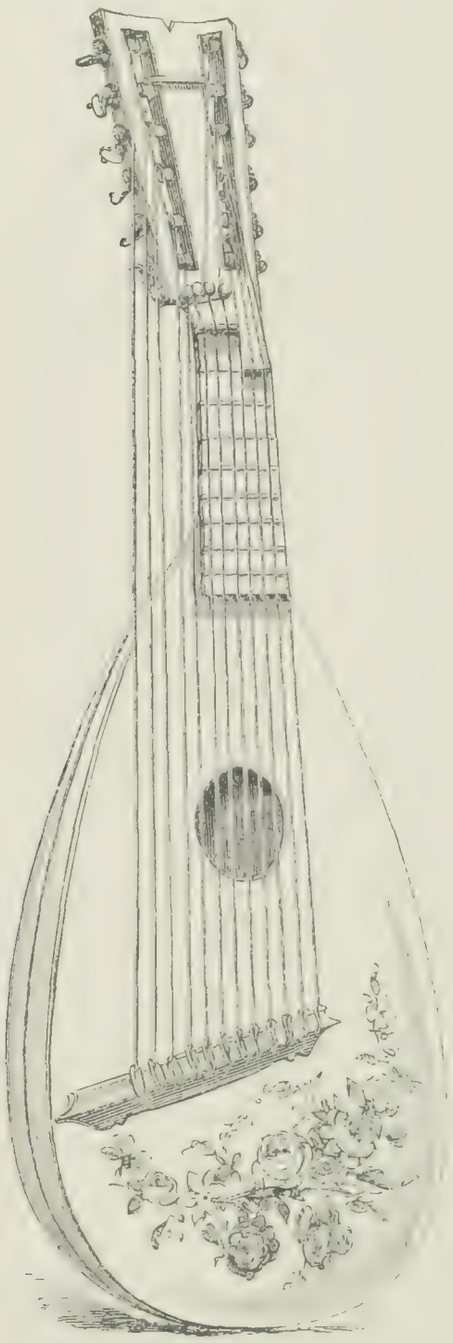
The Western lute was a Mediæval and a Renaissance instrument. It flourished during the creative period of Gothic architecture and later, its star beginning to pale as the violin quartet arose, and setting altogether when the pianoforte became in general use. There were publications for the lute as late as 1740—6 Sonatas by Falkenhagen, Nuremberg; and, 1760, Gellert's Odes by Beyer. The great J. S. Bach himself wrote three sets of pieces for the lute. Carl F. Becker has described them in 'Die Hausmusik in Deutschland,' Leipzig 1840. He gives (p. 54) their titles—'Partita al Liuto, composta del Sign. J. S. Bach' (in C minor), 'Pièces pour le Lut,

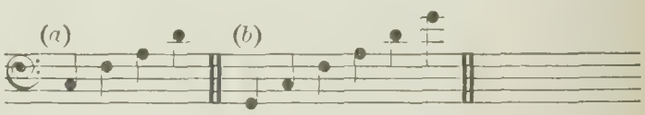
[1] In the same way *El-arz*, the cedar, became in English *Larch*.

[2] Observe the elision of the consonant.

par J. S. Bach'; lastly, 'Fuga del Signore J. S. Bach' (in G minor), of which the subject—

is to be found in a violin sonata by the same composer. These lute pieces were in MS. May we think with Becker that it was not improbable that Bach played the lute?

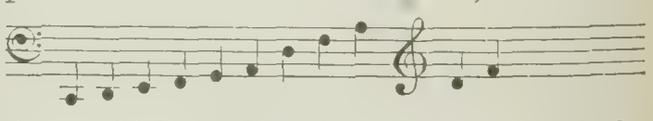
To proceed to the description of the instrument. The pear-shaped or vaulted body of the lute is built up of staves of pine or cedar. The belly, of



pine, has a sound-post beneath the bridge, like a violin, and one or more sound-bars for support and to assist the resonance. It is graduated in thickness towards the edges and is pierced with from one to three sound-holes in decorative knots or rose patterns. Great pains were evidently taken in choosing and making this very essential part of the instrument. Attached to the body is a neck of moderate length covered by a finger-board divided by frets of brass or catgut into a measured scale. The strings were entirely of catgut until towards the end of the 17th century, when silver spun bass strings were introduced. There would appear by comparison of old lutes to have been much diversity in the stringing and tuning, and there is a broad division in the large lutes between those notes, generally in pairs of unisons, which lie over the finger-board and frets, and the diapason notes that are not stopped, and serve only to determine the key or modulation. When off the finger-board these deeper strings were attached to pegs elevated by a second and higher neck. These extended instruments became known as theorboes, and in time virtually banished the older single-necked lutes. [See CHITARRONE, THEORBO, and ARCHLUTE, the bass theorbo.] The fingers of the right hand, without a plectrum, touched the strings *pizzicato* in melody or chords. The tender charm and colouring of the lute-player's tone can, in these days of exaggerated sonorousness, be scarcely imagined.—The frets of the finger-board followed a division by half-tones, and in the old lutes were eight to each pair of strings. Later, as will be presently shewn, they were carried farther in the higher strings. Mace (Musick's Monument; London, 1676, p. 50) said nine was the best number, but there was a limitation to this stopping nearer the bridge, by the proportions of the strings in length, thickness, and weight being unduly disturbed to the detriment of the tone. According to Baron ('Untersuchung des Instruments der Lauten,' Nuremberg, 1727) and an older authority, Praetorius, the lute had originally four open notes (*a*); in course of time two G's were added (*b*). Melchior Neusiedler of Augsburg, who was

living A.D. 1574, added the F below the bass G, making thirteen strings in all, the highest, or Chanterelle, being a single string. This compass Baron calls Gamaut, and the deeper bass strings he calls Brummer or Bombarte, the finer ones Bombärtlein. Brummer was usually applied, and the appellations in German, Italian, and English were as follows:—

G. Quintsaite.—Canto.—Treble.
D. Kleinsangsaite.—Sottana.—Small Mean.
A. Grossangsaite.—Mezzana.—Great Mean.
F. Kleinbrummer.—Tenore.—Counter Tenor.
C. Mittelbrummer.—Bordone.—Tenor.
G. Grossbrummer.—Basso.—Bass.

At page 122 of his work, Baron gives the compass of an 'eleven course' lute thus,



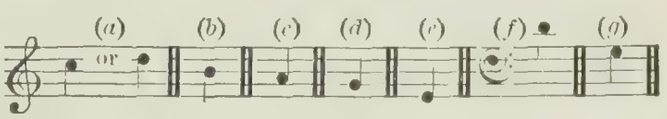
the two highest (the melody strings) being single, the remainder pairs. His division of the finger-board has ten frets for the F; eleven for the G; and twelve for each of the highest six. There is

thus a compass of $3\frac{1}{2}$ octaves from C below the bass stave to the F on the fifth line of the treble stave. We gather further from him that this tuning would represent 'cammer,' or theatre pitch; for the 'chor,' or church pitch, the chanterelle would be tuned to the treble G, to the greater peril of the strings. Praetorius ('Organographia,' Wolfenbüttel, 1619, p. 49) has G for the chanterelle. There were, at last, thirteen pairs of strings in large lutes, descending at the tuner's pleasure to the deep A or G. Mace (p. 41) explains a large compass of strings as bringing the stopping 'to a natural form and aptitude for the hand.' There were other tunings besides the above D minor. Mace gives a new French tuning in E minor, and a 'flat' tuning which he preferred; referring to that we quote from Baron (*b*) as the old lute, theorbo, or viol-way: but he wisely remarks (p. 191) 'that tuning upon any instrument which allows the artist most scope, freedom and variety, with most ease and familiarity, to express his conceptions most fully and completely, without limitation or restraint throughout all the keys, must needs be accounted the best.'

It must have been very troublesome to keep a lute in order. Mace, in his often-quoted work, recommends that a lute should be kept in a bed which is in constant use, and goes on to say that once in a year or two, if you have not very good luck, you will be constrained to have the belly taken off as it will have sunk from the stretch of the strings, 'which is a great strength.' Matheson said a lutenist of eighty years old had certainly spent sixty in tuning his instrument, and that the cost in Paris of keeping a horse or a lute was about the same. Baron replied that the horse would soon be like one of Pharaoh's lean kine.

In Italian lutes of early date the tuning pegs were disposed diagonally across the head in two rows, the projections for tuning being at the back. They were afterwards inserted at the side of the head as in a violin, the head being bent back at an obtuse or even a right angle to the neck. Ultimately metal screws replaced the pegs, but only when large single strings were put on instead of double strings. The lute is now esteemed solely for the great beauty of its form and design. Inlays of various hard woods, tortoiseshell, ivory, and mother of pearl, and sometimes painting on the sound-board, have been employed to decorate them. Through their decorative value many lutes have been preserved: the violin makers have however destroyed more for the sake of the wood, which is prized for repairing old fiddles. Lutes and viols having been made by the same artists, the word *luthier* in French still designates a maker of violins (compare German *Luther*).

The lute-player had not our musical notation; systems special to the instrument, and known as TABLATURE, being long in vogue. Many instruction books were written for the lute, with examples in tablature; the oldest known to exist in this country is the 'Lauttenbuch' of Wolf Heckel (Strasburg, 1562) preserved in the Library of the Sacred Harmonic Society. The next in order of date is in the British Museum, being an English translation by F. K. (London, 1574), of the famous Tutor of Adrien Le Roy, which had appeared in Paris in 1551. There is another in the same library by Thomas Robinson, written in the form of a dialogue (London, 1603). We must not omit the treatise by Thomas Mace (London, 1676) to which we have so frequently referred. Praetorius, in his Organographia, was careful to describe the then (1619) familiar lute. He gives (p. 51) a graduated family of lutes with their quints or chanterelles which show how much variety in size and scale was permitted. They are—(1) Klein Octav (*a*); (2) Klein Discant (*b*); (3) Discant (*c*); (4) Recht Chorist oder Alt (*d*); (5) Tenor (*e*); (6) Bass (*f*); (7) Gross Octav Bass (*g*).



Thus it will be seen that the lute generally known and described here, the 'French' lute of Mace, is the Alto lute. Vincentio Galilei, the father of the astronomer, was the author of a dialogue on the lute (Venice, 1583). Other noteworthy continental publications were by Judenkunig, Vienna, 1523; Gerle, Nuremberg, 1545; Hans Neusiedler, Nuremberg, 1556; Melchior Neusiedler, 1574; Ochsenkhuns, Heidelberg, 1558; Kargel, Strassburg, 1586; Besardus, Cologne, 1603; Campion, Paris, 1710; and Baron, Nuremberg (already quoted from), 1727.

Much valuable information collected about lute makers and the literature of the lute is communicated by Mr. Engel in his admirable catalogue of the South Kensington Museum referred to. The finest lutes were made in Italy; and Bologna, Venice, Padua, and Rome were especially famous for them. There would appear to have been a fusion of German and Italian skill in northern Italy when the Bolognese lutes were reputed to excel over all others. Evelyn in his Diary (May 21, 1645) remarks their high price and that they were chiefly made by Germans. One of the earliest of these was Lucas (or Laux, as he inscribed his name on his instruments) Maler, who was living in Bologna about 1415. There is one of his make at South Kensington, represented in the drawing, a remarkable specimen, notwithstanding that the head is modernised, the stringing altered, and the belly later adorned with painting. According to Thomas Mace, 'pittifull old, batter'd, crack'd things' of Laux Maler would fetch a hundred pounds each, which, considering the altered value of money, rivals the prices paid now-a-days for fine Cremona volins. He (p. 48) quotes the King (Charles II) as having bought one through the famous lutenist Gootiere; and one of the same master's pupils bought another, at that very high price! [A. J. H.]

LUTENIST, a lute-player. In the 16th and 17th centuries lutenists, or, as they were sometimes called, 'lewters' or 'luters,' invariably

formed part of the musical retinue of kings and princes, and one at least was commonly attached to the households of nobles and landed gentry. On Aug. 8, 1715, a lutenist's place was created in the Chapel Royal of St. James's, and John Shore was appointed to it, who held it until his death in 1752, when it was given to John Immyns, who filled it until his death in 1764. The office afterwards became a sinecure, and was eventually annexed to the Mastership of the Children as a means of increasing the stipend. It continued until the death of William Hawes in 1846, when it was abolished. [W.H.H.]

LUTHER, MARTIN, born at Eisleben, on St. Martin's Eve, Nov. 10, 1483. For the main facts of the life of the great Reformer, the reader must consult some other work, as our space compels us to confine ourselves to his relation to music, and especially to the hymns and services of the Church. It was after his departure from the Wartburg, March 22, 1522, that he began to occupy himself with projects for the reform of the services of the Church, among which his alterations in the musical parts of the Mass led to such great results. There is ample evidence that German hymns were sung during the service before Luther's alterations; but if not the actual founder, there is no doubt that he was the establisher of congregational singing. The musical part of the Mass had grown to an inordinate length; accordingly, in his first 'Formula Missae' (1523), Luther objects to the singing of long graduals, and recommends that the choice of certain hymns should be left to the priest. The Reformer had long cherished the idea of a German Mass, and during the latter part of the year 1524 he was occupied with arranging that service. In order to help him in the musical part of his work, he summoned to Wittenberg two able musicians, Conrad Rupf, Kapellmeister to the Elector of Saxony, and Johann Walther, Cantor at the Court of Frederick the Wise at Torgau. To the latter we are indebted for much information about Luther as a musician. He says that at this time he stayed with Luther at Wittenberg for three weeks, and that the Reformer himself set to music several Gospels and Epistles and the words of consecration, inventing the tunes on his flute, while Walther noted them down. Luther used also to discuss the eight Church Tones; giving the Epistle to the 8th Tone, and the Gospel to the 6th. 'For,' said he, 'Christ is a gentle Lord, and His words are lovely; therefore let us take the 6th Tone for the Gospel; and since St. Paul is a grave apostle, we will set the Epistle to the 8th Tone.' The result of these labours was the publication of the 'Order of the German Mass,' which contained the following alterations. Instead of the introit there was ordered to be sung a hymn or German psalm ('Ich will den Herrn loben,' or 'Meine Seele soll sich rühmen'). Then followed the Kyrie Eleison, sung three times (instead of nine). After the Collect and Epistle a German hymn ('Nun bitten wir den heil'gen Geist,' or another) was sung, and after the Gospel, instead of the Latin Patrem, the Creed in German (Wir glauben all'). The sermon then followed, and after this a paraphrase of the Lord's Prayer, and the Exhortation to Communicants. After the Consecration, was sung 'Jesaia dem Propheten,' Huss's hymn 'Jesus Christus, unser Heiland,' or 'Christe, du Lamm Gottes.' This form of service was first used on Christmas Day, 1524, in the parish church of Wittenberg, but it was not published until the following year. It is evident that while introducing a more popular element into the music of the Mass, Luther did not despise the singing of a trained choir. In the 'Vermahnung zum Gebet wider den Türken' (1541) he says: 'I rejoice to let the 79th Psalm, "O God, the heathen are come," be sung as usual, one choir after another. Accordingly, let one sweet-voiced boy step before the desk in his choir and sing alone the antiphon or sentence "Domine, ne secundum," and after him let another boy sing the other sentence, "Domine, ne memineris"; and then let the whole choir sing on their knees, "Adjuva nos, Deus," just as it was in the Popish Fasts, for it sounds and looks very devotional.' At the same time that he was engaged in arranging the German Mass, Luther was turning his attention to writing and adapting hymns to be sung during the service. In 1524 he wrote to his friend, George Spalatin, 'I wish, after the example of the Prophets and ancient Fathers of the Church, to make German psalms for the people, that is to say, sacred hymns, so that the word of God may dwell among the people by means of song also.' In the same year (1524) the first Protestant hymn-book appeared: 'Etlich christliche Lyeder Lobgesang und Psalm dem reinen Wort Gottes gemess auss der h. gschrifft durch mancherlay Hochgelerter gemacht, in der Kirchen zu singen, wie es den zum tail bereyt zu Wittenburg in yebung ist. Witenburg, 1524.' It is not certain whether Luther actually arranged this book; it contains only eight hymns (four of which are by him), and five tunes. During the same year several other collections appeared, and their number increased so rapidly that space forbids the insertion of a list of even those that were published during Luther's lifetime. Scattered through these different collections, there is great difficulty in deciding what hymns are really Luther's, and what are merely adaptations; the lists given at the end of this article have been compiled from the latest authorities, especially from Herr Koch, in his great work, 'Geschichte des Kirchenlieds, etc.' (Stuttgart, 1866–77). The immediate popularity which these early Protestant hymns attained was immense; they were taught in the schools, and carried through the country by wandering scholars, until his enemies declared that Luther had destroyed more souls by his hymns than by his writings and speeches. Noble words, closely wedded to noble music, severely simple, yet never trivial, these hymns seem an echo of the Reformer's own great spirit, and sound even now as true and grand as when they first stirred Germany to its very soul. On June 11, 1525, Luther was married to

Catherine von Bora, formerly a nun at Nimptsch in Saxony. This marriage proved a most happy connection, and the letters of his friends abound with descriptions of the domestic felicity to which it gave rise. We are told that after supper he used to sing motets and hymns with his children and friends, his favourite composers being Senfl and Josquin des Prés, the works of the latter of whom he particularly admired. Luther possessed a fine deep voice, and played both the flute and lute, the latter so well as to attract the attention of passers-by as he journeyed to Worms. It has been said that he wrote motets himself, but there is no proof of this, and it is probably a mistake arising from the existence, in the Munich Library, of a collection of motets with a preface by the Reformer. In 1538 Luther wrote a short treatise in praise of music; a poem by him on the same subject (entitled 'Frau Musika') also exists, and may be found in the Leipziger Allgemeine Musikalische Zeitung for 1811. The latter years of Luther's life were principally spent at Wittenburg, but he died at Eisleben, on the 18th February, 1546. He was buried in the Schloss-Kirche at Wittenberg; his greatest hymn, 'Ein feste Burg,' being sung over his grave.

The following is a list of Hymns, the words of which were written or arranged by Luther, together with their dates, so far as it has been possible to ascertain them.

I. Translations and Arrangements of Latin Hymns.

1. 'Jesus Christus unser Heiland,' 1524. From John Huss's hymn 'Jesus Christus nostra salus.'

2. 'Verleih uns Frieden gnädiglich,' 1529. From 'Da pacem Domine,' an antiphon of the 6th or 7th century.

3. 'Christum wir sollen loben,' 1524. From a Christmas hymn by Cœlius Sedulius (5th cent.), 'A solis ortus.'

4. 'Der du bist drei,' 1543. From 'O Lux beata,' an Epiphany hymn of the 5th century.

5. 'Herr Gott, dich loben wir,' 1529. From the 'Te Deum.'

6. 'Komm, Gott, Schöpfer,' 1524. From the 'Veni Creator.'

7. 'Komm, heiliger Geist,' 1524. From the 'Veni sancte Spiritus' attributed to King Robert of France, 997.

8. 'Nun komm der Heiden Heiland,' 1524. From a Christmas hymn by St. Ambrose, 'Veni Redemptor.'

9. 'Was fürcht'st du Feind,' Dec. 12, 1541. From 'Hostis Herodes impie,' an Epiphany hymn by Cœlius Sedulius.

10. 'Wir glauben all' an Einen Gott,' 1524. From the creed 'Patrem credimus.'

II. Amplifications of early German translations of Latin Hymns.

11. 'Gelobet seyst du,' 1524. Six verses added to a 15th-century translation of the Christmas Sequence of Gregory the Great, 'Grates nunc omnes.'

12. 'Mitten wir im Leben sind,' 1524. Two verses added to a 15th-century Funeral hymn on Notker's Antiphon 'Media vita in morte sumus.'

III. Corrections or Arrangements of early German Hymns.

13. 'Christ lag in Todesbanden,' 1524. From the 12th-century hymn 'Christ ist uferstanden.'

14. 'Gott der Vater, wohn uns bei,' 1524. From a 15th-century Litany.

15. 'Gott sei gelobet und gebenedeiet,' 1524. From a sacramental hymn of the 16th century.

16. 'Nun bitten wir den heiligen Geist,' 1524. From a 13th-century Whitsuntide hymn.

IV. Hymns based upon Latin Psalms.

17. 'Ach Gott vom Himmel,' 1523. Ps. xii. 'Salvum me fac.'

18 a. 'Aus tiefer Noth,' 1523. First version, containing four verses. Ps. cxxx. 'De profundis.'

18 b. Do., 1524. Second version, containing five verses.

19. 'Ein feste Burg,' 1529. Ps. xlvi. 'Deus noster refugium.'

20. 'Es spricht der Unweisen,' 1524. Ps. xiv. 'Dixit insipiens.'

21. 'Es wollt uns Gott,' 1524. Ps. lxvii. 'Deus misereatur.'

22. 'Wär Gott nicht mit uns,' 1524. Ps. cxxiv. 'Nisi qui Dominus.'

23. 'Wohl dem, der in Gottesfürchte,' 1524. Ps. cxxviii. 'Beati omnes.'

V. Hymns based upon passages of the Bible.

24. 'Christ unser Herr,' 1541. The Baptism of Christ.

25. 'Diess sind die heiligen zehn Gebot,' 1524. The Decalogue.

26. 'Jesaia, dem Propheten,' 1526. The Vision of Isaiah.

27. 'Mensch, willst du leben,' 1524. Abbreviated version of the Decalogue.

28. 'Mit Fried und Freud,' 1524. The 'Nunc Dimittis.'

29. 'Sie ist mir lieb,' 1535. The Christian Church (Rev. xii.).

30. 'Vater unser,' 1539. The Lord's Prayer.

31. 'Vom Himmel hoch,' 1535. The Nativity (a children's hymn).

VI. Original Hymns.

32. 'Ein neues Lied,' 1523. A hymn to the memory of two Lutheran martyrs, H. Voes and J. Esch, who were burnt at Brussels July 1, 1523.

33. 'Erhalt uns, Herr,' 1541. A children's hymn against the two arch-enemies of Christ, the Pope and the Turk.

34. 'Jesus Christus, unser Heiland,' 1524. An Easter hymn.

35. 'Nun freut euch,' 1523. A hymn of thanksgiving.

36. 'Vom Himmel kam,' 1543. A Christmas hymn.

The following are the hymn-tunes which were probably composed by Luther.

1. 'Jesaia dem Propheten das geschah.' Appeared in the place of the Sanctus in Luther's 'Eine Weiss, Christlich Mess zu halten,' 1526.

2. 'Ein' feste Burg ist unser Gott.' First appeared in 'Geistliche Lieder, auffs new gebessert zu Wittenberg. Dr. Mart. Luther, 1529.' This book was printed by Joseph Klug.

The following arrangements of this hymn appeared during Luther's life:—

(*a*) For 3 voices, with the melody in the Tenor, in 'News Gesang, mit dreyen stimmen den Kirchen und Schulen zu nutz, neulich in Preussen durch Joannem Kugelmann gesetzt' (Augsburg, 1540). Hans Kugelmann was Kapellmeister to Duke Albert of Brandenburg.

(*b*) For 4 voices, with the melody in the Bass, in G. Rhaw's 'Newe deutsche geistliche Gesenge cxxiii' (Wittenberg 1544).

(*c*) For 5 voices, with the melody in the Tenor, by Stephen Mahu, in G. Rhaw's Hymn-book.

(*d*) For 4 voices, with the melody in the Bass, by M. Agricola, in G. Rhaw's Hymn-book.

(*e*) For 4 voices, with the melody in the Bass, by L. Hellinck, in G. Rhaw's Hymn-book.

3. 'Aus tiefer Noth ruf ich zu dir.' First appeared in the 'Geistliche Gesangbüchleyn. Tenor.' (Wittenberg 1524.)

4. 'Ein neues Lied wir heben an.' First appeared in 'Enchiridion, Oder eyn Handtbüchlein eynem yetzlichen Christen fast nutzlich bey sich zu haben zur stetter vbung unnd trachtung Geystlicher gesenge vnd Psalmen, Rechtschaffen vnd kunstlich vertheutscht. 1524.' Printed at Erfurt.

5. 'Es spricht der Unweisen Mund wohl.' Appeared in the 'Gesangbüchleyn,' 1524.

6. 'Mensch, willst du leben seliglich.' From the 'Gesangbüchleyn,' 1524.

7. 'Mit Fried und Freud ich fahr dahin.' From the 'Gesangbüchleyn,' 1524.

8. 'Vom Himmel hoch, da komm ich her.' Appeared in Lotther's Magdeburg Gesangbuch, 1540.

9. 'Jesus Christus unser Heiland.' From the 'Enchiridion,' 1524.

10. 'Nun freut euch, liebe Christen g'mein.' From the so-called 'Achtliederbuch,' 1524. In Adam Dyson's Hymn-book (Breslau 1525) it is set to the tune of 'Es ist das Heil,' which was probably composed by Speratus.

11. 'Nun freut euch, liebe Christen g'mein.' From Klug's 'Geistliche Lieder' (Wittenberg 1529).

12. 'Vater unser im Himmelreich.' In Köphyl's Strasburg Gesangbuch (1537) and in Lotther's Magdeburg Hymn-book (1540).

13. 'Wohl dem, der in Gottesfürchte steht.' In the 'Geistliche Gesangbüchleyn,' 1524.

Of the above tunes, Nos. 1 and 2 are almost without doubt by Luther; Nos. 3 to 8 are very probably by him; and Nos. 9 to 13 are ascribed to him with less certainty. The following works contain much information as to Luther as a musician, and have been carefully consulted in the compilation of this article.

Forkel's Musikalischer Almanach for 1784.

The Leipziger Allgemeine musik. Zeitung for 1804 and 1810.

'Ueber Luther's Verdienst um den Kirchengesang.' Rambach (Hamburg 1813).

'Luther's geistliche Lieder nebst dessen Gedanken über die Musica.' Groll (Berlin 1817).

'Luther's Gedanken über die Musik.' Beck (Berlin 1825).

'Dr. Martin Luther's deutsche geistliche Lieder, etc.,' v. Winterfeld (Leipzig 1840).

'Luther's geistliche Lieder.' Wackernagel (Stuttgart 1848).

'Geschichte der biblisch-kirchlichen Dicht- und Tonkunst und ihrer Werke.' Schauer (Jena 1850).

'Choralkunde.' G. Döring (Dantzig, 1865).

'Geschichte des Kirchenlieds, etc.' Koch (Stuttgart, 1866-77).

'Luther musicien'; Revue et Gazette musicale, July 13, 1879.

[W.B.S.]

LUTHER'S HYMN, a popular name among the last generation for a hymn beginning 'Great God, what do I see and hear?' set to an old German tune 'Es ist gewisslich an der Zeit,' and formerly much in vogue at musical festivals and sacred concerts. It was sung by Braham, and Harper used to accompany it with very effective fanfares on the trumpet between the lines. The author of neither words (German nor English) nor tune is exactly known. There is a tradition that Luther made the words to the tune

as he heard it sung by a traveller. It was first printed in 1535, but it is certain that the melody had already served as 2nd melody to the older hymn 'Nun freut euch, lieben Christen g'mein.'[1]

It will be found in the ordinary collections as 'Luther's Hymn.' [G.]

LUTHERAN (German) CHAPEL, of St. James's Palace. The building now used as the German Chapel is said to have been erected about 1626 by Inigo Jones, for Queen Henrietta Maria, who had been permitted the free use in England of her religion. In 1662 it was assigned for the like purpose to Queen Catherine of Braganza, the first mass being celebrated on Sept. 21 in that year. The choir was composed of Italians, and the soprani were eunuchs. At the Revolution the friars were expelled, and the chapel was in Dec. 1688 appropriated to the use of French Protestants. Shortly afterwards a service in Dutch was also established in it for the benefit of the followers of William III. About 1703, Queen Anne and Prince George of Denmark established a German Lutheran service in a small chapel in the Middle Court of St. James's Palace, which was in 1781 transferred to the present chapel, the French and Dutch services being removed at the same time to the chapel vacated by the Germans, where they were performed until their discontinuance in 1839. Upon the removal, a new organ was erected in the chapel. The present organ, by Snetzler, was built for Buckingham House, and removed here prior to the demolition of that edifice in 1825. The organists since 1781 have been Augustus Friedrich Christopher Kollmann, died Aug. 23, 1829; George Augustus Kollmann, died March 19, 1845; Miss Joanna Sophia Kollman, died in May, 1849; and Frederic Weber, the present organist. [W. H. H.]

LUTZ, Wilhelm Meyer, was born in 1829 at Männerstadt, Kissingen, where his father was organist and teacher of harmony to the Schoolmaster's Institute. He showed a gift for the piano at a very early age, and when 12 played in public with the orchestra. His father removing to Würzburg, he entered the Gymnasium and University there, and at the same time studied music under Eisenhofer and Keller. Since 1848 Mr. Lutz has been settled in England, first as organist to St. Chad's, Birmingham, and St. Ann's, Leeds, and then organist and choirmaster to St. George's Catholic Cathedral, London, a post he still holds, and for which he has composed several grand masses and much other music. Mr. Lutz has also had a long and wide experience of the stage as *chef d'orchestre*, first at the Surrey Theatre (1851-55), and since 1869 at the Gaiety Theatre; and has also had the management of the operatic tours of Grisi and Mario, Pyne and Harrison, and other eminent artists. Many of his operas and operettas are well and favourably known in England, amongst them 'Faust and Marguerite' (Surrey Theatre, 1855), 'Blonde and Brunette' (1862), 'Zaida' (1868), 'Miller of Milburg' (1872), 'Legend of the Lys' (1873), a cantata entitled 'Herne the Hunter,' etc., etc. A string quartet which he wrote for M. Sainton's chamber concerts was very well spoken of, and he has much music, orchestral and chamber, in MS. [G.]

LWOFF, Alexis, violinist, composer, and writer on musical subjects, was born at Reval in 1799. His father, a high Russian government official, made him enter a military career, but not without having previously given him an excellent musical and general education. Owing to his many brilliant qualities he quickly advanced to high military rank, and in 1836 we find him at the same time a general, personal adjutant to the Emperor, and chief-director of the music at the Imperial Court and of the singers in the Imperial chapel, to which last post he succeeded on the death of his brother Theodor in 1836.

His merits as a violinist, especially as a quartet-player, were fully recognised at Berlin, Leipzig, Paris, and other places. Schumann is loud in praise of his thoroughly musical style of playing (Ges. Schriften, iii. 216). It is however as the composer of the Russian National Hymn that his name will be perpetuated. This hymn, a simple but noble strain, well known in England through the version of the late Mr. Chorley, included in Hullah's 'Part Music,' and often used as a hymn tune, met in Russia with a most enthusiastic reception, and is now the universally adopted National Anthem of that country. Lwoff has published a violin-concerto, 2 fantasias for violin, 4 operas, and a number of sacred choruses for the services of the Imperial Chapel. He also harmonised the traditional chants and tunes of the Russian Church, and edited them in eleven volumes.

Lwoff died on his property in the province of Kowno, Dec. 28, 1870, having suffered for 20 years from a very distressing affliction of his organs of hearing. Berlioz and he were much allied. They first met in St. Petersburg in 1847, and the volume of the correspondence of the former, recently published, contains two letters addressed to him. [P. D.]

LYCEUM THEATRE. The original theatre bearing this name occupied the site of a building erected in 1765 (on ground formerly belonging to Exeter House) for the exhibitions of the 'Society of Artists' (subsequently 'Royal Academy of Arts),' but afterwards used for a great variety of entertainments. It was constructed about 1798 under the direction of Dr. Arnold, who contemplated performing in it operas and other musical pieces, but being unable to obtain a license was compelled to abandon his intention, and the house was occupied, occasionally only, for pictorial exhibitions, table entertainments, etc., until 1809, when Samuel James Arnold, the Doctor's son, succeeded in getting a license for English operatic performances during four months in each year, June 3, to Oct. 3. Drury Lane

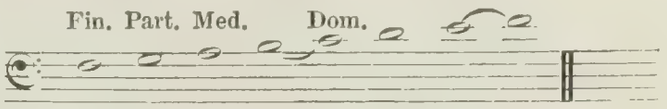
[1] See Döring, 'Choralkunde' (1865), pp. 31, 407.

Theatre having been burnt down, Feb. 24, 1809, the company performed at the Lyceum from April 11 following during the rebuilding of their own house. Arnold opened the theatre June 26, under the title of 'The English Opera House,' for the performance of operas, melodramas and musical farces. In 1815, having obtained a 99 years' lease of the ground, he employed Samuel Beazley to rebuild the theatre on the same site, behind the houses on the north side of the Strand, a narrow avenue from which formed the approach to the box entrance, the pit and gallery doors being in Exeter Court to the westward. On April 2, 1818, the elder Charles Mathews gave here his 'Mail Coach Adventures,' the first of that remarkable series of entertainments known as his 'At Home.' The most noticeable operatic event in the history of the house was the production on the English stage of Weber's 'Der Freischütz,' July 22, 1824. The house being burnt down, Feb. 16, 1830, the present theatre (also designed by Beazley) was erected. It does not occupy the exact site of its predecessor, advantage having been taken of the opportunity to form the continuation of Wellington Street on the north side of the Strand, by building the stage of the new house at the west instead of the east end. During the rebuilding the company performed at the Adelphi and Olympic Theatres. The new house opened July 14, 1834, the first new opera performed in it being Loder's 'Nourjahad,' and Barnett's 'Mountain Sylph,' produced later in the year, achieving a great success. Early in 1839 'Promenade Concerts à la Musard' (the first of the kind given in England) took place here under the conductorship of Signor Negri. In 1841 the management passed into the hands of Balfe, who produced his opera 'Keolanthe,' but his career was brief. The house then ceased to be an English opera-house and became, under its old name of 'Lyceum,' a theatre for the performance of the general drama, Keeley, Madame Vestris, Madame Celeste, Falconer, and others by turns holding the reins of management. The present manager (1879) is Henry Irving. For three seasons, 1837, 38, and 71, Italian opera buffa was given here in the winter, and the house has frequently been occupied by French comedians. During the rebuilding of Covent Garden Theatre after the fire in 1856 the performances of the Royal Italian Opera were given at the Lyceum, and in the same year the Pyne and Harrison English Opera Company performed there. It was last occupied for the performance of operas in English by the Carl Rosa Company in 1876 and 1877. [W.H.H.]

LYDIAN MODE. (Lat. *Modus Lydius, Modus V, Tonus V.*) The Fifth of the Ecclesiastical Modes; called, by mediæval writers, *Modus lætus*, (The Joyful Mode,) from its generally jubilant character.

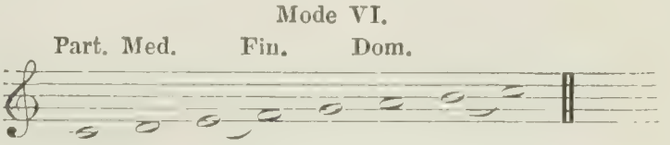
The Final of the Lydian Mode is F: and its compass, in the Authentic form, lies between that note, and the octave above. Its semitones fall between the fourth and fifth, and seventh and eighth degrees. Its Dominant is C; its Mediant, A; and its Participant G. Its Conceded Modulations are, B, D, and E; and its Absolute Initials, F, A, and C.

Mode V.



In the Plagal, or Hypolydian form, (Mode VI,) its compass lies between the C below the Final, and the C above it: and its semitones fall between the third and fourth, and seventh and eighth degrees. The Final of the Hypolydian Mode is F; its Dominant is A; its Mediant is D; its Participant, the lower C. Its Conceded Modulations are B (the 7th), B (the inverted 7th), and G: the two B's being frequently made flat, to avoid the Tritonus. [See MODES.] Its Absolute Initials are C, D, and F.

Mode VI.



The Fifth Mass in Palestrina's Tenth Book—*Missa Quinti Toni*—is written, as its name implies, in the Lydian Mode. A beautiful example of the use of the Hypolydian, and one which fully justifies the epithet antiently applied to it—*Modus devotus* (The Devout Mode)—is to be found in the first movement of the Plain Chaunt *Missa pro Defunctis*, printed, at length, in the article, KYRIE.

The Lydian Mode of the Middle Ages has nothing, but its name, in common with the older Greek scale, which is said, on the authority of Apuleius, and other antient authors, to have been characterised by a tone of soft complaint—a peculiarity which modern poets have not forgotten, in their allusions to it. [W.S.R.]

LYRE (λυρα), an ancient musical instrument, in use among the Greeks, and undoubtedly derived by them from Asia. It consisted of a hollow body or sound-chest, from which were raised two arms, sometimes also hollow, which were curved both outward and forward. These arms were connected near the top by a crossbar or yoke. Another crossbar was on the sound-chest, and formed a bridge to convey the vibrations of the strings to it. The strings—at different times four, seven, or ten in number—were made of gut, and were stretched between the yoke and the bridge, or carried on to a tail-piece below the bridge. The lyre differs from the harp in having fewer strings, and from the lute or guitar in having no fingerboard. It was played by being struck with the plectrum, which was held in the right hand, but the fingers of the left hand were also used to touch the strings. The larger lyres (*Cithara*) were supported by a ribbon slung across the player's shoulders, or held as shewn in the illustration, but the treble lyre (or *Chelys*) was held by the left arm or between the knees. The illustration is taken from a drawing upon an amphora (B.C. 440–330) in

the first vase room British Museum, Case 53, No. 744. The portion engraved represents Apollo holding a Cithara or large lyre as rarely shown

in detail in Greek art. With his left hand he at once supports the instrument and stops the strings. The plectrum would be held in the right hand and be guided by the thumb, the fingers closing over it.

The modern Greek 'lyra' is a kind of rebec, a bowed instrument with three strings, having no connection with the ancient lyre or cithara, the link between the latter and modern stringed instruments being supplied by the PSALTERY, in use in the Byzantine epoch, from which was developed the clavecin, and ultimately the pianoforte. But in the 14th century there were several *bowed* instruments known in Europe as lyres, and also the HURDY GURDY, the *lyra mendicorum*. In Italy, in the last century, there was a bowed lyra bearing a similar relation to the viol that the well-known theorbo did to the lute—namely, that from a second and higher neck, bass strings were hung that were not in contact with the fingerboard. Three varieties have been distinguished—Lyra di braccio, Lyra di gamba, and Archiviole di lyra. It would be for one of these, a favourite instrument with Ferdinand IV. King of Naples, that Haydn wrote twelve pieces. [See vol. i. 709, 720.] The museums, at home or abroad, known to the writer, have no specimens of this bijuga viol; the cut is taken from the Archiviole di lyra in 'Recueil de Planches de l'Encyclopédie,' tome iii. (Paris, 1784). [A.J.H.]

LYRIC; LYRICAL. The term Lyric is obviously derived from the lyre, which served as an accompaniment or support to the voice in singing the smaller forms of poetry among the ancient Greeks. The poems thus accompanied were distinguished by the name of Odes, and all Odes were in those times essentially made to be sung. Among the Romans this style of poetry was not much cultivated, and the poems which fall under the same category, such as those of Horace and Catullus, were not expressly intended to be sung; but inasmuch as they were cast after the same manner as the Greek poems which had been made to be sung, they also were called Odes or Lyrics. On the same principle, the name has been retained for a special class of poems in modern times which have some intrinsic relationship in form to the Odes of the ancients; though, on the one hand, the term Ode has considerably changed its signification, and become more restricted in its application; and, on the other, the term Lyric is not generally associated either in the minds of the poets or their public with music of any sort. It is true that a great proportion are not only admirably fitted to be sung, but actually are set to most exquisite music; but this fact has little or no influence upon the classification. Thus the able and intelligent editor of the beautiful collection of modern lyrics called the Golden Treasury explains in his preface that he has held the term 'Lyrical' 'to imply that each poem shall turn upon a single thought, feeling, or situation,' and though he afterwards uses the term 'Song' as practically synonymous, he does not seem to imply that it should necessarily be sung. In another part of his preface he suggests an opinion which is no doubt very commonly held, that the lyrical and dramatic are distinct branches of poetry; and Mendelssohn has used the word in this sense even in relation to music, in a letter, where he speaks of his Lobgesang as follows: 'The composition is not a little Oratorio, its plan being not dramatic but lyrical.' But it is in respect of this sense of the term that its use in modern times is so singularly contradictory. It is true that the class of poems which modern critics have agreed to distinguish as Lyrics are quite different in spirit from the dramatic kind—Mr. Robert Browning's 'Dramatic Lyrics' notwithstanding—but the principle of classification has really been erroneous all along, as though a man were called a sailor because he chose to wear a sailor's hat. Consequently the apparent anomaly of calling dramatic works lyrical

when they are associated with music is not the fault of musicians, but of the long-continued habit of mankind of classifying things according to outward resemblance, instead of regarding the true basis of the terms of classification. The term Lyric, then, originally implied music, and the Lyre stood as the type of accompaniment, of whatever kind; and it is strictly in conformity with this derivation to give the name 'Lyrical' to dramatic works which are associated with music; and we have a forcible and substantial reminder of this use of the term in the name of the celebrated 'Théâtre Lyrique' in Paris.

It has been necessary to enter into some detail on this subject in order to explain the confusion which exists in the use of the word. It must be confessed that nothing can now be gained by trying to go back to its original meaning; for the modern sense, as expressed by the editor of the Golden Treasury, has a prescriptive title of such great antiquity as would suffice to bar the most unquestionable prior claim. It would be well to bear in mind, however, that the term can have two significations, and that in relation to poetry pure and simple it does not necessarily imply music, in our language at least; and that in relation to the stage it should imply nothing else. [C. H. H. P.]

M.

MACBETH. 1. Tragedy in 3 acts; words by Rouget de l'Isle and Hix, music by Chelard. Produced at the Académie, June 29, 1827, without success. In London, King's Theatre, July 4, 1832.

2. Opera in 4 acts; libretto by Piave, music by Verdi. Produced at the Pergola, Florence, March 1847; at Paris, with alterations, at the Théâtre Lyrique, April 21, 1865.

3. An overture for orchestra in B minor, by Spohr (op. 75).

4. The first act of an opera, Macbeth, was published by von Collin in 1809; and sketches by Beethoven for the overture (D minor, 6-8) and first chorus therein, are given by Mr. Nottebohm in Mus. Wochenblatt, 1879, No. 10. [G.]

MACBETH MUSIC. Three musicians, of varied eminence, have successively composed music for Sir William Davenant's additions to—rather than alterations of—Shakespeare's tragedy of Macbeth. Sir William designed to increase its attractions for the public by combining with it music, improved scenery, and stage-machinery. He died before he could bring his experiment into practice; but it was carried out by his widow and son, at the new theatre in Dorset Garden in 1672. Downes, who was then, and for many years after, the prompter of the theatre, took advantage of the information he acquired through his position, to write a book, called 'Roscius Anglicanus, or an Historical Review of the Stage' (12mo. 1708). In this he says: 'The tragedy of *Macbeth*, altered by Sir William Davenant, being dressed in all its finery, as new clothes, new scenes, machines, as flying for the witches, with all the singing and dancing in it, the first composed by Mr. Lock, the other by Mr. Channell and Mr. Priest, it being all excellently performed, being in the nature of an Opera, it recompensed double the expenses; it proves still a lasting play.'

Downes is the only contemporary authority who refers to the authorship; but the Hon. Roger North, an accomplished musician, remarks generally, 'in music, Matthew Lock had a robust vein,' a criticism peculiarly applicable to the music in 'Macbeth.' Immediately after 'Macbeth,' Matthew Lock composed the instrumental music for Shakespeare's 'Tempest,' produced in 1673; also the vocal music for Shadwell's 'Psyche' in Feb. 1673–4. These were published by him in 1675; but music for witches was not well suited for private use, and the Macbeth music remained in manuscript until after his death in 1677. These three are Lock's only known productions for the theatre, and they were all parodied by a contemporary, one Thomas Duffett. The parody upon 'Macbeth' is 'An Epilogue spoken by Hecate and the three witches, according to the famous Mode of Macbeth,' printed with a farce called 'The Empress of Morocco,' 4to. 1674. That upon 'The Tempest' is entitled 'The Mock Tempest,' 4to. 1675; and that upon 'Psyche' is called 'Psyche Debauch'd,' 4to. 1678. Stage parodies are only written and accepted upon works that have been successful, and although the music in 'Macbeth' was ill adapted for private use, owing to its subject, that of 'Psyche' had a long-continued and widely spread popularity. Two of the vocal pieces, 'The delights of the bottle' and 'All joy to fair Psyche,' were lengthened into penny ballads, to be sung in the streets, and several other ballads which were written to the tune of the first are still extant—such as 'The Prodigal Son,' 'The Wine Cooper's Delight,' etc. Matthew Lock's robust vein is equally characterised in these airs. (See 'Popular Music of the Olden Time,' ii. 498–501.)

The only reason that can be assigned why modern musicians should have doubted Matthew Lock's authorship of the music in 'Macbeth' is that a manuscript score of it exists in the handwriting of Henry Purcell. His autograph seems to have been tolerably well ascertained. First, Dr. Philip Hayes recorded his judgment by writing on the manuscript 'Purcell's score of y^{e} music in Macbeth, also the score from whence it was printed under Mat. Lock's name.' It may

be conceded that the score is in Purcell's handwriting, and that it is the one from which Dr. Boyce had then printed the music for the first time, but assigned its composition to Mat. Lock. The present possessor of this MS. is Mr. W. H. Cummings, one of the most careful and reliable of antiquaries, as well as one intimately acquainted with Purcell's style, and with his numerous works. The means of judging equally well of Lock's music for the theatre, are not to be had, for want of examples, especially if 'Macbeth' is to be deducted from them. But there remains the inexorable logic of dates to prove that, although the manuscript be in Purcell's handwriting, he could not have been the composer of a work which was produced on the stage when he was only in his fourteenth year. Henry Purcell was born in 1658, and died in November 1695, aged 37. A sufficient reason for Purcell's having made a transcript of it is to be found in the fact that he was called upon to write music of a somewhat similar character to that in 'Macbeth,' for the sorceress in 'Dido and Æneas,' with 'choral responses and wild laughter of the infernal spirits'; and this was to be his own preliminary essay for the stage. There was a certain amount of conventionality, but not amounting to plagiarism, in the treatment of demoniacal music. This has been remarked in the music to Middleton's play of 'The Witch,' in Eccles's music to 'Macbeth,' and in Purcell's own music to 'Dido and Æneas.' Of the last, Mr. Hogarth says: 'The little duet in this scene, between two of the witches, "But ere we this perform," is remarkable for its ingenuity of contrivance, and easy flow of melody; and the full chorus which follows, and concludes the scene, has the broad simplicity of Matthew Lock.' ('Memoirs of the Musical Drama,' i. 151.) Sir John Hawkins states that Purcell wrote the music to 'Dido and Æneas' 'at the age of nineteen,' and that he composed it for the Mr. Josias Priest, who was concerned in the production of 'Macbeth' with Lock. But Sir John was mistaken as to Purcell's age, and as to 'Dido and Æneas' having been performed at Priest's house in Leicester Fields. In 1680 Priest removed from Leicester Fields (now Leicester Square), to Chelsea, and announced it in the London Gazette, No. 1567, dated Nov. 25, 1680: 'Josias Priest, Dancing Master, who kept a Boarding School of Gentlewomen in Leicester Fields, is removed to the Great School House at Chelsey, that was Mr. Portman's,' etc., and it was there 'Dido and Æneas' was produced. By happy chance, one of the books of words, distributed among the audience on that occasion, is preserved in the library of the Sacred Harmonic Society. It is of six folio pages, without title or imprint, and is headed: 'An Opera performed at Mr. Josias Priest's Boarding School at Chelsey, by young gentlewomen. The words made by Mr. Nat. Tate. The musick composed by Mr. Henry Purcell.' 'Nat' is probably a misprint for 'Nah.'—Nahum Tate. Other corroborative evidence of its production has been discovered by Mr. W. H. Cummings. This is promised in a new and more complete edition of the opera. All proves Purcell to have been at least in his 22nd year when he produced his first opera. The year then ended in March. The study of sacred and of chamber music had so predominated in Purcell's musical education, that with all his genius, when first writing for the stage, he would naturally desire a dramatic model to improve upon. This was easily to be obtained through Mr. Priest, whose connection with the theatre would enable him to borrow Lock's score to be copied. Mr. W. H. Cummings submitted the 'Macbeth' MS. to Mr. Netherclift, the well-known expert, 'who came to the conclusion that it had a certain boyish resemblance to fac-similes of Purcell's after-writings, but not sufficient of itself for him to form a decided judgment as to the identity of authorship.' This 'boyish resemblance' is precisely what might have been expected under the circumstances above detailed. Every young composer requires some model to start upon, just as the early works of Beethoven remind us of his model, Mozart.

Matthew Lock died in 1677, three years before Purcell made his preliminary essay for the stage, an essay which led to his being engaged to write the music for Nat Lee's 'Theodosius,' which appeared at the Duke's Theatre in 1680. This was the commencement of Purcell's dramatic career.[1] Matthew Lock had been appointed to compose music for the public entry of Charles II. at the Restoration, and he was soon after appointed Composer in Ordinary to the King, and organist to the Queen. His abilities had often been called upon in a minor degree for the Duke's Theatre, as in composing the original music for Davenant's song, 'My lodging it is on the cold [2]ground,' sung by Mary Davies in 'The Rivals' (4to, 1668)—and 'I prithee, love, turn to me,' in 'Apollo's Banquet,' 1669—also for 'the antique round' to be danced by the witches in

[1] In the Preface to Purcell's 'Dido and Æneas,' by the late Edward Taylor, Gresham Professor of Music, and in the Introduction to Purcell's 'Bonduca,' by the late Dr. E. F. Rimbault, the date of the first production of 'Dido and Æneas' has been silently thrown back to '1675.' In antiquarian matters, Dr. Rimbault was at that time the guide of Professor Taylor, but when Dr. Rimbault wrote the preface to his own edition of 'Dido and Æneas,' he had discovered his early error. It is easy to see how he made the mistake. In his Introduction to 'Bonduca,' Dr. Rimbault gives a list of Purcell's compositions for the stage, with dates derived, not from Purcell or from any musical authority, but from the 'Biographia Dramatica,' as to when these works were *first* produced upon the stage. Therein he found three plays in 1676—Shadwell's 'Epsom Wells,' his 'The Libertine,' and Dryden's 'Aureng Zebe.' In 1677 he found Mrs. Behn's 'Abdelazor,' and in 1678 Shadwell's alteration of 'Timon of Athens.' Not one of these plays is attributed to Purcell in Downes's contemporary account, and it is in direct contravention to Downes's statement that in 1680 'Theodosius,' 'compos'd by the famous master, Mr. Henry Purcell (*being the first he e'er compos'd for the stage*) made it a living and gainful play to the Company.' He adds that 'The Court, especially the Ladies, by their daily charming presence, gave it great encouragement.' The very name of Dryden ought to have convinced Dr. Rimbault that his inference as to Purcell having written music for 'Aureng Zebe' in 1676, when Purcell was in his eighteenth year, was unsound; but possibly he relied upon Novello's index to Hawkins's 'History of Music,' and did not see page 707, where the important notice of Dryden *versus* Purcell occurs. In it Monsieur Grabu is complimented at the expense of Purcell and other Englishmen in 1685. It was only some five years after Grabu had failed that Dryden gave his 'King Arthur' to Purcell to set. Again, it might be urged that Purcell did not compose the music for those five plays, but only for some parts of them—as in 'Timon of Athens' he rewrote the masque music in Act 2. Much more might be said were Purcell's music the subject, but here it is 'Macbeth Music.'

[2] Not the present air, but one styled 'On the cold ground,' in 'The Dancing Master' of 1665.

Act iv. sc. 2, of the original 'Macbeth,' before Davenant made his additions. This dance is included in 'Musick's Delight on the Cithren,' 1666. 'Witches' Dances' in manuscripts of that age are not necessarily by Matthew Lock. There are two such in Add. MSS. No. 10,444, in the British Museum, taken from some masque.

Eccles's music for 'Macbeth' is to be found in score in the British Museum (Add. MSS. No. 12,219). It was brought out at Drury Lane Theatre in 1696. As this was the year after Purcell's death, the date disposes of the myth of Purcell's having had any hand in after-improving it. As Eccles's music is not *the* music of 'Macbeth,' it must stand or fall upon its own merits. It was much admired by W. Linley, who edited 'Dramatic Songs' in, or for, Shakespeare's plays; but in the more trustworthy judgment of Mr. Cummings, 'it abounds in wearisome and uninteresting imitative phrases'; and again, Mr. Cummings says, 'Eccles could not have been the author of the music accredited to Lock; the former is so extremely laboured and diffuse, the latter so much more dramatic and effective in its conciseness and simplicity.' ('Concordia,' Nov. 27, 1875.)

'The music in Macbeth,' says Mr. Cummings, 'is not equal to Purcell at his best period: yet, if he composed it, as I believe, at the age of fourteen or sixteen, it adds another leaf to the laurel crown of England's greatest musical genius.' On the other hand, it may be said, that Purcell requires no borrowed plumes, and that the sole ground for attributing the music to him rests upon this manuscript. If we are to accept it as evidence that Purcell *composed* the music for 'Macbeth,' we must re-write the history of Purcell. It must henceforth be that, at the age of fourteen (sixteen is inadmissible) he appeared as a juvenile prodigy, having composed the music for 'Macbeth,' which met with an enthusiastic reception, but this meteor at once disappeared; Purcell preferred retirement for eight years, and during that period did nothing more than favour Mr. Priest with music for young ladies and gentlemen to perform, until he chose once more to shine upon the stage in 1680. The inferences drawn by Mr. Cummings in his able article show his enthusiasm for Purcell, and perhaps he had then in his mind the founding of the Purcell Society which he has since succeeded in establishing. No writer could have stated the evidence more fairly, whether the inferences to be drawn from it were for or against his opinion.

Of Richard Leveridge's claim, it is sufficient to say that he composed new music for the 2nd act of 'Macbeth' in or about 1708. It has since passed completely into oblivion, and there is no need to say anything more about it. [W. C.]

MACCHERINI, Giuseppina, the wife of a good tenor [Ansani], was born at Bologna in 1745. In 1781 she arrived in London, whither a great reputation had preceded her, but never was expectation more completely disappointed. Her voice was a mere thread, scarcely audible in the orchestra. She was soon put aside, and a fine opera, called 'Giunio Bruto,' in which her husband and Pacchierotti played, necessarily abandoned. She retired to her native town in 1788, and died there Sept. 19, 1825. [J.M.]

MACE, Thomas, one of the clerks of Trinity College, Cambridge, was author of a remarkable book published (in small folio, 272 pp., beside 18 pp. of prefatory matter) in 1676, entitled 'Musick's Monument; or, A Remembrancer of the best Practical Musick, both Divine and Civil, that has ever been known to have been in the world,' the first part of which treats of the then condition of parochial psalmody and cathedral music and the means of improving their performance; the second of the lute, including directions for choosing, tuning, repairing, performing on and composing for the instrument, with a full explanation of the tableture and numerous lessons; and the third of the viol and of music generally, with other curious matter. The book is written in a quaint, familiar style, intermingled with a profusion of strangely compounded terms, and produces a striking impression of the author's love of his art and his devout and amiable disposition. It was published by subscription at 12s. per copy in sheets. A lengthy epitome of it is given in Hawkins's History, pp. 727–733, Novello's edition. A few scanty biographical particulars are culled from it, viz. that Mace married in or shortly after 1636; that before the marriage his wife resided in Yorkshire, he in Cambridge; that in 1644 he was in York during the siege of the city by the Parliamentary army; that in consequence of having broken both arms he was compelled to make a shake upon the lute in an irregular manner; that he invented a 'table organ' (described in his book, with an engraving) to accompany a 'consort of viols'; that in consequence of partial deafness rendering the soft tones of the lute inaudible to him, he in 1672 invented a lute of 50 strings, which he termed the Dyphone, or Double Lute; that he had a family, and that his youngest son, John, learned in 1672 to play well upon the lute almost solely by the perusal of the MS. of his book [see Immyns, John]; that the writing of the work was not commenced until after Christmas, 1671, and it was licensed for publication May 5, 1675; and lastly that owing to his increased deafness, which we may presume prevented him pursuing his profession, he was in somewhat straitened circumstances. Hawkins asserts that Mace was born in 1613, evidently arriving at that conclusion from the inscription beneath the portrait (engraved by Faithorne after Cooke) prefixed to his book, 'Ætat. suæ. 63.' But it is probable that the portrait was painted at an earlier date than the year of publication. The date of his death is not known. [W. H. H.]

MACFARREN, George Alexander, Mus. Doc., son of George Macfarren, dramatist, was born in London, March 2, 1813. In early life he displayed partiality for music, but did not regularly commence its study until 1827, when

he became a pupil of Charles Lucas. In 1829 he entered the Royal Academy of Music, and made composition his principal study, learning also the pianoforte and trombone; and in 1834 he was appointed one of its professors. On Oct. 27, 1834, he produced at the Society of British Musicians his first important work, a Symphony in F minor, and in 1836 his fine Overture 'Chevy Chase.' In August 1838 his 'Devil's Opera,' produced at the English Opera House, Lyceum, at once drew public attention to him. In 1840 he produced at Drury Lane an 'Emblematical Tribute on the Queen's Marriage,' and also edited, for the Musical Antiquarian Society, Purcell's opera 'Dido and Æneas.' In 1843 he became secretary of the Handel Society, for which he edited 'Belshazzar,' 'Judas Maccabeus,' and 'Jephthah.' In Jan. 1845 he directed the successful production of Mendelssohn's 'Antigone' at Covent Garden Theatre. In 1846 his opera, 'Don Quixote,' was successfully produced at Drury Lane, and in 1849 his opera, 'Charles II.' was given at the Princess's. His serenata, 'The Sleeper Awakened,' was brought out at the National Concerts at Her Majesty's theatre in 1851, and in the same year he composed his fine cantata, 'Lenora.' His beautiful cantata, 'May Day,' was written for Bradford Festival, 1856, and his cantata, 'Christmas,' was composed in 1859. He then resumed the composition of opera, and brought out 'Robin Hood' at Her Majesty's Theatre in 1860, with great success. This was followed by 'Freya's Gift,' masque, and 'Jessy Lea,' opera, 1863; 'She stoops to conquer,' 'The Soldier's Legacy,' and 'Helvellyn,' operas, 1864. Dr. Macfarren's vision had at a comparatively early age become impaired; the malady increased year by year, until it terminated in total blindness. But this calamity did not diminish his exertions; and with extraordinary energy he continued to perform his duties as a professor at the Royal Academy of Music, and to compose, dictating his compositions to an amanuensis. On Oct. 23, 1873, his oratorio, 'St. John the Baptist,' was produced at the Bristol Festival with marked success. On March 16, 1875, he was elected Professor of Music at Cambridge on the death of Sterndale Bennett, and has greatly distinguished himself by the manner in which he has performed the duties of the office. In April following he accumulated the degrees of Bachelor and Doctor of Music. About the same time he was appointed Principal of the Royal Academy of Music. 'The Resurrection,' oratorio, was produced at Birmingham Festival in 1876, 'Joseph,' oratorio, at Leeds Festival in 1877; and 'The Lady of the Lake,' a cantata, at Glasgow, on Nov. 15, 1877. Besides the before-mentioned works Dr. Macfarren's compositions are very numerous; they include a cathedral service, anthems, chants and psalm tunes, and 'Introits for the Holy Days and Seasons of the English Church,' 1866; 'Songs in a Cornfield,' 1868; 'Shakspere Songs for 4 voices,' 1860–4; Songs from Lane's 'Arabian Nights,' and Kingsley's and Tennyson's poems; very many songs, duets, etc., overtures to 'The Merchant of Venice,' 'Romeo and Juliet,' 'Hamlet,' 'Chevy Chase' (already mentioned), and 'Don Carlos'; symphonies, string quartets and a quintet; a concerto for violin and orchestra; and sonatas for pianoforte alone and in combination with other instruments. He harmonised the airs in Chappell's 'Popular Music of the Olden Time,' and arranged 'Moore's Irish Melodies,' 1859, and Scotch Songs. He has also appeared as a writer on music and music critic, having produced 'Rudiments of Harmony,' 1860, and 'Six Lectures on Harmony,' 1867; Analyses of oratorios etc., for the Sacred Harmonic Society, 1853–7; and of orchestral works for the programme books of the Philharmonic Society, 1869–71; also many articles in 'The Musical World,' and lives of musicians for the 'Imperial Dictionary of Universal Biography.' He has lectured at the Royal and London Institutions. As Professor at Cambridge and Principal of the Royal Academy of Music, Dr Macfarren stands at the head of English musicians. He shares with Sterndale Bennett and Sullivan the rare distinction, for an Englishman, of having had his works performed at the Gewandhaus Concerts of Leipzig and elsewhere in Germany. His industry and fertility under the greatest drawbacks are marvellous. His great kindness, and his readiness to communicate his vast knowledge and the stores of his capacious and retentive memory to all who require them, are well known, and have endeared him to a large circle of friends and admirers.

NATALIA MACFARREN, his wife, contralto singer and able teacher, is also well known by her translations of opera libretti and other works.

WALTER CECIL MACFARREN, his brother, born Aug. 28, 1826, chorister of Westminster Abbey under James Turle from 1836 to 1841, and pupil of the Royal Academy of Music from 1842 to 1846, studied the pianoforte under W. H. Holmes, and composition under his brother, G. A. Macfarren, and Cipriani Potter. He was appointed a professor at the Academy in 1846 and conductor of its concerts in 1873. He was elected a director of the Philharmonic Society in 1868 and its treasurer in 1876. He has composed 2 Church Services and a number of chants and hymn tunes; overtures, 'Beppo,' 'A Winter's Tale,' 'Hero and Leander,' and 'Pastoral'; a pianoforte concerto; sonatas for pianoforte alone and in combination with other instruments; songs both sacred and secular; many madrigals and part-songs; and numerous pieces of all kinds for pianoforte. He has edited Mozart's pianoforte works, Beethoven's sonatas, and the extensive series of pianoforte pieces known as 'Popular Classics.' [W.H.H.]

MACICOTATICUM or MACHICOTAGE. A species of ornamentation, applied to Plain Chaunt melodies, by means of extraneous notes inserted between those of the true *Canto fermo*, after the manner of what, in modern music, would be

called *fioritura*. To the once prevalent custom of *Machicotage* in France are to be attributed many of the corruptions observable in Gallican Office Books before the late careful revisions. The *Processionale Parisiense* (Paris 1787) directs that the melodies shall be *machicotée* by the Clergy, and continued by the Choir '*sine macicotatico*': and, in former times, the Ecclesiastics entrusted with the duty of so singing them, were called *Maceconici*, or *Machicots*. [W.S.R.]

MACKENZIE, Alexander Campbell, son of a favourite Edinburgh musician, was born in Edinburgh, 1847, was sent to Germany at the age of 10 to study music at Schwarzburg-Sondershausen under Ulrich Eduard Stein. He entered the ducal orchestra as violinist at the age of 14, and remained in Germany until 1862, when he came to London in order to study the violin under M. Sainton, and was elected King's Scholar of the Royal Academy of Music in 1862.

In 1865 he returned to Edinburgh, established a position as pianoforte teacher, and has since remained in Scotland, with the view of devoting himself entirely to composition. His principal works are 'Cervantes, an overture for orchestra'; a Scherzo for ditto; Overture to a Comedy; a String Quintet, and many other pieces in MS.; Pianoforte Quartet in B♭ (Leipzig, Kahnt), op. 11; Trois Morceaux pour Piano, op. 15; two Songs, op. 12; besides songs, part-songs, anthems, and pieces for the piano. [G.]

MACKINTOSH, John, born 1767, an eminent performer on the bassoon, who from 1821 to 1835 held the first place in all the principal London and provincial orchestras. He produced a full, rich, and powerful, but somewhat coarse, tone. He is believed to have died in 1840. His son Alphonso was a violinist. [W.H.H.]

McMURDIE, Joseph, Mus. Bac., born in 1792 in the parish of St. Bride, London, graduated at Oxford in 1814. He composed many glees (principally for the Concentores Sodales) and songs, and made numerous arrangements for the pianoforte. He was for some time a director of the Philharmonic Society. He died at Merton, Surrey, Dec. 23, 1878. [W.H.H.]

MAÇON, LE. Opéra-comique in 3 acts; words by Scribe and Delavigne, music by Auber. Produced at the Opera Comique, May 3, 1825; in England at St. James's, March 13, 1850. [G.]

MADRIGAL (Ital. *Madrigale, Madriale, Mandriale*). The derivation of the word, Madrigal, has so hopelessly perplexed all who have attempted to trace it to its source, that, until some new light shall be thrown upon the subject, further discussion would seem to be useless. We must, therefore, leave our readers to form their own judgment upon the four theories which have been most generally accepted: namely, (1) that the word is derived from the Italian, *madre*, (mother), and signifies a Poem, addressed—as is said to have been the case with the first Madrigals—to Our Lady; (2) that it comes from the Greek word, μάνδρα, (Lat. and Ital. *mandra*, a sheep-fold), and was suggested by the generally pastoral character of the composition; (3) that it is a corruption of the Spanish word, *madrugada*, (the dawn), and is used, in Italian as the equivalent of *Mattinata*, (a Morning Song); (4) that it owes its origin to the name of a town situated in a delightful valley in Old Castile. On one point, however, all authorities are agreed: viz. that the name was first given to a certain kind of Poem, and afterwards transferred to the music to which it was sung—which music was always, during the best periods of Art, written for three or more Voices, in the antient Ecclesiastical Modes, and without instrumental accompaniment.

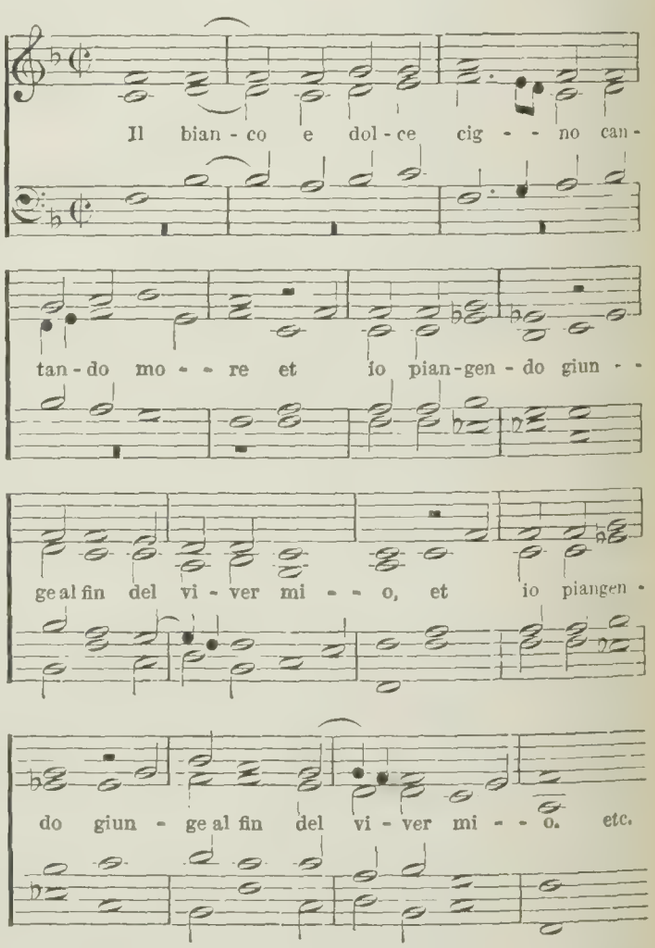
Our actual knowledge of the condition of the Madrigal, before the invention of printing, is sadly imperfect: but, in the absence of positive evidence, analogy leaves us little cause to doubt that its earlier phases must have corresponded, as closely as we know its later ones to have done, with those of the Motet—for, the application of Discant to Sæcular Melody must have suggested the one no less surely than its association with Plain Chaunt gave birth to the other. The originators of this process were, in all probability, the Troubadours, and Minnesingers, who so strongly influenced the progress of popular music in the Middle Ages: and there is reason to believe that the rarity of early MS. records is due to the fact that they were accustomed to sing their Discant extempore—or, as it was formerly called, *alla mente*. But, long before this first glimmering of Science resulted in the invention of Counterpoint, the Age of Chivalry had passed away, and the Minstrels, as a corporate body, had ceased to exist. Hence, the farther development of the Madrigal devolved upon the Ecclesiastical Musicians, who cherished it tenderly, and brought all the resources of their Art to bear upon it; treating it, technically, exactly as they treated their compositions for the Church, though, in the æsthetic character of the two styles—founded on an instinctive perception of the contrast between Sacred and Profane Poetry—they observed a marked difference. This we may readily understand, from the description left us by Thomas Morley, who, writing in 1597, tells us, that, 'As for the Musicke, it is next unto the Motet, the most artificiall and to men of Vnderstanding the most delightfull. If therefore you will compose in this Kind you must possesse your selfe with an amorus humor (for in no cõposition shall you proũe admirable except you put on, and possesse your selfe wholy with that vaine wherein you compose) so that you must in your Musicke be waũering like the wind, sometime wanton, sometime drooping, sometime graũe and staide, otherwhile effeminat, you may maintaine points and reũert them, vse triplaes, and shew the uttermost of your varietie, and the more varietie you show the better shall you please.' In the 16th century, these directions were observed to the letter—so closely, that it would be difficult to give a more graphic sketch of Polyphonic Music, in its sæcular dress, than

that conveyed by Master Morley's quaint expressions.

The most antient specimen of sæcular Polyphonic Music now known to exist is the famous Canon, 'Sumer is i cumen in,' preserved, among the Harleian MSS., in the British Museum. No clue can be obtained as to the authorship of this ingenious composition; nor has its exact date ever been satisfactorily demonstrated, though Dr. Burney—who, in the second volume of his Musical History, has printed it, not only in its original notation, but, also, in the form of a detailed solution, scored for six voices—ventures to say that he 'can hardly imagine it to be much more modern' than the 13th or 14th century. Its extreme antiquity is, indeed, indisputable: but it can scarcely be called a Madrigal, notwithstanding the rustic character of its words. The true Madrigal is unquestionably the offspring of the great Flemish School. We hear of it, in the Low Countries, as early, at least, as the middle of the 15th century, when it was already well known to the Netherlanders, in the form of a Polyphonic Song, often of very elaborate construction, and always written in strict conformity with the laws of the old Church Modes. These characteristics—which it retained, to the last, in all countries, and through all scholastic changes—are unmistakeable signs of its close relationship to the Motet, of which we have also ample proof, in the certainty that it originated in Counterpoint on a *Canto fermo*. As a general rule, this *Canto fermo* was naturally supplied by the melody of some popular *Chanson*: but, just as we sometimes find a popular melody intruding itself into the Mass, so, in these early Madrigals, we are occasionally startled by the apparition of some well-known fragment of severe Ecclesiastical Plain Chaunt; as in Agricola's *Belle sur toutes*, in which the lighter theme is almost profanely contrasted with that of *Tota pulchra es, Maria*—a combination which Ambros naïvely compares to the Song of a pair of Lovers, who quietly carry on their discourse, in the two upper parts, while a holy Monk lectures them in the Bass.

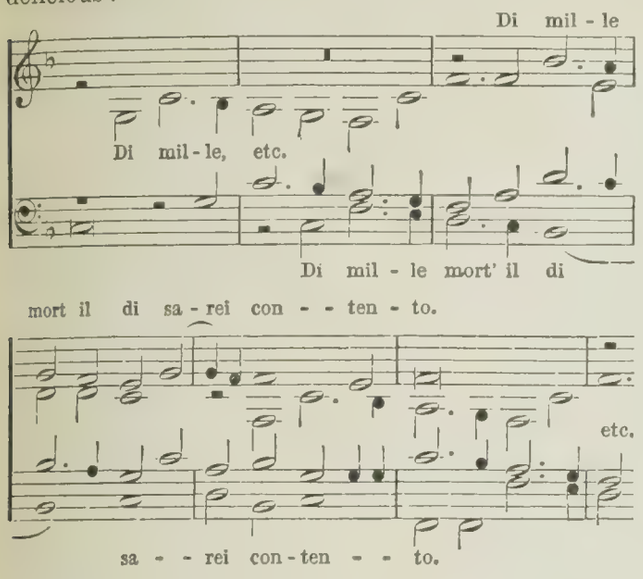
For the earliest published copies of these interesting works, we are indebted to Ottaviano dei Petrucci—the inventor of the process by which music was first printed from movable types—whose three collections, entitled '*Harmonice musices Odhecaton. A.*' (Venice 1501), '*Canti B numero Cinquanta B*' (ib. 1501), and '*Canti C no. cento cinquanta C*' (ib. 1503), were long supposed to be lost, and now only exist in the form of unique copies of the first, and second, preserved in the Library of the Liceo Filarmonico, at Bologna, and a splendidly bound exemplar of the third, in the Hofbibliothek at Vienna. In these precious volumes we find a copious selection from the sæcular works of Busnois, Okenheim, Johannes Tinctor, Hobrecht, Regis, Caron, Josquin des Prés, Alexander Agricola, Brumel, Pierre de la Rue, and twenty-nine other writers, whose *Chansons* illustrate the First Period in the history of the Flemish Madrigal—a period no less interesting than instructive to the critical student, for it is here that we first find Science, and Popular Melody, working together for a common end.

The Second Period, though its printed records date only thirty-five years later, shews an immense advance in Art. Its leading spirits, Jacques Archadelt, Philipp Verdelot, Giaches de Wert, Huberto Waelrant, and some other writers of their School, were not only accomplished contrapuntists, but had all learned the difficult art of restraining their ingenuity within due bounds, when simplicity of treatment was demanded by the character of the words they selected for their theme. Hence, they have left us works, which, for purity of style, and graceful flow of melody, can scarcely be exceeded. Archadelt, though a true Fleming by taste and education, as well as by birth, spent much of his time in Italy; and published his First Book of Madrigals at Venice, in 1538, with such success, that, within eighty years it ran through no less than sixteen editions. Five other books followed, containing, besides his own works, a number by other celebrated writers, among whom, however, he stands his ground nobly. From a copy of the fourth edition of the First Book, preserved in the British Museum, we transcribe a few bars of one of the loveliest Madrigals he ever wrote—*Il bianco e dolce cigno*—which, we should imagine, needs only publication in an attainable form, in order to become a favourite with every Madrigal Society in England.[1]



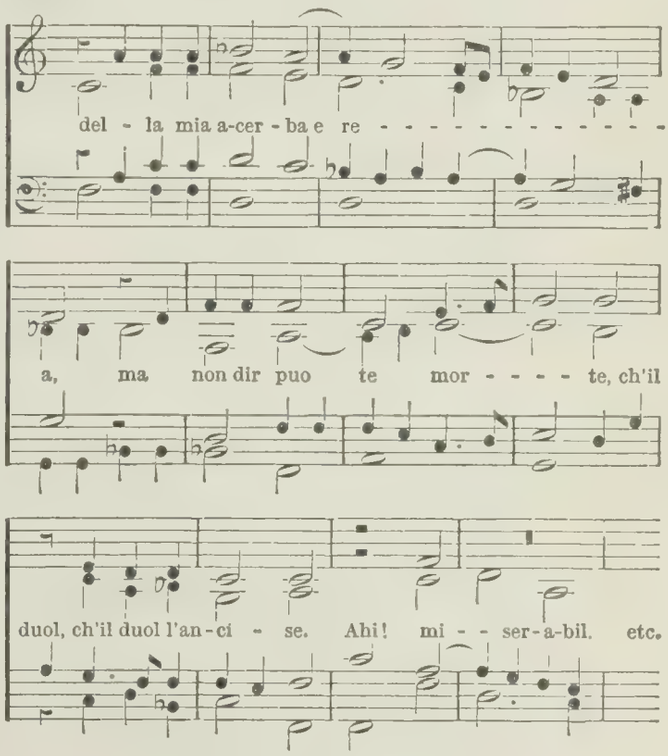
[1] The only modern edition with which we are acquainted is transposed a third, and adapted to English words in which no translation of the original Italian is attempted; consequently, the Music, and the Poetry, are at cross purposes, from beginning to end.

The few concluding bars of this contain some imitations the smoothness of which is perfectly delicious :—



Though a far less prolific writer than Archadelt, Waelrant was a true genius, and a true disciple of the good old Flemish School. His '*Symphonia Angelica*,' printed, at Antwerp, in 1594, contains compositions by some of the best of his contemporaries; but, none more beautiful than his own *Vorrei morire*—well-known, in England, and frequently sung, as 'Hard by a fountain,' though the English words make no attempt to convey the meaning of the original Italian. Of Verdelot's numerous works, very few, unhappily, have been handed down to us with all the parts complete: we possess, however, quite enough of his writings to prove, that, like his great contemporary, Giaches de Wert, he was deeply imbued with the national style; which, from first to last, was clear in its construction, smooth in its flow of melody, euphonious in its harmonic combinations, and, though less rich in contrapuntal embroidery than the later Italian Schools, never wanting either in interest, or in animation. The last great Composer by whom this peculiar style was cultivated, in Northern Europe, was Orlando di Lasso, who, though his fame rests chiefly upon his Ecclesiastical Music, has left us many books of splendid Madrigals, which may almost be said to form, of themselves, a Third Period. With him, the School of the Netherlands came to an end. But, long before his death, the Madrigal had been transplanted to other countries: and, in Italy, especially, it took firm root, and bore abundant fruit.

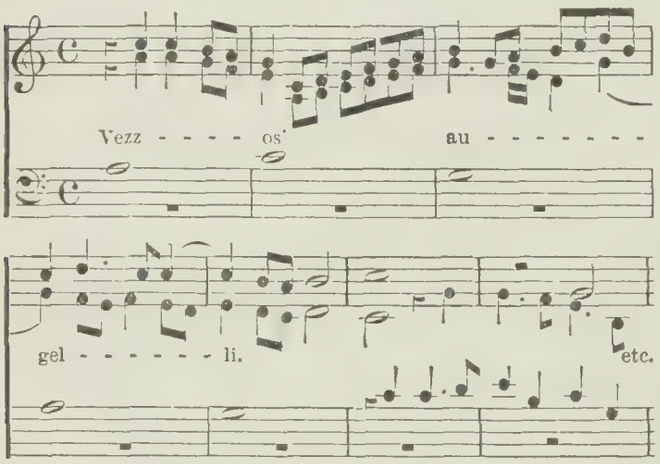
The first really great Italian Madrigal-writer was Costanzo Festa, whose delicious *Quando ritrovo la mia pastorella*, printed in Archadelt's Third Book, has enjoyed a greater degree of popularity, in England, under its familiar title, 'Down in a flowery vale,' than any other work of the kind that ever was imported hither.[1] This fine composition bears evident traces of the Flemish manner; as do, more or less, all the works belonging to what may be called the First Roman Period. In the Second Period, this foreign influence was entirely destroyed, and the true Roman style inaugurated, by the appearance of Palestrina's *Primo libro di Madrigali a quattro voci*, in 1555, followed by a *Libro secondo*, in 1586, and two books of *Madrigali spirituali*, in 1581, and 1594—the year of the great Composer's death. It may be well said, that, in these four volumes, Palestrina has shewn his command over all styles. The character of the *Madrigali spirituali*—more serious than that of the *Chanson*, but less so than that of the Motet—shews a deep appreciation of the difference which should always subsist between ordinary Sacred Music, and Music intended to be actually used in the Services of the Church. The spirit of the sæcular Madrigals changes, every moment, with the sense of the words. The second volume, (that of 1586,) contains a more than usually beautiful example—*Alla riva del Tebro*—in which the grief of a despairing Lover is described in discords as harsh as any that we are accustomed to hear in the works of the most modern Composers for the Lyric Stage. Yet, every one of these discords is prepared, and resolved, in accordance with the strictest laws of Counterpoint: and these very laws are used as vehicles for the expression of all that music can ever be made to express. For instance, the lovely Cadence at the word, *morte*, when sung with the necessary *ritardando*, tells, more plainly than any verbal explanation could possibly have done, how all such woes as those alluded to are healed, for ever, by death :—



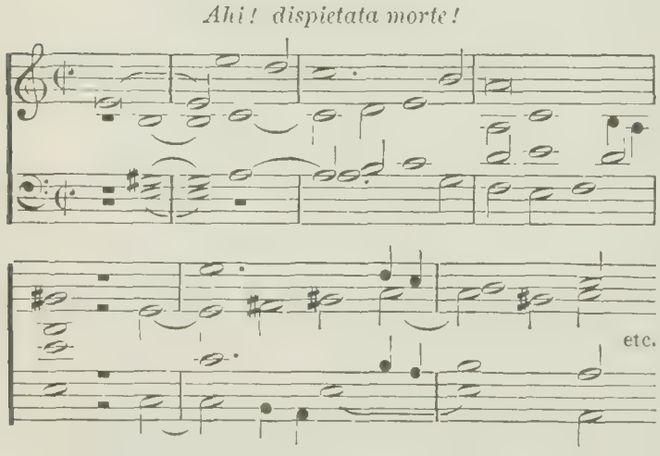
Such works as these naturally excited the emulation of contemporary Composers; and led each one to do his best for the advancement of a style, so new and captivating. Palestrina's example was worthily imitated by his successor in office, Felice Anerio, whose three volumes of *Madrigali spirituali*, printed at Rome, in 1585,

[1] In the English edition—admirably translated by Thomas Oliphant—the time of the movement has been very unjustifiably changed, from four minims, to four crotchets in a measure.

were succeeded by two books of sæcular Madrigals of exquisite beauty, and a charming set of *Canzonette*, for three and four Voices, issued in 1603. Francesco Anerio, and the brothers, Giovanni Maria, and Bernardino Nanini, contributed a large store of volumes of equal merit. Ruggero Giovanelli turned his genius to good account: and the Roman School, now in its highest state of perfection, boasted many other Madrigalists of superlative excellence. Foremost among these stood Luca Marenzio, who devoted his best energies to the advancement of sæcular Art; producing nine books of Madrigals for five Voices, between the years 1580 and 1589, six, for six Voices, within a very few years afterwards, and many later ones, all of which were so well appreciated, that, even during his lifetime, he was honoured with the well-earned title of *Il più dolce Cigno d'Italia*. The style of this 'Sweetest Swan' was, by nature, a little less grave than that of Palestrina: but, like that great Master, he possessed the happy faculty of accommodating it to all possible circumstances, and did so with such unvarying success, that he may be justly regarded as the most satisfactory representative of the Third Roman Period. His little Madrigal, *Vezzosi augelli*, scored, by P. Martini, in the second volume of his *Saggio di Contrappunto*, is a miracle of prettiness, and contrasts strangely enough with the deep sadness displayed in the opening bars of his *Ahi! dispietata morte!*



Ahi! dispietata morte!



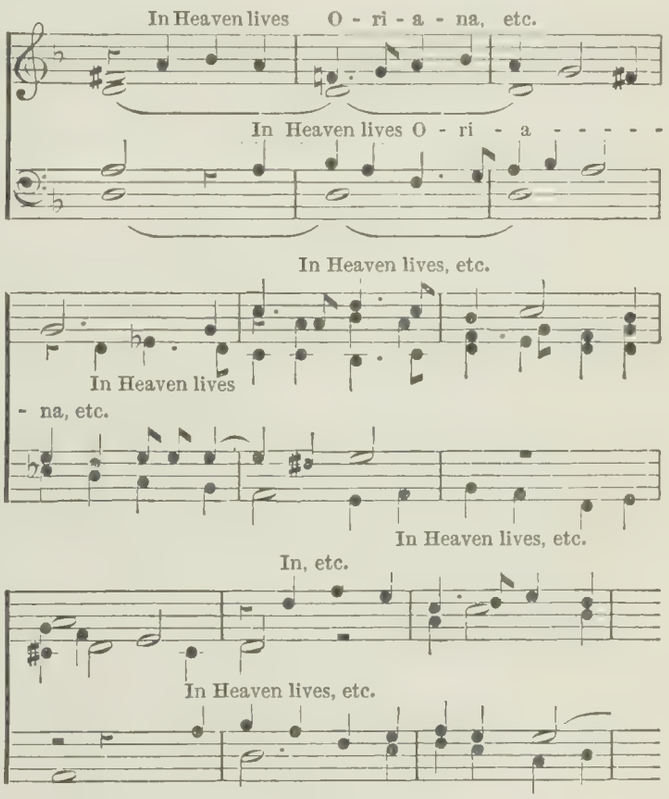
But it was not in Rome alone that the Madrigal was cultivated with success. It found an equally congenial home in Venice, where it was first introduced by Adrian Willaert, who, though by birth and education a Fleming, did so much for the City of his adoption that he is universally represented as the Founder of the great Venetian School. His influence, and that of his countryman, and faithful disciple, Cipriano di Rore, may be traced throughout its entire course, from beginning to end. Even in the works of Giovanni Croce it is clearly perceptible, notwithstanding the marked individuality which places the stamp of independent genius on everything he wrote. Andrea Gabrieli, and his nephew, Giovanni, Fra Costanzo Porta, and Orazio Vecchi, were all deeply imbued with the same spirit; Hans Leo Hasler carried it to Nuremberg, where it wrought a good and lasting work; and Gastoldi—believed, by Morley, to have been the inventor of the 'Fa la'—was, really, no more than the exponent of an idea which had already been freely used by Willaert, and more than one of his immediate followers. It may, in truth, be said, that Flemish Art failed to attain its full maturity, until it was transplanted from the Netherlands to Venice. All honour to the great Republic for developing its rich resources. It was a glorious trust committed to her; and she fulfilled it nobly.

In Florence, the Madrigal attained a high degree of popularity—at first, in the form of the Frottola, which, Cerone tells us, is to be distinguished from the true Madrigal by the poverty of its contrapuntal artifices—afterwards, in the more fully developed productions of Franceso Corteccia, Matteo Rampollini, Pietro Masacconi, and Baccio Moschini. But its course, here, was brought to an untimely close, by a growing passion for instrumental accompaniment which entirely destroyed the old Florentine love for pure vocal music. In Naples, it flourished brilliantly; though rather in the shape of the Villanella—the Neapolitan equivalent of Gastoldi's Fa la—than in a more serious guise. In France, it was but slightly prized, notwithstanding the number of *Chansons* adapted, by the early Netherlanders, to well-known specimens of French popular poetry: and, in Germany, it failed to supplant the national taste for the *Volkslied*, with which it had very little in common, and which, before the middle of the 16th century, was itself pressed into the service of the all-absorbing Chorale. But, in England, it took root as firmly as ever it had done, either in Rome, or in Venice, and gave rise to a national School which is well able to hold it own against any rival. The old Canon, 'Sumer is i cumen in,' has been cited as a proof that Polyphonic Music originated in England. This position cannot be maintained. The beginnings of Counterpoint have, hitherto, eluded all enquiry. But, we have already shewn that the Madrigal was invented in the Netherlands; and, that the first published fruits of its discovery were issued, at Venice, in 1501. The first Polyphonic Songs that appeared in England were printed, by Wynkyn de Worde, in 1530, in a volume of the existence of which neither Burney nor Hawkins seem to have been aware, though it contains a

highly interesting collection of works, both sacred, and sæcular, by Taverner, and other English Composers. No second collection appeared, till 1571, when a volume, of much inferior merit, was printed, for Thomas Whythorne, by John Daye. In 1588, William Byrd issued his first book of 'Psalmes, Sonets, and Songs of sadnes and pietie': and, in the same year, Nicholas Yonge—a merchant, who obtained a rich store of Madrigals from his Italian correspondents—published, under the title of *Musica Transalpina*, a volume containing more than fifty pieces, selected from the works of Noe Faigneant, Rinaldo del Mel, Giaches de Wert, Cornelius Verdonck, Palestrina, Luca Marenzio, and several more of the best Flemish and Italian Composers of the day. In the preface to this volume, the word, '*Madrigal*,' is used, (to the best of our belief), for the first time, in England. The compositions selected by the worthy merchant are all adapted to English verses, in which, though the diction is sometimes sufficiently uncouth, the rhythm and sense of the original Italian are often carefully imitated: and, to the zeal of their enthusiastic collector, who had them constantly sung at his house, we are mainly indebted for the favour with which, from that time forth, the Madrigal was universally received in this country. Nine years later, Yonge ventured upon a second collection. Meanwhile, Byrd had already published another volume of original compositions, under the title of 'Songs of sundrie natures,' in 1589; in 1590, Thomas Watson had edited a 'Sett of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate'; and, between 1593, and 1595, Thomas Morley had produced two books of Canzonets, one, of 'Madrigals to foure Voyces,' and one of Ballets. The number of publications, therefore, was increasing rapidly.

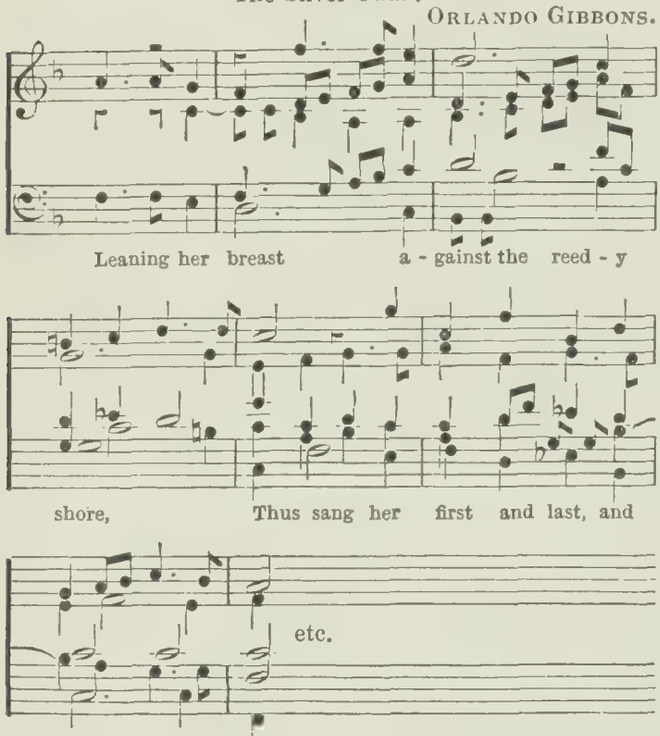
By this time, the Madrigal had fairly established itself as a national institution: and English Composers did all that in them lay, to bring it to perfection. The most noted among them seemed never tired of producing new works. Simultaneously with Yonge's second collection—that is, in 1597—appeared two original sets of great importance, one, by Thomas Weelkes, the other, by George Kirbye. In the same year, Morley issued a third and fourth volume of Canzonets; and John Dowland delighted all Europe with his 'First Booke of Songes or Ayres of foure parts.' Wilbye's first book appeared in 1598, and Benet's in 1599. In 1601, Morley edited a famous volume, entitled, 'The Triumphes of Oriana,' containing Madrigals, for five and six Voices, by Michael Este, Weelkes, Benet, Hilton, Wilbye, and sixteen other Composers, besides himself. Michael Este published a volume of his own, in 1604, another in 1606, and a third, in 1610. Bateson's two books were issued in 1604, and 1618. Dowland's second book appeared in 1600, his third, in 1603, and his 'Pilgrim's Solace,' in 1612. Thomas Ford printed two books of 'Musicke of sundrie Kinds,' in 1607, and Wilbye his second book in 1609; Orlando Gibbons produced his first (and only) volume of 'Madrigals and Motets,' in 1612; and, even as late as 1630—exactly a century after the publication of Wynkyn de Worde's curious volume—a book of 'Mottects' (all, really, Madrigals, though with instrumental accompaniments *ad libitum*) was given to the world by Martin Pierson.

Rich collections of these rare old editions—including many volumes which we have not space to particularise—are preserved in the Libraries of the British Museum, the Sacred Harmonic Society, and the Universities of Oxford and Cambridge: and many of the most popular Madrigals have been reprinted, in a modern form, over and over again.[1] It is difficult to decide upon the comparative merits of particular works, where the general standard of excellence is so high, and the number so great. An endless variety of styles is observable, even to the most superficial enquirer: but careful analysis proves this to be rather the result of individual feeling, than an index to the prevailing taste at any given epoch. The history of the School, therefore, must be comprised, like our notice of the Venetian Madrigal, within the limits of a single Period: and we shall best illustrate it by selecting a few typical works for separate criticism.

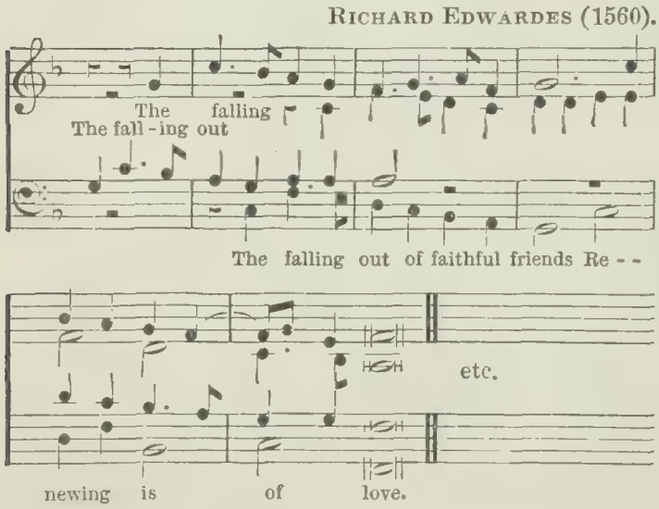
Byrd's Madrigals are sometimes constructed upon a very elaborate plan, and abound in points of ingenious and delightful imitation, as do those of Weelkes, Cobbold, and Wilbye, and their contemporaries, Kirbye, and Bateson—witness the following beautiful passage from the last-named Composer's contribution to 'The Triumphes of Oriana'—

[1] It is much to be regretted that so few modern editors think it worth while to mention the source whence their reprints are derived; or even to give the original names of Flemish or Italian Madrigals. Still more deeply to be deplored is the mischievous system of transposition, now so common, which frequently destroys all trace of the composer's intention, and always prevents the tyro from ascertaining the Mode in which a given Madrigal is written. As Madrigals must always be sung without accompaniment, transposition, in the book, is wholly unmeaning, and helps no one.

Morley, Hilton, and Michael Este, preferred a lighter vein, and produced some of the most delicious Fa las which remain to us. Among those who affected 'Ayres' and Canzonets, John Dowland incontestibly holds the first place. His 'Awake, sweet Love,' and 'Now, Oh! now, I needs must part,' are gems of Art—perfect in their simplicity, yet no less masterly in design than tender in expression. Orlando Gibbons, and a charming Composer of earlier date—Richard Edwardes—wrote like born Netherlanders. A more interesting comparison than that between the two following examples, and the extracts already given from Archadelt's '*Bianco e dolce Cigno*' can scarcely be imagined.

'The Silver Swan.'

ORLANDO GIBBONS.

'In going to my lonely bed.'

RICHARD EDWARDES (1560).



After the second decade of the 17th century, no work of any lasting reputation was produced, and the style soon fell into neglect. Under the Stuart Dynasty, Polyphonic Song lost much of its popularity; and the Great Rebellion crushed out all artistic feeling: but Art lived on; and, in due time, the Madrigal, forgotten in Flanders, and replaced in Italy by a new kind of Chamber Music with instrumental accompaniment, merged gradually, in England, into the Glee—a kind of composition cultivated in no other country, and of far higher æsthetic value than its German representative, the Part Song. The writer who—no doubt, unconsciously—helped, more than any other, to prepare the way for this great change, was Thomas Ford, whose lovely Canzonets, 'Since first I saw your face,' and 'There is a Ladie, sweete, and kind,' hold a position as nearly as possible midway between the Madrigal and the Glee, breathing all the spirit of the one, while introducing progressions only permissible in the other. It is, however, worthy of remark—though the fact seems, hitherto, to have escaped notice—that intervals, forbidden by the strict laws of Counterpoint, were tolerated, in England, at an earlier period than on the Continent. Wilbye used the Diminished Triad with a boldness which would have made Anerio's hair stand on end. Such licenses as these once permitted, the substitution of modern tonalities for the Ecclesiastical Modes followed, as a matter of course—and, this accomplished, the change from the Madrigal to the Glee was complete.

Having traced the history of the Madrigal thus far, it remains only to say a few words as to the manner of its performance.

It is absolutely indispensable that it should be sung without any instrumental accompaniment whatever: and, unlike the Glee, (which is always performed by solo Voices,) it is most effective when entrusted to a moderately full, but not too numerous Chorus. Changes of tone, embracing every shade of difference between *ff* and *ppp*, and introduced, sometimes by the most delicate possible gradations, and sometimes, in strongly-marked contrast, will be continually demanded, both by the character of the music, and the sense of the words: and, remembering how earnestly Morley insists upon 'varietie,' the student will be prepared to learn that *ritardandi* and *accelerandi* will be scarcely less frequently brought into requisition. Nevertheless, strict mechanical precision must be secured, at any cost. The slightest uncertainty, either of intonation, or of rhythm, will suffice to ruin everything; and, to draw the line fairly, between intensity of expression, and technical perfection, is not always an easy matter. There is, indeed, only one way of overcoming the difficulty. To imagine Damon regulating his love-lorn ditty by the tick of a metronome would be absurd. The place of the metronome, therefore, must be supplied by a Conductor, capable of fully sympathising, either with Damon's woes, or Daphne's fond delights, but wholly incapable of shewing the least indulgence to his Singers, who must learn to obey the rise and fall of his *bâton*, though it move but a hair's breadth in either direction. [W. S. R.]

MADRIGAL SOCIETY. Founded in 1741 by John Immyns, a member of the Academy of Ancient Music, the Madrigal Society enjoys the distinction of being the oldest musical association in Europe. Its first meetings were held at the

Twelve Bells in Bride Lane, whence it removed to the Anchor and Crown, Whitefriars, as proved by the earliest minute-book in the Society's library, dated 1744. In 1745 the Society removed to the Founders' Arms, Lothbury, where rules were adopted limiting the number of members to sixteen, with an admission fee of 8s. and a subscription of 3s. per quarter. Having returned for a time to the Twelve Bells, its original home, the Society afterwards migrated to the Queen's Arms, Newgate Street, in 1748, when the rules were revised. One rule enacted 'That all musical performances shall cease at half an hour after ten o'clock, unless some of the members shall be cheerfully incited to sing catches, in which case they shall be indulged half an hour, and no longer.' Numerous fines were imposed for such offences as the retention of books from the Society's library; and any member eating his supper, or a part thereof, during practice time was to forfeit sixpence, to be applied to buying ruled paper. The performance on each night was to be divided into two 'acts,' with an interval of half an hour, and in each act four madrigals were to be sung. Between 1750 and 1757 additional rules were adopted, by one of which each member to whose turn it came to serve as President was bound to present a score and parts of a madrigal ready for performance, or 'to forfeit a penny extraordinary to the plate' every night until he did so. By another rule any gentleman who had been educated in, or at the time belonged to, any cathedral or choir was to be admitted to visit the Society at his pleasure; and a similar privilege was accorded to any of 'the gentlemen of the Academy of Ancient Music.' Membership was confined to persons belonging to cathedral choirs, or those 'vouched for by two or more members of the Society as being capable of singing their part in concert both in time and in tune'; and others proposed for election were required, by way of probation, to sing between the acts their proper parts in an ancient madrigal for three or four voices, or some two-part song to be sung with double voices. The Society at this time (1749–50) met every Wednesday evening, and consisted of twenty members, who subscribed 4s. 6d. a quarter. According to Sir John Hawkins (who was himself a member) 'most of them were mechanics, some weavers from Spitalfields, others of various trades and occupations, who were well versed in the practice of Psalmody, and who, with a little pains and the help of the ordinary solmisation, which many of them were very expert in, became soon able to sing almost at sight a part in an English or even an Italian madrigal. They also sang catches, rounds, and canons, though not elegantly, yet with a degree of correctness that did justice to the harmony; and, to vary the entertainment, Immyns would sometimes read, by way of lecture, a chapter from Zarlino, translated by himself. They were men not less distinguished by their love of vocal harmony than by the harmless simplicity of their tempers and by their friendly disposition towards each other.' At times they took country excursions, and the minutes record that on Whit-Monday, 1751, 'the party proceeded up the river, breakfasting at Wandsor (Wandsworth), dining at Richmond, besides stopping to whet their whistles at Mortlack (Mortlake).' In 1764 Mr. Immyns died. In 1768 the subscription was raised to 8s. a quarter, the number of members being about thirty, and it was agreed to hold an entertainment for their friends once at least every year. In 1769 the Society removed to the Feathers Tavern, Cheapside; in 1775 to the King's Arms, Cornhill; in 1778 they were at the Half Moon, Cheapside, and the London Tavern; in April, 1792, at the King's Head in the Poultry; in May, 1792, at the Globe, Fleet Street; and in 1795 removed to the Crown and Anchor, when the charge for supper, 'on account of the advance in wine,' was raised to 2s. 6d. for members, 4s. for visitors, and 3s. for professors. Festival dinners were held in 1798, 1802, 1803, and 1809, and were continued at intervals, and in 1876 ladies dined at the festival for the first time. In 1814 the subscription was raised to £3, and in 1816 the charge for supper, including a pint of wine, was fixed at 6s. On September 27, 1821, the supper meeting, after being held for eighty years, gave place to a monthly dinner, still held at the Freemasons' Tavern during the season, which then lasted from October to July, but now numbers five meetings, commencing in November. In 1811 was offered for the first time a prize of a silver cup, value ten guineas, 'for the best madrigal in not less than four nor more than six parts, the upper part or parts to be for one or two treble voices. The character of the composition to be after the manner of the madrigals by Bennet, Wilbye, Morley, Weelkes, Ward, Marenzio, and others, and each part to contain a certain melody either in figure or imitation; therefore, a melody harmonized will be inadmissible.' W. Beale's 'Awake, sweet muse,' and W. Hawes's 'Philomela' were selected for a final ballot from fourteen compositions sent in, which included S. Wesley's 'O sing unto my roundelay,' and W. Linley's 'Ah me, quoth Venus.' The prize was given to Beale. The earlier members included Immyns, the founder, by profession an attorney, afterwards appointed lutist to the Chapel Royal and amanuensis to Dr. Pepusch; Dr. John Worgan, organist and composer; Sir John Hawkins, the musical historian (1741–1751); Rev. C. Torriano and Jonathan Battishill, the composer (elected 1752); E. T. Warren, editor of the Glee Collection (1762); Dr. Arne and his son Michael, and Luffman Atterbury, composer of the glee 'Come, let us all a-Maying go' (1765); Theodore Aylward, one of the assistant directors at the Handel Commemoration of 1784 (1769); Joah Bates, the conductor of the Handel Commemoration (1774); Dr. B. Cooke, organist of Westminster Abbey (1778); James Bartleman (1793); J. P. Street, Librarian and many years Father of the Society; R. J. S. Stevens, the Gresham Professor, and W. Horsley, the glee-

writer (1798); Reg. Spofforth, the glee-writer, and Robert Cooke, master of the Westminster choristers (1802); W. Beale (1805); Dr. Callcott (1806); W. Hawes and W. Linley (1809); G. E. Williams, organist of Westminster Abbey (1814); Sir J. L. Rogers, bart., and T. Greatorex, organist of Westminster Abbey (1819); J. T. Cooper (1825); Jonathan Nield, Rev. W. J. Hall (1828); P. J. Salomons (1829); Vincent Novello and Thomas Oliphant, afterwards secretary (1830); J. W. Hobbs, J. Calkin (1831); G. Cooper, deputy organist of St. Paul's, James Turle, organist of Westminster Abbey (1832). The present members include Dr. Stainer, organist of St. Paul's Cathedral; J. Turle; Dr. Bridge; E. J. Hopkins; W. Chappell, F.S.A.; Dr. W. Pole; Otto Goldschmidt; Dr. John Hullah, and Rev. T. Helmore. Up to 1820 the members presided in rotation, but in that year it was resolved to appoint Sir J. L. Rogers as permanent president. The office has since been filled by Lord Saltoun, 1842–53; Sir George Clerk, Bt., 1853–66; Prince Dhuleep Singh, 1867–71; Thomas Oliphant, 1871–73; Hon. and Rev. H. Legge, 1874–77. It is now vacant. The Librarians have been:—J. P. Street, 1792–1848; John Bishop, 1849–70; C. D. Budd, 1871–78; J. C. Meek, 1879. The conductors or musical directors permanently appointed since W. Hawes, 1809–46, have been:—James Turle, 1846–49; James King, 1849–54; Cipriani Potter, 1855–70; Otto Goldschmidt, 1871–77; Dr. John Stainer, 1878. Dr. John Hullah and Dr. J. F. Bridge have been assistant conductors since 1878. Under the present rules the Society consists of forty members, elected by ballot, the subscription (including dinner fees) being five guineas, and for professional members three guineas. The following was the programme at the Society's last Festival, June 19, 1879:—100th Psalm, arranged by Dr. W. Pole (8 parts); 'Come, shepherds, follow me' (Bennet); 'Sister, awake' (Bateson); 'Cynthia, thy song' (Croce); 'Die not, fond man' (Ward); 'Fair Oriana' (Hilton); 'O say, ye saints' (Sir J. Rogers); 'Stay one moment, gentle river' (Oliphant); 'Shall I, wasting in despair' (G. A. Osborne); 'Take heed, ye shepherd swains' (Pearsall); 'Lady, your eye' (Weelkes); 'Lady, see on every side' (Marenzio); 'Nymphs are sporting' (Pearsall); 'Fa-la-la.' Mr. J. Edward Street is the present secretary; and Mr. Kellow J. Pye the treasurer. [C.M.]

MAELZEL, Johann Nepomuk, born Aug. 15, 1772, at Ratisbon, son of an organ builder. In 1792 he settled in Vienna, and devoted himself to teaching music, and to constructing an automaton instrument of flutes, trumpets, drums, cymbals, triangle, and strings struck by hammers, which played music by Haydn, Mozart, and Crescentini, and was sold for 3000 florins. His next machine was the Panharmonicon, like the former, but with clarinets, violins, and cellos added. It was worked by weights acting on cylinders, and was exhibited in Vienna in 1804. Maelzel then bought Kempelen's Chessplayer; and took it with the Panharmonicon to Paris. The Chessplayer he afterwards sold to Eugene Beauharnais. He next constructed a Trumpeter, which played the Austrian and French cavalry marches and signals, with marches and allegros by Weigl, Dussek, and Pleyel. In 1808 he was appointed court mechanician, and about that time made some ear trumpets, one of which Beethoven used for years. In 1812 he opened the 'Art Cabinet,' among the attractions of which were the Trumpeter and a new and enlarged Panharmonicon; and soon afterwards made public a musical chronometer, an improvement of a machine by Stöckel, for which he obtained certificates from Beethoven and other leading musicians. Maelzel and Beethoven were at this time on very friendly terms. They had arranged to visit London together, and Maelzel had meantime aided the great master in his impecuniosity by urging on him a loan of 50 ducats in gold. In order to add to the attractions of the Panharmonicon, which they proposed to take with them, Maelzel conceived and sketched in detail the design[1] of a piece to commemorate the Battle of Vittoria (June 21, 1813), which Beethoven composed for the instrument. While it was being arranged on the barrel, Maelzel further induced him to score it for the orchestra, with the view to obtain funds for the journey; and it was accordingly scored, and performed at a concert on Dec. 8, 1813, the programme of which consisted of the Symphony No. 7; the marches of Dussek and Pleyel, by the automaton, and the Battle-piece. The concert was repeated on the 12th, and the two yielded a net profit of over 4000 florins. At this point Beethoven took offence at Maelzel's having announced the Battle-piece as his property, broke completely with him, rejected the Trumpeter and his marches, and held a third concert (Jan. 2, 1814) for his own sole benefit. After several weeks of endeavour to arrange matters, Maelzel departed to Munich with his Panharmonicon, including the Battle-piece, and also with a full orchestral score of the same, which he had obtained without Beethoven's concurrence and caused to be performed at Munich. Beethoven on this entered an action against him in the Vienna courts, and it is his memorandum of the grounds of the action, as prepared for his advocate, which is usually entitled[2] his 'deposition.' He further addressed a[3] statement to the musicians of London, entreating them not to countenance or support Maelzel. The action came to nothing, and Maelzel does not appear to have gone to London. He stopped at Amsterdam, and there got from Winkel, a Dutch mechanic, the idea of employing a new form of pendulum as a metronome. He soon perfected the instrument, obtained a patent for it, and in 1816 we find him in Paris established as a manufacturer of this metronome, under the style of 'Mälzl et Cie.' Winkel claimed it as his invention, and the claim was confirmed, after examination, by the Dutch Academy of Sciences. A wish to

[1] Moscheles, note to his Schindler, i. 154.
[2] Schindler. Thayer iii. 465.
[3] Thayer iii. 467.

repurchase Kempelen's Chessplayer and to push his Metronome took him back to Munich and Vienna in 1817. Beethoven's good word was of more consequence than any one else's, and knowing Maelzel's cleverness, Beethoven's amenability to a good companion, and the fact that the performance on which the lawsuit was grounded having taken place out of Austria, the action could not lie, it need not surprise us to find that the suit was given up, and the costs divided equally. After this Maelzel travelled much, and even reached the United States, where he passed the rest of his life, except a voyage or two to the West Indies, exhibiting the Chessplayer, the Conflagration of Moscow, and his other curious inventions[1]. He was found dead in his berth on board the American brig Otis, July 21, 1838. Maelzel was evidently a sharp, shrewd, clever man of business, with a strong propensity to use the ideas of others for his own benefit.

For the details of his Metronome see the article under that head. It was entirely different from the Stöckel-Mälzel 'Chronometer,' and it was upon the latter, and not upon the Metronome, that Beethoven wrote the catch which is connected with the Allegretto of his Symphony No. 8. [A.W.T.]

MÄSSIG. 'In moderate time'; the German equivalent of Moderato, used much by Schumann, as in the sixth of the fugues on the name Bach, and constantly throughout the Album. 'Im mässigen Tempo' occurs in the fourth fugue of op. 72, 'Sehr mässig' in the Lager-scene, No. 3 of op. 76. He uses 'Mässig durchaus energisch' as the translation of 'Moderato con energia' in the second movement of the Fantasia in C, op. 17. The 'Marsch-mässig' of Beethoven's op. 101 has no relation to the above, but means in March-style. [J.A.F.M.]

MAESTOSO. 'With majesty,' or in a dignified way. It is used either alone, as a direction of time, in which case it indicates a pace rather slower than andante, or, combined with other indications of tempo, as a guide to the expression. Beethoven uses it frequently in both these ways. It occurs alone in the Pianoforte Sonata, op. 111, first movement, in the Namensfeier overture, op. 115, Quartet in Eb, op. 127, etc.; also in Pizarro's song at the end of Act I of Fidelio, 'Auf euch, auf euch, nur will ich bauen.' In the final chorus of that opera, 'Wer ein holdes Weib errungen,' the direction originally stood Maestoso vivace, but was afterwards changed to Allegro ma non troppo. The first movement of the Choral Symphony is marked Allegro ma non troppo, un poco maestoso; the passage in the last movement to the words 'Seid umschlungen Millionen' is Andante maestoso; and the four bars of 3–4 time immediately before the final Prestissimo are marked Maestoso simply. Mendelssohn uses Allegro maestoso frequently, as in Elijah, 'I am he that comforteth,' and 'Be not afraid,' and in St. Paul very often. He uses Moderato maestoso in 'Then did Elijah the prophet.' Maestoso con brio occurs as the equivalent of the German 'Rauschend und festlich' in Schumann's Novelette, No. 5. [J.A.F.M.]

MAESTRO, master. This word is almost exclusively applied to the great classical composers, but occasionally it is used of the very highest class of executive musicians, though even in this case it may be taken as implying an appreciation of their compositions rather than of their performances. It is seldom applied to teachers as such, but refers almost always to composers of note.

Maestro di capella is the exact Italian equivalent to the German term Kapellmeister, or conductor.

Maestro dei putti (master of the boys) is an office which was founded in 1538 (not, as is generally supposed, in the Papacy of Julius II. which was much earlier), and which was first held by Arcadelt. Its duties are to teach singing to the boys of St. Peter's, in Rome, and more or less to superintend the choir arrangements. It thus represents our 'Choirmaster.' [See ARCADELT, vol. i. p. 81.]

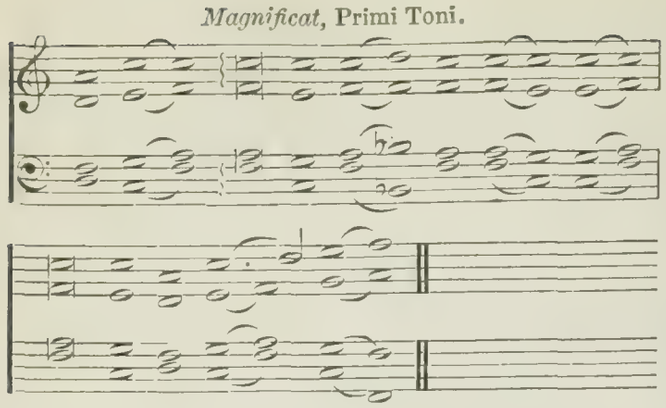
Maestro al cembalo is an officer at the Opera, next in importance to the conductor, and occasionally taking his place. His duties consist of superintending the rehearsals of the music, and accompanying at them. This post was held by Handel at Hamburg, when he was quite young [see HANDEL, vol. i. p. 648], and afterwards by Matheson. [J.A.F.M.]

MAGNIFICAT. The 'Song of the Blessed Virgin Mary' has been used as the Vesper Canticle of the Church, from time immemorial; and the Evening Office has always been so constructed as to lead up to it as its chief point of interest.

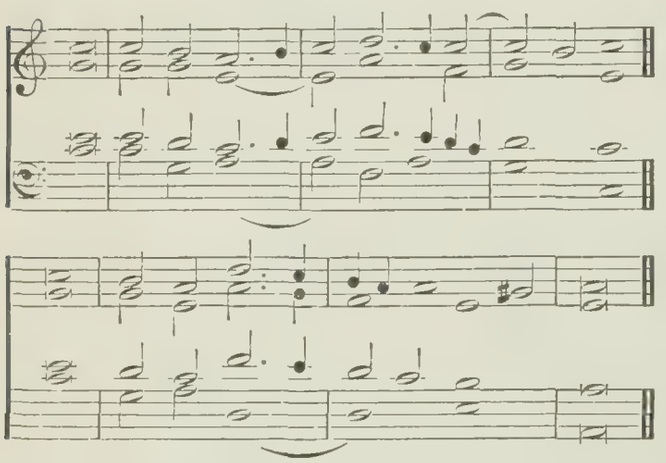
In Plain Chaunt Services, it is sung to the same Tones as the Psalms; but, with certain differences of detail. For instance, the Intonation—except on Ferias, and a few Festivals of minor importance—is prefixed to every Verse. The Mediation is distinguished from the ordinary form by the presence of certain ornamental notes, introduced, *per ligaturam*, for the purpose of adding to its solemnity: but it will be observed, that, in the Roman Vesperal, the Mediation of the first Verse is altogether omitted, in consequence of the small number of syllables, the melody passing on, at once, from the Reciting-Note to the Ending, which, in all cases, corresponds exactly with the formula prescribed for the Psalm-Tones. Finally, the *Tempo* is infinitely slower than that used in any other part of the Service. This last peculiarity is a very important one: for, according to the Ritual of the Western Church, the Officiant and Sacred Ministers are occupied, during the singing of *Magnificat*, in incensing the Altar—a process, which, when full Ceremonial is used, occupies a considerable time.

After the invention of Discant, a custom arose, of singing *Magnificat* in alternate Verses of Plain Chaunt, and *Faux Bourdon*. Sometimes, the *Faux Bourdon* was simply a harmonised Psalm-Tone, with the melody in the Tenor, as in the following example of a very beautiful 'Use' which has long been traditional in French Cathedrals.

[1] See Prof. G. Allen, of Philadelphia, U.S.A., in the Book of the first American Chess Congress.

Magnificat, Primi Toni.

Sometimes, the Plain Chaunt was contrasted with an original *Faux Bourdon*, written in the required Mode, but not, like the former example, on the actual melody of the Psalm-Tone. Dr. Burney, during his visit to Rome, met with an exceedingly interesting MS. collection of *Faux Bourdons*, of this description, by some of the greatest Masters of the 16th century. From his autograph transcription of this volume—now preserved, under the name of *Studij di Palestrina*, in the Library of the British Museum—we extract the following beautiful example by Giovanni Maria Nanini [1].

Ton. IV.



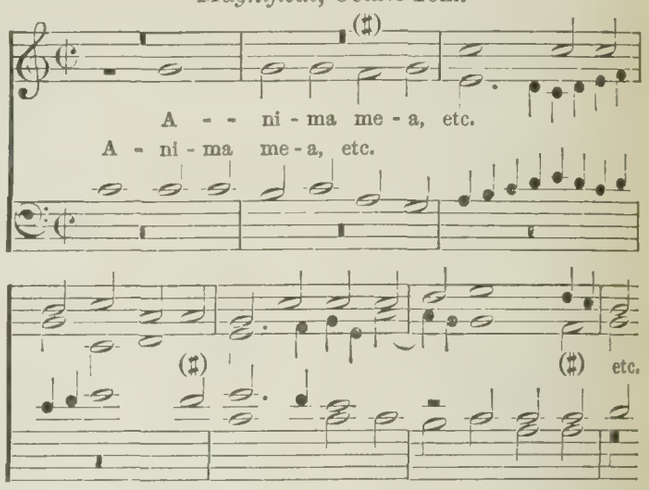
These two methods of singing *Magnificat* are so wonderfully effective, that it is difficult to choose between them: and, happily, they are both so easy, that no Choir need fear to attempt them. But, the development of the idea did not rest here. It is scarcely possible to name any great Church Composer who has not illustrated the text of the Canticle with original music, over and over again. Josquin des Prés, Morales, Goudimel, Animuccia, Vittoria, Orlando di Lasso, and a host of authors, representing every School, and every well-marked Period, have left us innumerable examples. Palestrina published a volume, in 1591, containing two settings in each of the first eight Modes; and has left nearly as many more in MS. His favorite plan was, to

[1] It will be seen that Nanini has ended his Chaunt with the harmony of the Dominant, instead of that proper to the Final of the Mode. A similar peculiarity is observable in many other *Faux Bourdons* adapted, by the Old Masters, to alternate Verses of Canticles and Psalms. The reason of this is self-evident. One or other of the Subsidiary Cadences of the Mode is employed, in order that its true Final Cadence may be reserved for the conclusion of the Antiphon which is to follow. The Sistine *Miserere* may be cited as the exception which proves the rule. It ends with the proper Final Cadence, because, in the Office of *Tenebræ*, it is always sung without an Antiphon.

[1] See ANTIPHON.]

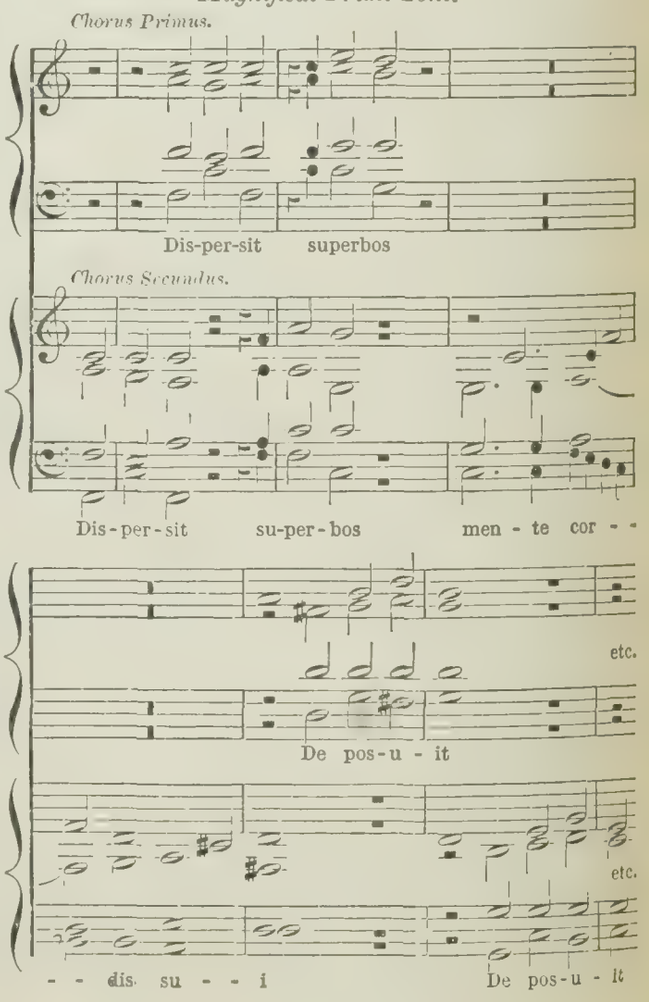
treat the alternate Verses, only, in complex imitation, and closely-interwoven fugal points; leaving, sometimes the even, and sometimes the odd Verses, to be sung in unisonous Plain Chaunt, in the manner already described. The following extract from one of the finest compositions in the series will serve to exemplify his usual mode of treatment.

Magnificat, Octavi Toni.



This method was also adopted by Francesco Suriano, Orlando di Lasso, and many other writers; but Felice Anerio, Luca Marenzio, Giovanni Gabrieli, and some of the most noted of their contemporaries, treated the Canticle in Polyphone, throughout, frequently disposing their Voices in two or more antiphonal Choirs. A fine example of this later style is preserved in Gabrieli's eight-part *Magnificat* in the First Mode.

Magnificat Primi Toni.



The fathers of English Cathedral Music treated *Magnificat* in a manner peculiarly their own—clear in design, pure, solemn, and richly harmonious, but differing in no wise from their rendering of the other Canticles, and demanding no slower *Tempo* than the rest. The finest of these, which may well bear comparison with the works of the great Flemish and Italian Schools, are to be found in the 'Services' of Tallis, Byrd, Farrant, Tomkins, Bevin, Batten, and Orlando Gibbons. Their number is comparatively small: but it is to be feared that many invaluable compositions of the Elizabethan Æra have been lost to us, through the spoliation of Cathedral Libraries, during the great Rebellion. After the Restoration, the style rapidly deteriorated: and, notwithstanding the efforts of a few talented Composers—especially, Drs. Creyghton, and Croft—who conscientiously followed the precepts of the earlier School, it sank, eventually, so low, that even the platitudes of Kent, and Jackson, fail to represent its latest stages of degradation. Happily, the number of fine examples still remaining is quite sufficient for all practical purposes; and all are now published in cheap, and easily accessible forms.

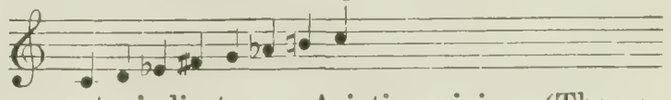
The text of *Magnificat* has also been grandly illustrated, by Bach, Mendelssohn, and other Composers of the modern School, in the Oratorio style, with full orchestral accompaniments. For some particulars respecting the history of a *Magnificat* of this description, which has lately given rise to discussions of more than ordinary interest, see ERBA, DON DIONIGI; and HANDEL (vol. i. p. 491*b*, and 654, note). [W. S. R.]

MAGYAR (Hungarian) MUSIC. The most important part of the national music of Hungary is so called because it proceeds from the Magyar portion of the inhabitants. 'The so-called Hungarian style of music,' says the writer of two excellent articles on this subject in the Monthly Musical Record for February and March, 1877, 'as it has come to be recognised, cannot by any means be regarded as indigenous, but may most properly be briefly defined as the product of a commixture of several races. More than one-fourth[1] of the population of Hungary proper (*i.e.* Transleithan Hungary, as it has come to be called since its union with the Austrian empire in 1869) consists of Magyars, the descendants of the ancient Scythians of the Tartar-Mongolian stock, who, after wandering from the Ural mountains to the Caspian Sea, and thence to Kiov, established themselves in Hungary in the ninth century. The remainder of the population is made up of Slavs, Germans, Wallachians, Jews, and Gipsies. Of this mixed population, the Magyars, as the dominant lords of the soil, and the Gipsies, as the privileged musicians of the country, are in the main to be regarded as the joint originators of the national style.'

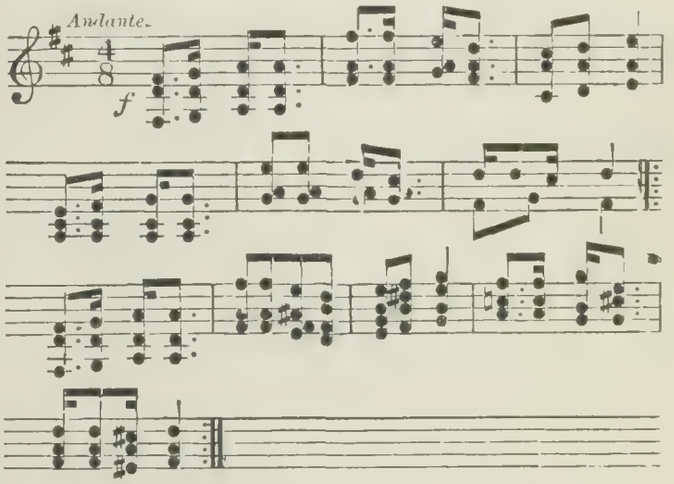
The union of these two latter races resulted in the combination of their musical characteristics. That of the Magyar music is the peculiarity of its rhythms, and that of the Gipsy music is the presence of turns, embellishments, and 'grace-notes' added to and built upon the melody, and eventually becoming a most important feature in it.

[1] The proportion appears to be more like one half than a quarter.

This latter peculiarity, together with the scale which is characteristic of Hungarian music—a scale with two superfluous seconds, or the harmonic minor with a sharp fourth—

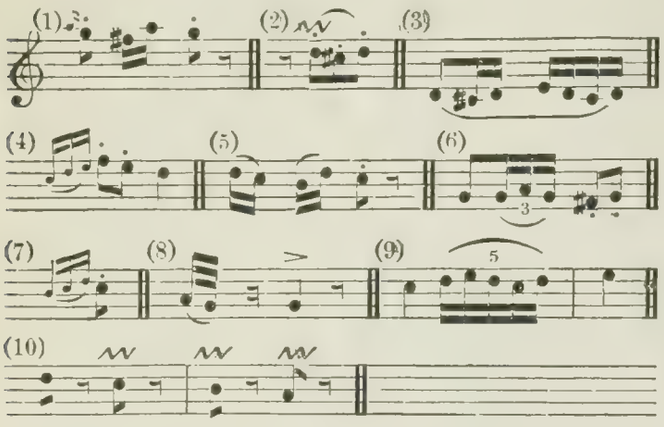


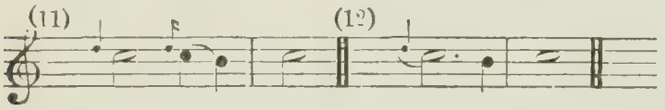
seem to indicate an Asiatic origin. (The ordinary European scales are also in use.) These two chief characteristics will be examined in order.

I. The rhythms, of Magyar origin. The great distinctive feature of the bar-rhythms is *syncopation*, generally consisting of the accentuation of the second quaver in the bar of 2–4 time (the rhythm known as *alla zoppa*, 'in a limping way'), but sometimes extending over larger spaces, as in No. 2 of the Ungarische Tänze of Brahms, bars 1–2, 5–6, etc., where the syncopation extends over two bars. Even where the melody is without syncopation, the accompaniment almost always has it. The phrase-rhythms are not confined to strains of 4 and 8 bars, but phrases of 3, 5, 6, and 7 bars are not unfrequently to be met with. There is no more beautiful example of 7-bar rhythm (although not professedly Hungarian in character) than the second of Schumann's Stücke im Volkston for piano and violoncello, in F major. As examples of 3- and 6-bar rhythms may be cited the third and first of Brahms's Ungarische Tänze, and of 5-bar rhythm, the second part of the following melody ('Beszegödtem Tarnóczára'), the first part being a phrase of 6 bars.

3-4 time, and consequently 6-8, is unknown in genuine Magyar music, although some modern Hungarian composers have introduced it in slow movements. A very beautiful rhythm of seven in a bar (written, for greater clearness, as a bar of 3–4 followed by a bar of common time) occurs in the 'Hungarian Song' on which Brahms has written variations, Op. 21, No. 2.

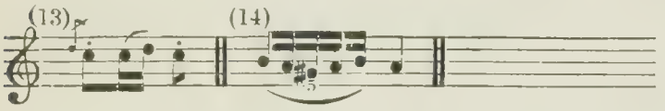
II. The turns and embellishments added to the melody, of Gipsy, and hence Oriental, origin.

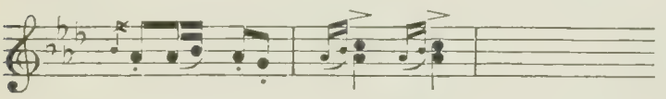
This peculiarity has been observed by travellers in India, who say that in the performance of the natives any embellishments and 'fioriture' are permitted to be introduced at the will of the performer, provided only that the time of

the melody remains intact. The following is a list of the most characteristic turns and 'grace-notes' used in Hungarian music, given by the writer above mentioned:

and the double cadence



to which may be added



The charm which these 'agrémens' give is well illustrated by the first two bars of Schubert's 'Moment musical,' in F minor, where the phrase

is seen to be compounded of the comparatively uninteresting phrase

together with No. 13 and part of No. 4 of the above embellishments.

But the importance of Hungarian music lies not so much in its intrinsic beauty or interest, as in the use made of it by the great classical masters, and the influence which it exercises on their works. The first composer of note who embodies the Hungarian peculiarities is Haydn. The most obvious instance of course is the well-known 'Rondo all' Ongarese,' or 'Gipsy Rondo,' in the Trio No. 1 in G major; but besides this avowedly Hungarian composition there are many passages in his works which show that the years during which he held the post of conductor of Prince Esterhazy's private (and almost entirely Hungarian) band, were not without their effect. Instances of this may be found in many of the 'Salomon symphonies' (the Symphony in B♭, No. 9), etc. We next come to Beethoven, in whom the Hungarian element appears but rarely. In the music to 'King Stephen,' however, it is prominent, as we might expect, in many parts, and the chorus 'Wo die Unschuld Blumen streute' is marked 'Andante con moto all' Ongarese.' The composer however who has made the greatest use of Hungarian characteristics is Schubert. Constantly throughout his works we come upon a peculiarity which at once tells us of its nationality. The C major Symphony (No. 9) for instance, or the Fantasia in C major, op. 15, are full of Hungarian feeling and character, while almost all the peculiarities of the Hungarian style are present in the little 'Moment musical' before alluded to, and still more in the splendid Divertissement à la hongroise (op. 54).

Never, probably, has Hungarian music had such an influence over compositions as at the present time, and among living composers. It is enough to cite such names as Liszt, Brahms, and Joachim, to bring to the mind of every reader the use made by each of them of Hungarian forms and themes. We may think it only natural that the first and the last of these should, being natives of Hungary, have a natural love for their national music, as we see in the 'Legend of St. Elizabeth,' the symphonic poem 'Hungaria,' the fourteen 'Rhapsodies Hongroises,' by Liszt, and the noble Hungarian violin concerto of Joachim, which is a splendid instance of the combination of national characteristics with the classical forms. In the case of Brahms, however, there is no national prejudice to which the partiality for the Hungarian element might be ascribed, and yet here we meet with many Magyar characteristics, not only in the Ungarische Tänze, which are nothing more than transcriptions for the piano of the wild performance of the Hungarian bands (according to the best authorities on this subject), but also in the Sextets for strings, the pianoforte variations, etc.

The following are some of the most important Magyar compositions.

Dances.—The Csárdás, derived from Csárdá, an inn on the Puszta (plain), where this dance was first performed. Every Csárdás consists of two movements,—a 'Lassu,' or slow movement, andante maestoso, and a 'Friss,' or 'quickstep,' allegro vivace. These two alternate at the will of the dancers, a sign being given to the musicians when a change is wished. [See Csárdás.]

The 'Kör-táncz,' or Society-Dance, of which a part consists of a *Toborzó*, or Recruiting dance.

The 'Kanász-táncz,' or Swineherd's Dance, is danced by the lower classes only.

Operas.—Among national Magyar operas—*i.e.* operas of which the libretti are founded on national historic events, and the music is characterised by Magyar rhythms, etc.—may be mentioned 'Hunyadi László,' 'Báthory Maria,' 'Bánk Ban,' and 'Bránkovics,' by Francis Erkel, and the comic opera 'Ilka,' by Doppler. Besides these two composers, the names of Mocsonyi, Császár, Fáy, and Bartha, may be given as examples of operatic writers.

Songs.—Many collections of Nepdal, or popular songs, have been published. One of these, 'Repüli Fecske,' has been made widely known by M. Remenyi's adaptation of it for the violin.

The great National March—The 'Rákocsy Induló,' made famous by Hector Berlioz, who introduced it in Paris with an immense orchestra.

The National Hymn of Hungary is called 'Százat,' or 'Appeal.'

That the Magyars know how to value their own national music may be shown by the existence at Budapest of a National Conservatorium, of which Liszt is Director, and two national theatres, one (the older, which has existed for nearly half a century) for opera and drama, and the other, opened three years ago, for vaudevilles, operettas, etc. A new grand opera-house is in course of construction, and will be opened in a few months. Musical journalism is represented by two weekly publications, one of which, the 'Zenészeti Sapok,' edited by Abrányi, is often referred to as an authority on Magyar music. [J.A.F.M.]

MAID OF ARTOIS, THE. A grand opera in 3 acts; words by Bunn, music by Balfe. Produced at Drury Lane May 27, 1836. [G.]

MAID OF HONOUR, THE. A comic opera in 3 acts; words by Fitzball, music by Balfe. Produced at Drury Lane Dec. 20, 1847. [G.]

MAINZER, Joseph, was born in 1801 at Trêves, where his father was a butcher. He was educated in the Maîtrise of Trêves Cathedral, learnt to play several instruments, and developed considerable musical gifts, then spent some time in the coal mines near Saarbruck, with the view of being an engineer, and at length embraced the ecclesiastical profession, was ordained priest in 1826, and afterwards became Abbé. His first practical introduction to music was as singing-master to the seminary at Trêves, for which he published a 'Singschule' or Method (Trêves, 1831). His political tendencies obliged him to leave Germany, and we find him in 1833 at Brussels writing an opera ('Triomphe de la Pologne') and editing the musical portion of 'L'Artiste.' His next destination was Paris, where he opened workmen's classes for music and singing, joined the staff of the 'Gazette Musicale' and wrote the musical feuilletons for the 'National.' Between 1835 and 1841 he published several educational works on music, chiefly for very young beginners, as well as other works, and an opera, 'La Jaquerie,' which was damned on Oct. 10, 1839. He then came to England, competed against Sir H. R. Bishop for the musical professorship at Edinburgh in 1841, and finally established himself at Manchester. In February of that year Mr. Hullah had started his classes on Wilhem's system, and Mainzer attempted to follow suit in the north, and with considerable success. His 'Singing for the [1]million' was at that time well known and went through many editions. He over-worked himself in this cause, and died, much esteemed and regretted, at Manchester, Nov. 10, 1851. A periodical started by him and entitled 'Mainzer's Musical Times' was the predecessor and basis of the present 'Musical Times.' [G.]

MAÎTRISE, a term formerly applied in France both to the quarters assigned in cathedrals and collegiate churches to the choristers and their master, and to the institution itself, which originally included a complete education, lay and ecclesiastical. These schools turned out many great men, several rising to be bishops and popes; among the latter Pope Urban IV, a cobbler's son, whose early years were passed in the 'Psallette' at Troyes. Some centuries later, when the Maîtrises had undergone great changes, they were still the only establishments in which even secular musicians could obtain their training. From the Maîtrises the Church obtained choristers, organists, and maîtres de chapelle, and the world its favourite composers. Here also, although instrumental music was neglected, and dramatic music positively forbidden, the regimental bands found their bassoon-players, and the lyric theatres their 'clavecinistes-accompagnateurs,' cellists, and singers.

A complete account of the Maîtrises would involve a review of the whole history of music anterior to the French Revolution, so we must be content with specifying a few of the masters, composers, choristers, and organists who have reflected honour on these ancient institutions. They were real schools of music, the pupils being maintained at the cost of the chapters. Indeed they much resembled the Conservatorios of Italy, both in their mode of administration, and in the course of instruction given. They were not however all organised alike, but varied with local circumstances. Thus in some the boys, the master, and the priests, lived in common, in others separately; in some the maintenance of the children was in the hands of the master, in others there was a regular purveyor. But in all the main end was the study of music. Before the Revolution there were in France 400 Maîtrises and choirs, with as many maîtres de chapelle, maintained either by the chapters of cathedrals and collegiate churches, the curés, or the monasteries. Each Maîtrise contained on an average from 25 to 30 persons, and the musicians thus diffused throughout the country numbered in all about 10,000, of whom 4,000 were pupils or choristers. There was naturally much rivalry among the different establishments, which was of great benefit to music. To show how great and widely spread was their influence we may name a few of the principal musicians and composers who owed their education and their very varied styles to this one capacious source, before the establishment of opera in France:—Eustache du Caurroy, Intermet, and Claudin (Claude de Sermisy), who flourished under Henri IV; Veillot, maitre of Notre Dame; Hautcousteau, maitre of the Sainte Chapelle; Péchon, maitre of St. Germain; Frémart, Cosset, Gobert, Boesset, Moulinier, and Michel Lambert, all contemporaries of Chanoine Annibal Gantez, whose 'Entretien des musiciens' (Auxerre, 1643, small 12mo. very scarce) contains curious, and not very edifying details of the lives of the maitres de chapelle of his day. Then, with the use of opera, came Cambert, Campra, and Gilles, a pupil of Poitevin, and composer of a celebrated 'messe des morts' performed at the funeral of Rameau, Bernier, a learned contrapuntist, Rameau himself, Gau-

[1] M. Fétis amusingly infers from this title that Mainzer expected to number a million pupils.

zargues, and others of less note. Among organists—Marchand, the Couperins, Daquin, who threatened to be a formidable rival to Handel and Rameau, Balbâtre, Charpentier, Séjan, and Boëly. Among composers—Lalande, Montéclair, Blanchard, Mondonville, Floquet, Philidor, Gossec, Grétry, Champein, Méhul, Lesueur, Gaveaux, Boieldieu, and Felicien David. Among singers, Jélyotte, Legros, Larrivée, Lays, and Rousseau, whose voices were first heard in the service of the Church, afterwards delighted the habitués of the opera.

The Maîtrises, though suppressed in 1791, were afterwards reconstituted, on a different footing. The Conservatoire national de musique is now the great nursery of French musicians, but many a church has still its Maîtrise, where the choristers—boys and men—are trained by a maître de chapelle in everything necessary to insure a good execution of plain-song and sacred music. We have already spoken of Choron's school of music (CHORON), still in existence as the 'Ecole Niedermeyer.' Niedermeyer and D'Ortigue also founded a periodical called 'La Maîtrise' specially devoted to sacred music. It survived only four years, but to it we refer the reader for further details. Besides Gantez's' work already mentioned, another book, also published in 1643 by Jean de Bordenave, a Canon of Béarn, 'L'Estat des églises collégiales et cathédrales,' contains much information, though impaired by its want of method and arrangement. [G.C.]

MAJESTÄTISCH. 'Majestic'; in a dignified manner. This is used as the equivalent of Maestoso by Beethoven in No. 5 of the 6 Lieder von Gellert, 'Die Ehre Gottes in der Natur.' The whole direction is 'Majestätisch und erhaben' (majestic and sublime). The word also occurs as a direction to a song of Schubert's called 'Liedesend.' [J.A.F.M.]

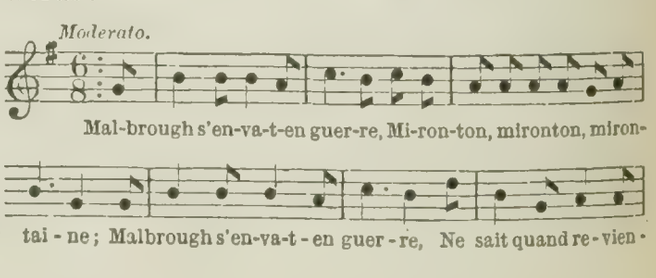
MAJOR. When intervals have two forms which are alike consonant or alike dissonant, these are distinguished as major and minor, the former being always a semitone greater than the latter. Thus thirds and sixths have two forms, which are both consonant, and are respectively called major and minor. Seconds, sevenths, and ninths have each two forms, which are dissonant, and are similarly distinguished as major and minor. The major however is not always the greatest form of an interval, for, under certain circumstances, some intervals are capable of further extension, and are then described as 'augmented' or 'superfluous,' as augmented seconds or augmented or superfluous sixths. The major forms of concords are such as contain a major third from the root note, and these are both more harmonious and better defined than the minor concords; for, in the first place, the major third agrees with the fourth harmonic of the fundamental tone, and, in the second, the combinational tones of the chord for the most part only double notes already existing in the chord. Whereas in the minor concords the minor third does not correspond with any of the really perceptible harmonics of the root note, and the triad cannot in any position be free from false combinational tones. It is mainly for these reasons that the major chord is so often found at the conclusion of a piece of music in a minor mode in the works of the earlier masters, from Josquin des Prés up to Mozart. [See HARMONY, vol. i. pp. 671, 2.]

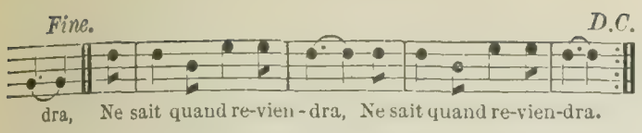
The most important and best defined scale of modern music is called 'major,' because it has a major third from the tonic in the ascending series; whence in former times it was common to distinguish the scale or mode by the terms 'greater' or 'lesser' third, as, 'in the key of G with the greater third,' where one would now say 'G major.' This major scale is the natural diatonic series of modern music, represented by the series starting from C. It is fundamentally the most perfect for harmonic purposes, as it presents the greatest number of concords, and the larger proportion of these in their most harmonious form; and it also provides most perfectly and simply the means of making the tonal relationship intelligible; since, as Helmholtz points out, 'the tones (of the scale) are constituents of the compound tone of the tonic, or the fifth above or the fifth below it. By which means all the relations of tones are reduced to the simplest and closest relationship existing in any musical system—that of the fifth.' This scale corresponds to the Greek Lydian and the Ecclesiastical Ionic.

The term 'major' is also used in a theoretical sense of tones, to distinguish the interval of a tone which has the ratio 9 : 8 from that which has the ratio 10 : 9, which is called a minor tone. For example, in the key of C, C–D is a major tone and D–E a minor tone, and the difference between them is a comma. [C.H.H.P.]

MAJORANO. [See CAFFARELLI.]

MALBROUGH, or MALBROOK. The date of this celebrated French song, and the names of the authors of both words and music, are doubtful; but there is reason to believe that the couplets called 'Mort et convoi de l'invincible Malbrough' were improvised on the night after the battle of Malplaquet (Sept. 11, 1709), in the bivouack of Maréchal de Villars, at Quesnoy, three miles from the field of battle. The name of the soldier, who perhaps satirised the English general as a relief to his hunger, has not been preserved, but in all probability he was well acquainted with the lament on the death of the Duke of Guise, published in 1566. In fact, the idea, the construction, and many details in the two songs are very similar, though the rhythm and position of the rhymes are different, and they cannot be sung to the same music. The following is the air, admirably adapted to the words :—





Chateaubriand, hearing the tune sung by Arabs in Palestine, suggested that it had been carried there by the Crusaders, either in the time of Godfrey de Bouillon, or in that of Louis IX. and Joinville; but no musician can entertain this idea for a moment. The breadth of the phrasing, the major mode, and the close on the dominant, are as characteristic of the popular tunes of the time of Louis XIV. as they are unlike the unrhythmical melodies of the middle ages.

It is not surprising that neither words nor music are to be found in the many collections of both: nowadays the merest trifles appear in print, then all songs were sung from memory. It would probably have died out had not Madame Poitrine used it as a lullaby for the infant dauphin in 1781. Marie Antoinette took a fancy to her baby's cradle-song, and sang it herself, and 'Malbrough s'en va-t-en guerre' was soon heard in Versailles, Paris, and at length throughout France. Beaumarchais introduced it into his 'Mariage de Figaro' (1784), which still further contributed to its popularity. It then became a favourite air for couplets in French vaudevilles; and Beethoven brings it into his 'Battle Symphony' (1813) as the symbol of the French army. The air is now equally popular on both sides of the Channel. Many an Englishman who would be puzzled to recognise Marlborough under the guise of Malbrook is familiar with the tune to the convivial words, 'We won't go home till morning' and 'For he's a jolly good fellow.'

The piece was made the subject of an opera-bouffe in 4 acts, words by Siraudin and Busnach, music by Bizet, Jonas, Legouix, and Delibes, brought out at the Athénée, Dec. 15, 1867. [G. C.]

MALCOLM, Alexander, was author of 'A Treatise on Music, Speculative, Practical and Historical,' 8vo. Edinburgh, 1721; 2nd edition, 8vo. London, 1730; a well-executed work. An ill-made abridgement appeared in London, 1776. In 1721 one Mitchell published 'An Ode on the Power of Music,' dedicated to Malcolm, the greater part of which is prefixed to the 2nd edition of the Treatise. [W. H. H.]

MALEK ADEL. An opera seria in 3 acts; words by Count Pepoli, music by Costa. Produced at the Théâtre Italien, Paris, Jan. 14, 1837, and in London at Her Majesty's, May 18, 1837. [G.]

MALIBRAN, Maria Felicità, one of the most distinguished singers the world has ever seen, was born March 24, 1808, at Paris, where her father, Manuel Garcia, had arrived only two months before. When 3 years old she was taken to Italy, and at the age of 5 played a child's part in Paër's 'Agnese,' at the *Fiorentini*, Naples. So precocious was she that, after a few nights of this opera, she actually began to sing the part of *Agnese* in the duet of the second Act, a piece of audacity which was applauded by the public. Two years later, she studied *solfeggi* with Panseron, at Naples; and Hérold, happening to arrive about the same time, gave her her first instruction on the piano. In 1816 Garcia took her to Paris with the rest of his family, and thence to London in the autumn of 1817. Already speaking fluently Spanish, Italian, and French, Maria picked up a tolerable knowledge of English in the $2\frac{1}{2}$ years she spent in London. Not long after, she learned German with the same facility. Here, too, she had good teaching on the piano, and made such rapid progress that, on her return to Paris in 1819, she was able to play J. S. Bach's clavier-works, which were great favourites with her father. In this way she acquired sound taste in music.

At the early age of 15 she was made by her father to learn singing under his own direction; and, in spite of the fear which his violent temper inspired, she soon showed the individuality and originality of her genius. Two years had barely elapsed when (1824) Garcia allowed her to appear for the first time before a musical club which he had just established. There she produced a great sensation, and her future success was confidently predicted. Two months later, Garcia returned to London where he was engaged as principal tenor; and here he set on foot a singing-class, in which the education of Maria was continued, if not completed. Fétis says that it was in consequence of a sudden indisposition of Mme. Pasta, that the first public appearance of Maria was unexpectedly made; but this account is not the same as that given by Ebers or by Lord Mount-Edgcumbe. The latter relates that, shortly after the repair of the King's Theatre, 'the great favourite Pasta arrived for a limited number of nights. About the same time Ronzi fell ill, and totally lost her voice, so that she was obliged to throw up her engagement and return to Italy. Madame Vestris having seceded, and Caradori being unable for some time to perform, it became necessary to engage a young singer, the daughter of the tenor Garcia, who had sung here for several seasons. She was as yet a mere girl, and had never appeared on any public stage; but from the first moment of her appearance she showed evident talents for it both as singer and actress. Her extreme youth, her prettiness, her pleasing voice, and sprightly easy action, as Rosina in 'Il Barbiere di Seviglia,' in which part she made her début, gained her general favour; but she was too highly extolled, and injudiciously put forward as a *prima donna*, when she was only a very promising débutante, who in time, by study and practice, would in all probability, under the tuition of her father, a good musician, but (to my ears at least) a most disagreeable singer, rise to eminence in her profession. But in the following year she went with her whole family (all of whom, old and young, are singers *tant bons que mauvais*) to establish an Italian opera in America, where, it is said, she is married, so that she will probably never return to this country, if to Europe.' Ebers says, 'her voice was a contralto, and

managed with great taste.' Her début took place June 7, 1825. She was immediately afterwards engaged for the remainder of the season (about six weeks) at £500. On July 23, she sang *Felicia* in the first performance of Meyerbeer's 'Crociato.' At the end of the season, Garcia went, with his daughter, to the provincial festivals, and then embarked for New York. In this new sphere Maria rapidly improved, and acquired confidence, experience, and the habit of the stage. She appeared in 'Otello,' 'Romeo,' 'Don Giovanni,' 'Tancredi,' 'Cenerentola,' and in two operas written for her by her father, 'L'amante astuto,' and 'La Figlia dell' aria.' She had scarcely made her début when the enthusiasm of the public knew no bounds; and, in the midst of her popularity, Garcia gave her in marriage to M. Malibran, an elderly and seemingly wealthy French merchant, in spite of her repugnance to the union. This marriage, celebrated March 25, 1826, was as unhappy as it was ill-assorted; a year had hardly elapsed before the young wife found herself, on Malibran's bankruptcy, free to leave him, and she at once seized the opportunity. In September 1827 she had returned to France. Preceded by a bright reputation, she began by reaping a harvest of applause in private concerts, followed in January 1828 by a great and genuine success, at Galli's benefit, in 'Semiramide.' Her genius for dramatic singing was at once recognised, though her style was marred by a questionable taste in her choice of ornament. This she had, in Paris, the best opportunity of correcting, both by the advice of kindly critics and the example of accomplished singers. Engaged for the season at the Italian opera, she made her début April 8. The public, at first doubting, soon welcomed her as a really great singer, and were particularly struck with wonder and delight at the novelty and originality of her style. In the season of 1829 Malibran made her re-appearance in London, where she shared the applause of the public with Sontag, and the same result followed her singing with that artist at Paris in the autumn. Engaged again at the Italian Opera in the same capital in January 1830, she was paid frs. 1075 for each representation. This was less than she had received from Laporte in London, for he had given her frs. 13,333·33 a month, an odd sum, unless it meant frs. 40,000 for three months; and she stipulated only to appear twice a week, making each of those appearances cost frs. 1666·66, or about £66. Though she certainly continued to draw no higher salary at the Paris Opera in 1830 and 31, and her charge for singing at private concerts in London, 1829, was only 25 guineas, yet Mr. Alfred Bunn engaged her, soon after, for nineteen nights at £125 per night, *payable in advance.*

Sontag, marrying and retiring from the stage early in 1830, left Malibran mistress of the field, and henceforth she had no rival, but continued to sing each season in London and Paris with ever-increased *éclat.* In 1830 an attachment sprang up between her and de Bériot; and this ended only with her life. They built in 1831 a handsome villa in a suburb of Brussels, to which they returned after every operatic campaign. In the summer of 1832, a sudden inspiration took this impulsive artist to Italy in the company of Lablache, who happened to pass through Brussels; and an Italian tour was improvised, which was a sort of triumphal progress. Milan, Rome, Naples, and Bologna were visited with equal success.

On her return to Brussels in November, Mme. Malibran gave birth to a daughter, who did not live; she had already a son. In the following spring she came to London, and sang at Drury Lane, in English Opera, receiving frs. 80,000 for 40 representations, with two benefits which produced not less than frs. 50,000. The prices offered to her increased each year to an unprecedented extent. She received at the Opera in London, during May and June 1835, £2.775 for 24 appearances. Sums, the like of which had not been heard of before in such cases, were paid to her at the provincial festivals in England, and her last engagement at Naples was for frs. 80,000 for 40 nights, with 2½ benefits, while that which she had accepted at Milan from the Duke Visconti, the director of La Scala, was, exclusively of some other profitable conditions, frs. 450,000 for 185 performances, viz. 75 in 1835–6, 75 in 1836–7, and 35 in the autumn of 38.

Having played here in English versions of 'Sonnambula' and 'Fidelio,' Malibran returned to Naples, where she remained until May, 1834, proceeding then to Bologna, and thence to Milan. She soon came back, however, to London for a flying visit; and was singing at Sinigaglia in July. On the 11th of the next month she went to Lucca, where her horses were taken from her carriage, which was drawn to her hotel by enthusiastic admirers after her last appearance. She next went to Milan, where she signed the above-mentioned *scrittura,* and thence to Naples, where she sang during the Carnival. Here she met with an accident, her carriage being upset at the corner of a street; and she suffered injuries which prevented her from appearing in public for a fortnight. Even then, she made her first appearance with her arm in a sling, which added to the interest of the occasion. From Naples she went, in the same triumphant manner, to Venice, her arrival being announced by fanfares of trumpets. There she was besieged with fresh enthusiasm, which followed her in her return to Paris and London. She returned in August to Lucca, where she played in 'Ines di Castro,' written for her by Persiani, and in 'Maria Stuarda.'

At this juncture, her marriage was annulled by the Courts at Paris, and on March 26, 1836, she married de Bériot, with whom she returned immediately to Brussels.

In the following April, once more in London, Mme. Malibran de Bériot had a fall from her horse. She was dragged some distance along the road, and received serious injuries to her head, from which she never entirely recovered; but her

wonderful energy enabled her for a time to disregard the consequences of this accident. She returned to Brussels, from whence she went to Aix-la-Chapelle, and gave two concerts there with de Bériot. In September she had come to England again, for the Manchester Festival,—at which her short, brilliant life came to an end. She had arrived, with her husband, after a rapid journey from Paris, on Sunday, September 11, 1836. On the following evening she sang in no less than 14 pieces. On the Tuesday, though weak and ill, she insisted on singing both morning and evening. On Wednesday, the 14th, her state was still more critical, but she contrived to sing the last sacred music in which she ever took part, 'Sing ye to the Lord,' with thrilling effect; but that same evening her last notes in public were heard, in the Duet, with Mme. Caradori Allan, 'Vanne se alberghi in petto,' from 'Andronico.' This was received with immense enthusiasm, the last movement was encored, and Malibran actually accomplished the task of repeating it. It was her last effort. While the concert-room still rang with applause, she was fainting in the arms of her friends; and, a few moments later, she was conveyed to her hotel. Here she died, after nine days of nervous fever, in the prostration which naturally followed upon the the serious injuries her brain had received from the accident which had befallen her in the midst of a life of perpetual excitement. She died on Friday, Sept. 23, 1836, about 20 minutes before midnight, under the care of her own doctor, a homœopath, Belluomini, who had declined to act with the two regular physicians who had at first attended her. Two hours after her death, de Bériot was, with Belluomini, in a carriage on his way to Brussels, to secure the property of his late wife. She was buried on Oct. 1, in the south aisle of the collegiate church, Manchester. She was but 28 years of age when she died. Her remains were, soon afterwards, removed to Brussels, where they were re-interred in the cemetery of Lacken where a mausoleum was erected by de Bériot, containing a bust of the great singer by the celebrated sculptor Geefs.

It is difficult to appreciate the charm of a singer whom one has never heard. In the case of Maria Malibran, it is exceptionally difficult, for the charm seems to have consisted chiefly in the peculiarity of *timbre* and unusual extent of her voice, in her excitable temperament which prompted her to improvise passages of strange audacity upon the stage, and on her strong musical feeling which kept those improvisations nearly, but not quite, always within the bounds of good taste. That her voice was not faultless, either in quality or uniformity, seems certain. It was a contralto, having much of the soprano register super-added, and with an interval of dead notes intervening, to conceal which she used great ingenuity, with almost perfect success. It was, after all, her mind that helped to enslave her audience; without that mental originality, her defective vocal organ would have failed to please where, in fact, it provoked raptures. She was a phenomenal singer; and it is one misfortune of the present generation that she died too young for them to hear her.

Many portraits of Malibran have appeared, none very good. A large one, after Hayter, representing her with a harp, as 'Desdemona,' is usually accounted the best; but it is only indifferent. Another, by R. J. Lane, A.R.A., showing her made up as 'Fidalma,' and then, afterwards, in a stage-box, in her usual dress, is much better. It is this latter portrait which we have engraved.

Several biographies have appeared of this extraordinary person, with anecdotes of whom it would be easy to fill a volume; that which was written by the Comtesse Merlin is little better than a romance. Malibran composed and published many *nocturnes*, songs, and *chansonnettes*; some of the unpublished pieces were collected and published by Troupenas at Paris under the name of 'Dernières Pensées musicales de Marie-Félicité Garcia de Bériot,' in 4to. [J.M.]

MALINCONIA, LA. The name attached by Beethoven to a very romantic intermezzo or introduction, of 44 bars length, between the Scherzo and the Finale of his Quartet in B♭, No. 6, op. 18. The time is Adagio, and the direction given is 'Questo pezzo si deve trattare colla più gran delicatezza.' The theme of the Malinconia appears twice in the Finale, much in the same way that the Andante does in that of the Quintet, op. 29. [G.]

MANCANDO, 'failing,' or 'weak,' is used to denote a decrescendo, or lessening of tone, in an already soft passage. It occurs in the Scherzo of Beethoven's Pianoforte Sonata in E♭, op. 7, in the last variation of the Sonata in A♭, op. 26, and in the slow movement of the Quartet, op. 59, No. 2. It is also much used by Schumann and Chopin, and is almost always found in slow movements, although the first instance cited from Beethoven is an exception. [J.A.F.M.]

MANCHESTER. The oldest musical association in this city is THE GENTLEMEN'S CONCERTS, which can be traced back to 1749, and probably existed some time previously to that date. The orchestra was formerly composed of amateurs and professional members, but is now entirely professional. Ten monthly orchestral concerts are given each year at the Concert Hall. Mr. Charles Halle has been the Conductor since May 1850.

THE MANCHESTER CHORAL SOCIETY was formed about the year 1840, for the purpose of performing the leading oratorios and choral works of Handel, Haydn, Mozart, Mendelssohn, etc. Its members were professional and amateur indiscriminately; the accompaniment was limited to the organ; and the concerts, which became very popular, were held in the Royal Institution.

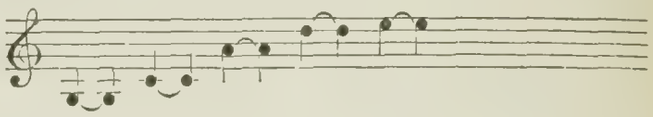
THE HARGREAVES CHORAL SOCIETY was founded in 1841, on the bequest of a large sum of money, and an extensive library of choral music, by Mr. Hamer Hargreaves, for the formation of a society for the practice of sacred choral music, with an instrumental band. The concerts were supported by 150 performers, under the direction of Mr. John Waddington, through whose care and skill the performances attained a degree of completeness never before reached in the North of England. The Society had the honour of introducing Elijah to Manchester on April 20, 1847, under the direction of the composer. It was dissolved in 1849, mainly in consequence of a difficulty in obtaining suitable accommodation.

MR. CHARLES HALLE'S GRAND CONCERTS were begun in 1857, and still continue weekly at the Free Trade Hall, from the last week in October to the first week in March. 20 concerts are given each season, 12 miscellaneous, and 8 choral. The programmes embrace the newest and most interesting orchestral works, concertos and solo compositions played by the best artists, and solo vocal works by eminent singers. The concerts are conducted by Mr. Halle, and the chorus, which is 250 strong and remarkably efficient, is under the control of Mr. Edward Hecht. The reputation of the band is great, and they are frequently engaged at Liverpool, Leeds, Bradford, Edinburgh, and other towns in the North.

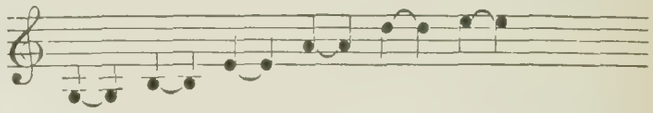
CLASSICAL CHAMBER CONCERTS were started about 1840 by Mr. C. A. Seymour and Herr Rudersdorf, but though much appreciated by the cultivated amateurs of Manchester, they were not adequately supported, and have for many years ceased to exist. [G.]

MANDOLINE (Ital. *Mandolino*) is a small and very beautifully formed stringed instrument of the lute kind, with deeper convexity of back than the lute. It is, as its name implies, less in size than the MANDÓLA or MANDÓRA, a much scarcer instrument. Mándola, or Mándorla, signifies 'almond,' and it has been supposed that the shape of the instrument has given it the name. But this cannot be accepted, since the almost universal use of the syllable 'Man' unchanged, or changed by phonetic variation to 'Ban,' 'Pan,' 'Tan,' etc., for the first syllable of names of lute instruments from East to West, removes it to a wider etymological field.

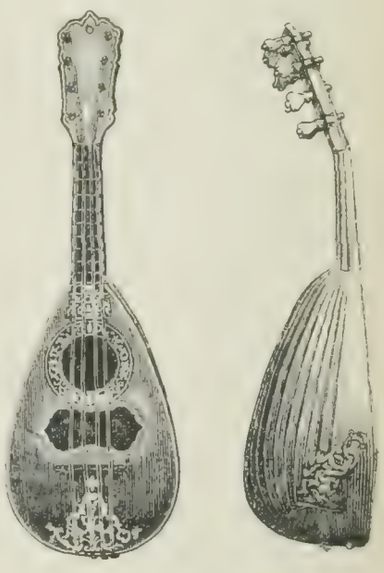
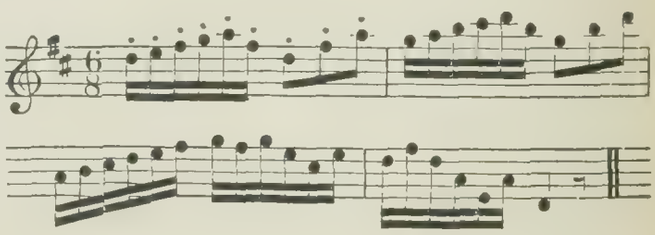
There are two varieties of Mandoline, the Neapolitan and the Milanese; the former having four pairs of strings, the latter usually five. The Milanese 'Mandurina' is tuned



There is one at South Kensington with six pairs, tuned



The Milanese variety, however, is rare in comparison with the Neapolitan, the tuning of which is like that of the violin, in fifths. The lowest pair of strings is of gut, spun over with silver or copper, like a guitar first string; the next of steel also spun over; the second and first pairs are of steel only. The Mandoline is played with a plectrum of tortoiseshell, whalebone, horn, or ostrich-quill, more or less flexible, which is held in the right hand, the left being employed to stop the strings, for which purpose there are seventeen frets across the fingerboard. The scale of the instrument is three octaves and one note, from the G below the treble stave to the octave of A above it. The Serenade in Mozart's Don Giovanni, 'Deh vieni,' was written to be accompanied by the Mandoline :—



The *pizzicato* of the violins is of a different colour of tone, and offers but a poor substitute.

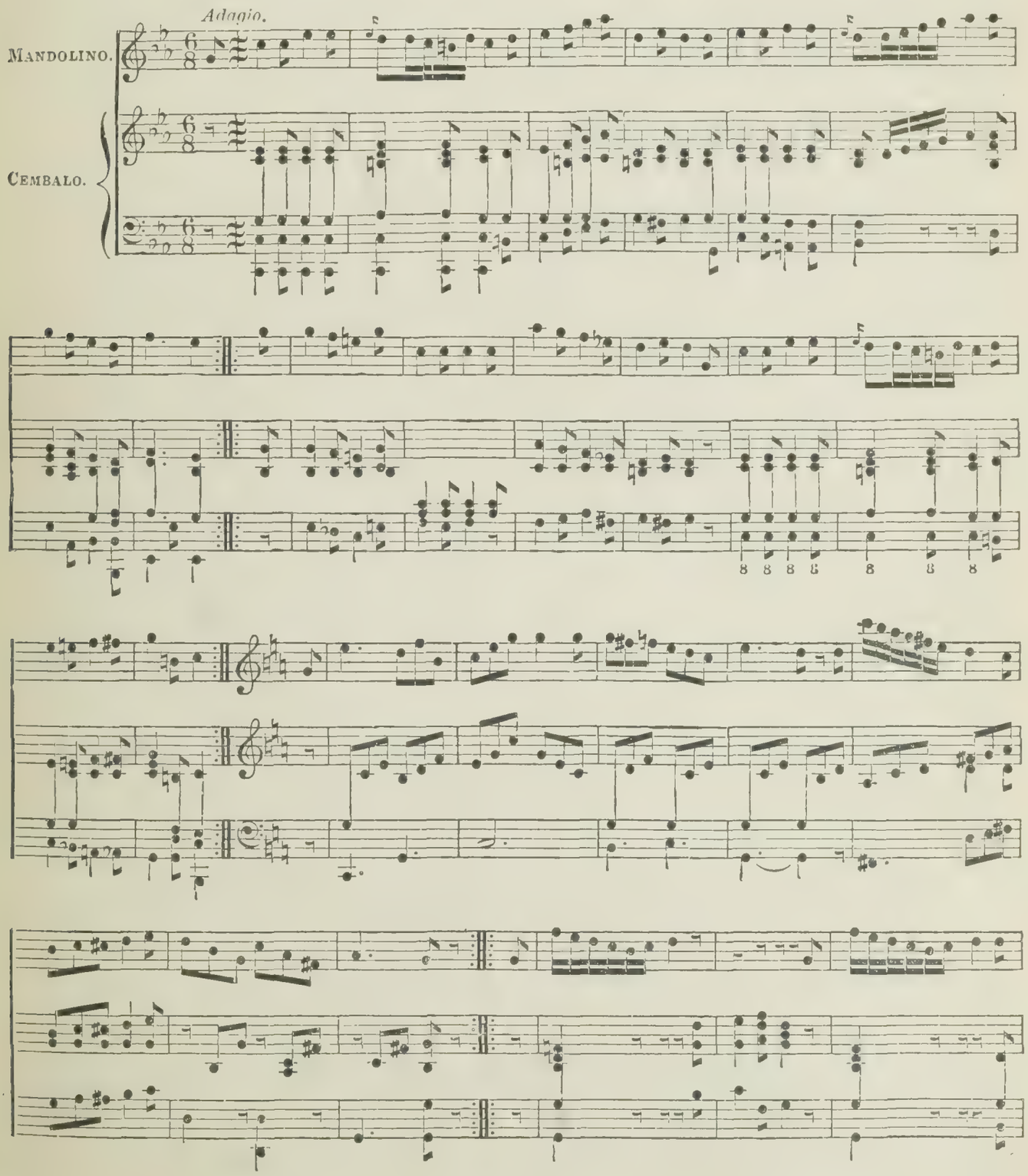
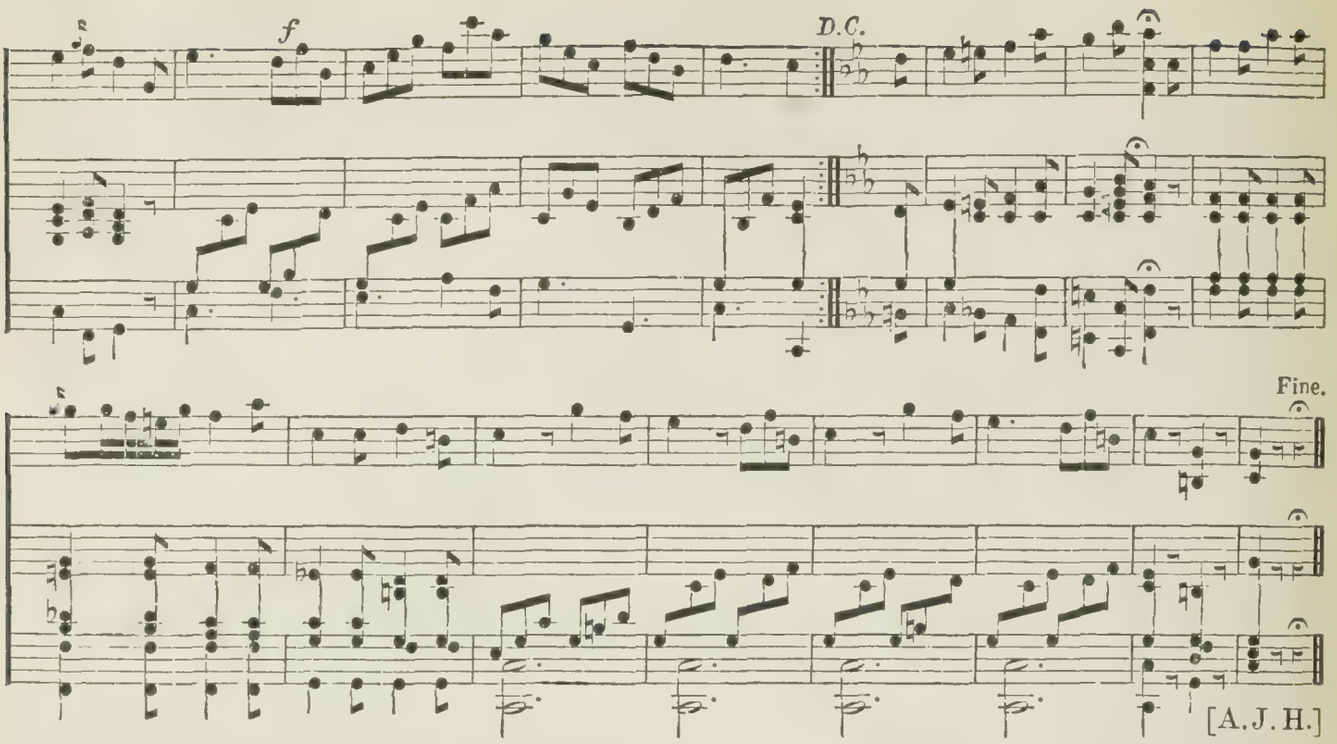
The Mandoline is not however the correct instrument. Don Juan would have played a Bandurria, a kind of half guitar and truly national Spanish instrument, sometimes incorrectly called a Mandoline. The back of the bandurria is flat; it has only in common with the Mandoline that it is played with a plectrum of tortoiseshell,

called in Spanish 'pua,' and that it is the practice to insert a plate of the same substance in the belly below the soundhole to prevent the plectrum scratching. The bandurria has twelve strings tuned in pairs, the higher three notes of catgut the lower of silk overspun with metal. It is tuned much more deeply than the Mandoline. The compass is in all three octaves.

The Spanish 'Estudiantina,' in London 1879, had eleven bandurrias in their band and six guitars.

The most recent instruction-book for the Neapolitan Mandoline is by Signor Carmine de Laurentiis, and is published by Ricordi, Milan. Our illustration is from an instrument in the possession of Mr. Carl Engel.

Beethoven's friend Krumpholz was a virtuoso on the Mandoline, and this probably explains the fact of Beethoven's having written a piece for the instrument (Thayer, ii. 49). The autograph is to be found in the volume of MS. sketches and fragments preserved in the British Museum, Add. MSS. 29,801. Though entitled 'Sonatina per il Mandolina. Composta da L. v. Beethoven,' it is only in one movement, and is here printed probably for the first time. It will be observed that the phrase with which the Trio (C major) begins is the same which Beethoven afterwards used in the Allegretto of op. 14, No. 1.



[A.J.H.]

MANERIA (Ital. *Maniera*). A word, transferred from the terminology of antient music to that of Plain Chaunt, in which it is applied to those combinations of Authentic and Plagal Modes, having a common Final, which are more familiarly called 'Mixed Modes.' [W.S.R.]

MANIER (Ger.), lit. 'manner'; derived, like our word 'manner,' through the French *manière*, a manner, and *manier*, to handle, from the Latin *manus*, a hand. It has two entirely distinct meanings, one dealing with the æsthetics of music, the other with its technicalities. In the first of these connections the word signifies 'mannerism,' or the faulty adherence to some peculiarity in style, bringing such peculiarity into undue prominence. It is the abuse of individuality, without which quality no composer can be truly great. The German word is always used in this sense of reproach; it never has the meaning of 'individuality.'

The second meaning of the word is the same as the French *agrémens*, ornaments introduced into, and built upon, the melody, whether indicated by small notes, or marks, or added at the will of the performer. [See AGRÉMENS, vol. i. p. 42, where the subject is fully treated.] [J.A.F.M.]

MÄNNERGESANGVEREIN, an association of men formed for the cultivation of singing in 4 parts—2 tenors and 2 basses. They sprang from the Liedertafeln, and the most important were founded by Dr. A. Schmid, in Vienna (1845), and by Franz Weber in Cologne. The latter visited England in the spring of 1860, and sang before the Queen at Windsor. (See LIEDERTAFEL). [F.G.]

MANNS, AUGUST, an eminent conductor, born of poor parents at Stolzenburg, near Stettin, in North Germany, March 12, 1825. His first teacher was the Village-musician at the neighbouring village of Torgelow, from whom he learnt the violin, clarinet, and flute. His next instruction was received from Urban, the Town-musician of Elbing, near which his parents had removed, and to whom he was apprenticed. Here he had regular practice in an orchestra, especially that of the Dantzig opera company during its annual visits to Elbing; and this led to his entering one of the regimental bands of Dantzig as 1st clarinet, while he played among the 1st violins at the theatre. He now began to arrange and compose for the band, and generally to take a prominent part in the music of the place. In 1848 the Regiment was transferred to Posen, and here Mr. Manns was noticed by Wieprecht, and through his assistance transferred himself from the military band to Gungl's orchestra in Berlin, and was at length advanced to the post of conductor and solo-violin player at Kroll's Garden—the Crystal Palace of Berlin. Here, under Gyer, he worked hard at harmony and composition, and produced much dance music and other pieces which were very popular. After the destruction of Kroll's establishment by fire in 1851, Mr. Manns was chosen by Herr von Roon (the well-known war-minister), then in command of a crack infantry regiment at Königsberg, to be his bandmaster. Colonel von Roon, though not himself a musician, was very anxious that the band of his regiment should shine in the service. He accordingly gave his bandmaster every opportunity of display. At his instance Beethoven's Symphonies (not at that time so universally known as they are now) were arranged for the band, and in other ways the music of the regiment was made very prominent. It was soon afterwards moved from Königsberg to Cologne, and there enjoyed a still greater reputation. Mr. Manns, however, longed for a wider field, and wisely leaving to others the department of composition, in which his abilities were quite sufficient to have insured him considerable success, he fortunately accepted, in the spring of 1854, an engagement as sub-conductor in the band of the Crystal

Palace, then a wind band only, under Herr Schallehn. This position he gave up in October, and after following his profession at Leamington and Edinburgh (in Mr. Wood's opera band) he became conductor of the summer concerts at Amsterdam in 1855, and finally, in the autumn of that year, was engaged as conductor of the Crystal Palace band, a post which he entered upon on October 14, 1855. The music at the Crystal Palace was at that time in a very inchoate condition, the band was still a wind band, and the open Centre Transept was the only place for its performances. Under the efforts of the new conductor things soon began to mend. He conducted a 'Saturday Concert' in the 'Bohemian Glass Court' the week after his arrival—through the enlightened liberality of the Directors the band was changed to a full orchestra, a better spot was found for the music, adjoining the Queen's rooms (since burnt) at the north-east end, and at length, through the exertions of the late Mr. Robert Bowley, then General Manager, the Concert Room was enclosed and roofed in, and the present famed Saturday Concerts began, and have progressed, both in the value and variety of the selections and the delicacy and spirit of the performances, ever since. Mr. Manns's duties as conductor, both of the daily music and of the Saturday Concerts, as well as of the numerous *fêtes* and extra performances, where music has to be arranged for large combined masses of wind and string, are naturally very arduous. Mendelssohn (in a letter from Leipzig dated Feb. 27, 1841) says, 'I have conducted fifteen public performances since Jan. 1; enough to knock up any man.' What would he have said if he had had to do this with all the added difficulties caused by the calls of the London season on his musicians, and with two band-performances to arrange and conduct every day as well? Mr. Manns has therefore hitherto only rarely taken engagements outside the Crystal Palace. In 1859 he conducted the Promenade Concerts at Drury Lane, and he is announced to conduct the approaching Winter Series at Glasgow (Dec. 1879 and Jan. 1880).

Mr. Manns often appears in the Crystal Palace programmes as a composer, but it is as the director of his orchestra that he has won his laurels. In a remarkable article in The Times of April 28, 1847, it is said that 'the German conductor makes the orchestra express all the modifications of feeling that an imaginative soloist would give voice to on a single instrument.' It is to this power of wielding his band that Mr. Manns has accustomed his audience during the 24 years of his conductorship. In addition to the many qualities necessary to produce this result he is gifted with an industry which finds no pains too great, and with a devotion, which not only makes him strictly loyal to the indications of the composer, but has enabled him to transcend the limits of a mere conductor, and to urge on his audience music which, though at first received with enthusiasm only by a few, has in time amply justified his foresight by becoming a public necessity. It is not too much to say that his persistent performance of the works of Schumann—to name but one composer out of several—in the early part of his career at Sydenham, has made the London public acquainted with them years before they would otherwise have become so. [G.]

MANTIUS, Eduard, a German tenor singer of great reputation in Northern Germany, was born at Schwerin in 1806. He studied law, first in 1825, at the university of Rostock, and afterwards at Leipzig. It was at the latter place that his fine voice attracted general attention and that he began to study singing under Pohlenz. After having sung with great success at a festival at Halle, conducted by Spontini, he went to Berlin, and by his interpretation of the tenor parts in Handel's oratorios (Samson, Judas, etc.), soon became the declared favourite of the Berlin public. How much his talent was appreciated in the house of the Mendelssohn family may be gathered from many passages in the published letters and other books relating to Mendelssohn. It was Mantius who sang the principal tenor part in the Liederspiel 'Die Heimkehr aus der Fremde' ('Son and Stranger'), at the celebration of the silver wedding of the elder Mendelssohns (Devrient, p. 89). In 1830 he made his first appearance on the stage at Berlin as Tamino in the Zauberflöte. In 1857 he gave his farewell performance as Florestan in Fidelio. During 27 years he had appeared in no less than 152 characters. After quitting the stage he devoted himself with much success to teaching, and he died at Ilmenau, in Thuringia, in 1874. Mantius had not only an exceptionally fine voice, which he knew how to use in a truly artistic and musical manner, but was also a remarkably good actor. His representations of the tenor parts in Mozart's and Gluck's operas were justly regarded as models of their kind. [P.D.]

MANTUA. The earliest Academy in Mantua for poetry and music was that of the 'Invaghiti,' founded in 1560 by Cesare Gonzaga, Duke of Mantua, and Signore di Guastalla. It always remained under royal patronage, and was one of the largest and most flourishing in Italy. In 1494, previous to the founding of this Academy, there was a magnificent theatre in Mantua, in which was represented one of the earliest Italian dramas—the 'Orfeo' of Angelo Poliziano. This pastorale was composed in two days at the instance of Francesco Gonzaga, Duke of Mantua. In the seventeenth century, says Muratori, music, and more especially theatrical music, was held in high esteem; the attention of every one was directed to gorgeous musical entertainments, and more especially the courts of Modena and Mantua tried to outshine each other in magnificence. Their respective Dukes, Ferdinando Gonzaga and Francesco d'Este, vied in obtaining the best musicians and most highly prized singers for their court. It was the custom to pay a sum of not less than 300 scudi to the best actors, and there was no stint of expenditure on

orchestra, costumes, or scenery and lighting. (Annali d'Italia, 1690.) [C.M.P.]

MANUAL (from *manus*, a hand), a clavier, or set of keys, to be played by the hands. The term is used chiefly in reference to the Organ, where the keyboards for the hands and the keyboard for the feet have, for convenience, to be distinguished by some brief and suggestive name. Clavier (from *clavis*, a key) simply means a keyboard, without reference to the members of the body with which it is to be played. [E.J.H.]

MANZOLETTO, a very tolerable 'second man,' who appeared in London with Pacchierotti and Mme. Lebrun, in 1779; and remained there with success for two or three seasons, singing in such operas as 'Alessandro,' 'Zemira,' 'Ricimero,' 'Giunio Bruto,' and 'I Viaggiatori Felici,' in 1782. He was heard again three years later by Lord Mount-Edgcumbe, in Naples and Mantua; but never revisited England. [J.M.]

MANZUOLI, Giovanni, was born at Florence about 1725. Having acquired a reputation in Italy, he repaired, in 1753, to Madrid, where he was engaged at a high salary by Farinelli. In 1764 and 1765 he came to London, and, by his performance, 'the serious opera acquired a degree of favour to which it had seldom mounted since its first establishment in this country' (Burney). His voice was the most powerful soprano that had been heard on our stage since the time of Farinelli, and his style was full of taste and dignity. The applause he earned was hearty and unequivocal; 'it was a universal thunder.' Other singers had more art and feeling; none possessed a sweeter or fuller organ. As to execution, he had none; but he was a good actor, though unwieldy in figure, and ill-made. Nor was he young; but the sensation he excited seems to have been irresistible. All the composers struggled to have the honour of writing for him; even Dr. Arne composed his unsuccessful 'Olimpiade' for the popular singer. Manzuoli, however, left England at the end of the season, and did not return. In the same year he was at Vienna, and he shortly afterwards retired to his native place, with the title of 'Singer to the Court of the Grand Duke of Tuscany.'

In a letter[1] of Mozart's, his first after starting on his Italian tour, Jan. 7, 1770, he says of a singer whom he heard, 'canta un poco Manzuolisch ed a una bellissima voce forte ed é già vecchio,' etc. Burney heard him again, in September of that year, taking part in a service in a convent near Florence, and was delighted, though the voice seemed less powerful, even in a small church, than when he was in England. His name occurs once more, in one of the elder Mozart's letters, written in the following August, 'Manzuoli often visits us;' and he is included among 'the singers, not only celebrated in their profession, but good-hearted and sensible people.' He took part in the 'Serenata' composed by the young Mozart in honour of the nuptials of the Archduke Ferdinand, at Milan, Oct. 17, 1771, and was encored in one of his songs. Mozart writes again, Nov. 24, 1771:—'Herr Manzuoli, the *musico*, who has always been considered and esteemed as the best of his class, has in his old age given a proof of his folly and arrogance. He was engaged at the Opera for the sum of 500 gigliati (ducats), but as no mention was made of the *Serenata* in the contract, he demanded 500 ducats more for singing in it, making 1000. The court only sent him 700 and a gold box (and enough too, I think), but he returned the 700 ducats and the box, and went away without anything. I don't know what the result of this history will be,—a bad one, I fear!' A good portrait of Manzuoli was engraved by G. B. Betti, after a design by L. Betti. Among his pupils was the celebrated Coltellini. [J.M.]

[1] In the collection of the present writer.

MAOMETTO SECONDO. Opera by Rossini. Produced at San Carlo, Naples, during the Carnaval of 1820; adapted and extended as Le Siége de Corinthe. The aria 'Sorgete,' for a bass voice, is often sung at concerts. [G.]

MAPLESON, James Henry, a well-known London impresario. He was a student at the Royal Academy, appeared in public as a singer, and for some time played among the violas in the orchestra. Later he was assistant to Mr. E. T. Smith at Her Majesty's Theatre, and when Mr. Smith announced, in 1861, his intention of abandoning Italian Opera, Mr. Mapleson took the Lyceum, and commenced his career as a manager. He opened there on June 5, 1861; and on the 15th produced Verdi's 'Ballo in Maschera' for the first time in England. His first season at Her Majesty's was 1862, when Trebelli made her début in England; the burning of Her Majesty's drove him to Drury Lane in 1868. He joined Mr. Gye in 1869; the coalition lasted two seasons, and in 1871 he returned to Drury Lane. On April 28, 1877, he reopened Her Majesty's Theatre, of which he is still manager. Mr. Mapleson has lately taken his company to the United States in the intervals of the London season. [G.]

MARA, Gertrude Elisabeth, one of the greatest singers of the last century, was born at Cassel, Feb. 23, 1749. Her mother died soon after the birth of this child, and her father, a poor musician, named Schmeling, is said to have adopted the plan of securing his little daughter in an armchair, while he attended to his affairs. From this cause, it appears, she fell into a rickety state, from which it was long ere she recovered, if indeed she ever recovered entirely. Schmeling contrived to increase his income by mending musical instruments, and the little Gertrude one day got hold of a violin, and began to draw musical sounds from it, being then only four years old. For this she was punished by her father; but the temptation was too strong to be resisted, and she seized every opportunity of practising on such instruments as she could find, whenever Schmeling's back was turned. He found her, however, before long, to his astonishment, playing on a violin, of which she had mastered the scale.

Struck with her genius, he gave her a few lessons, and found her so apt a pupil that, not long afterwards, he was able to play duets with her before a few amateurs. But even now, in her fifth year, the poor child could not stand without support, and her father was obliged to carry her to the place where she was to play. By favour of an amateur, Schmeling and his child were enabled to visit the fair at Frankfort, where the little girl's performance excited great wonder. A subscription was set on foot, a better education was given to her, and when she had reached the age of nine her health had improved, and she was able to proceed to Vienna with her father, and there give some concerts. The English ambassador advised Schmeling to take the child to England, advice on which the poor musician, furnished with letters of introduction by the ambassador, gladly acted. He soon obtained the patronage of many noble and influential persons, including the Queen, for his wonderful child. The little girl, petted and admired by all the great ladies, was, however, persuaded by them to give up the violin, which they thought an unfeminine instrument, and was encouraged to sing. Her voice was already resonant and clear, but she had, of course, had no instruction. Schmeling, by the help of her protectresses, placed the young Gertrude under the tuition of the *musico* Paradisi. She made rapid progress, but it soon became necessary to remove her from the power of her profligate instructor.

Returning to Cassel, Schmeling found it impossible to get an engagement for his daughter, as he had hoped, at the Court; for the King would not hear of any but Italian singers. Hiller now received her into his music-school, at Leipzig, where she remained for five years. In 1771 she came out from this academy, with a voice remarkable for its extent and beauty, a great knowledge of music, and a brilliant style of singing. She was the first great singer that Germany had produced. Her education had been formed on the music of Hasse, Graun, Benda, Jommelli, Pergolese, Porpora, and Sacchini; but Hasse, with his vocal passages and facile style, was her favourite master. Her voice extended from the middle G to E in alt. She made her *début* in an opera of Hasse's at Dresden, and was successful. With difficulty, the King, Frederick II, was persuaded to hear her; and, though strongly prejudiced against her on account of her nationality, he was immediately converted by her singing an air of Graun's at sight, and finally engaged her for life to sing at Court, with a salary of fr. 11.250. Here she profited by the hints of Concialini and Porporino, and perfected her singing of slow and legato airs.

It was at this juncture that, in spite of all advice, and although the King twice refused his consent, she married the violoncellist, Mara. She soon discovered her folly, and regretted it when too late. This part of her life was extremely unhappy; she was made miserable on the one hand by the excesses of a debauched and dissipated husband, and on the other by the tyranny of a king who allowed her no liberty or indulgence. On one occasion, she was actually brought from her bed, by his orders, transmitted through an officer and guard of soldiers, and forced to sing at the Opera, though complaining, truly or untruly, of indisposition. She at length succeeded in escaping to Dresden, where she was detained by the Prussian ambassador. Frederick, however, who had lost some front teeth, and could no longer play the flute, cared now but little for music, and gave her a tardy permission to annul her engagement. Mme. Mara, free at last, arrived in 1780 at Vienna, where Storace was playing in *opera buffa*, for which the Emperor had a great liking. This was not Mara's line, and she was coldly received. Provided, however, with a letter to Marie-Antoinette from the Empress, she passed through Germany, Holland, and Belgium, singing at various places on her way. At Munich Mozart heard her, but was not favourably impressed. He wrote, Nov. 13, 1780, 'Mara has not the good fortune to please me. She does too little to be compared to a Bastardella (yet this is her peculiar style), and too much to touch the heart like a Weber [Aloysia], or any judicious singer.' He tells a story of her and her husband a few days later (letter of Nov. 24), which shows both of them in a very unpleasant light, as behaving with foolish effrontery and pretension. She was again at Vienna in March 1781, and Mozart mentions her as giving a concert there. She reached Paris in 1782. Here she found the celebrated Todi, and a rivalry immediately sprung up between these two singers, which divided society into factions, as when Handel and Buononcini, or Gluck and Piccinni, were opposed to each other by amateurs incapable of admiring both. Many anecdotes are told of the Mara and Todi dispute, among which one has become famous. At a concert where both singers appeared, an amateur asked his neighbour, 'Quelle etait la meilleure:' to which the other replied, 'C'est Mara.' 'C'est bien Todi' (bientôt dit) was the punning answer.

Two years later, in the spring of 1784, Mara made her first appearance in London, where her greatest successes awaited her. She was engaged to sing six nights at the Pantheon. Owing to the general election, she sang to small audiences, and her merits were not recognised until she sang at Westminster Abbey, in the Handel Commemoration, when she was heard with delight by nearly 3000 people. She sang in the repeated Commemoration in 1785, and in 1786 made her first appearance on the London stage in a serious pasticcio, 'Didone Abbandonata,' the success of which was due entirely to her singing. In March 1787 Handel's opera of 'Giulio Cesare' was revived for a benefit, and Mara played in it the part of 'Cleopatra,' which Cuzzoni had sung in 1724. It was so successful that it was constantly repeated during the season. Mara again took a leading part in the Festival in Westminster Abbey in 1787, and she remained connected with the opera in London till 1791, after which, though she sang

occasionally on the stage, and even in English ballad operas, she was more frequently heard in concerts and oratorios. For these she was better suited, as her figure was not good enough for the theatre, nor was she a good actress. It is, indeed, not impossible that her stage-presence was still to some extent spoiled by the disease which crippled her as a child; and there is a caricature in which she is shown, singing at a 'Wapping Concert' *seated* (Feb. 28, 1766), with the following apology below:—

MADAM MARY . . . . . begs her Polite Audience will excuse her sitting during the Performance, as she contracted in her infancy a Disorder called Le Genoue Inflexible, or (Stiff Knee) which prevents her standing, even in the most Sacred Pieces of Music—her Enemies call it Pride, but must appear only malice, when she could not rise before their Majesties; or at the Sacred Name of Jehovah.

There is, again, a letter of Mara's extant,[1] in which she apologises for not being able even to sit on a platform throughout a concert, a thing she had never been able to do, owing to the heat and fatigue, which she could not bear. Her health was, in fact, never strong. She had, however, the advantage of knowing our language, which she had learnt in childhood, during her first visit to England; and she is said to have gained large sums here by her oratorio-singing.

In 1788 she was singing in the Carnival at Turin, and the following year at Venice. She returned to London in 1790, and went to Venice again in 1791. Coming once more to London in the next season, she remained here for ten years. After this time, she found her voice losing strength, and she quitted England in 1802, after enjoying a splendid benefit of over £1000 at her farewell concert. She sang without effect at Paris, where she had the misfortune to come after Grassini; and then, after passing through Germany, Mara retired to Moscow, where she bought a house.

Her worthless husband, and her numerous lovers,—among whom the last was a flute-player named Florio,—had helped her to spend the immense sums which she had earned, until she found herself without means, and compelled to support herself by teaching. By following this occupation, she acquired a small competence, which was again lost to her (1812) in the fire of Moscow, which destroyed the merchant's house in which she had placed it. Forced to begin once more to seek a means of subsistence, when almost 64 years old, Mara travelled in Livonia, where she was kindly received, and settled in Revel. She now supported herself again for about four years by teaching, and then formed the strange desire to revisit London, the scene of her former glory. Here she arrived in 1819 (according to Fétis), though Lord Mount-Edgcumbe puts her visit before the burning of Moscow. In any case, the poor old woman, announced in a mysterious manner by Messrs. Knyvett as 'a most celebrated singer whom they were not at liberty to name,' appeared at the King's theatre, when it was discovered that not a shred of her voice remained,—and never appeared again. She returned to Livonia, and died at Revel, Jan. 20, 1833, at the advanced age of 84, soon after receiving from Göthe a poem for her birthday, 'Sangreich war dein Ehrenweg' (Weimar, 1831).

A life of Mara, by G. C. Grosheim, was published at Cassel in 1823, and a more interesting one by Rochlitz in his 'Für Freunde der Tonkunst,' vol. i. The best portrait of her was engraved (oval) by J. Collyer, after P. Jean, 1794. [J. M.]

MARCATO. 'In a marked, decisive manner.' The principal use of this direction is to draw the attention to the melody or subject when it is in such a position that it might be overlooked, as for instance, 'Il basso ben marcato,' in Chopin's Krakowiak, op. 11; or when there are two subjects both of which are to be brought prominently forward, as in the 9th Symphony of Beethoven (last movement) where the two subjects come together in 6-4 time, the words being 'Freude, schöner Götterfunken,' and 'Seid umschlungen,' etc.; and in the Études Symphoniques of Schumann, No. 2, 'Marcato il canto' and 'Marcato il tema.' Beethoven also uses 'Queste note ben marcato' in the string quartet, op. 18, No. 6, slow movement, and 'Melodia marcata,' in the Trio, op. 9, No. 2.

'Marcatissimo' is used by Chopin, Étude, op. 25, No. 11, at the end, and by Schumann in the last movement of the Sonata in F♯ minor, op. 11, and in No. 8 of the Études Symphoniques. The latter composer is the only one of note who uses this direction at the beginning of a movement, to denote the character of the whole. This he does frequently, as 'Allegro marcato,' in the third of the Intermezzi, op. 4; and 'Ben marcato,' in Nos. 1 and 3 of the Romances, op. 28. As a rule Marcato is coupled with a certain degree of force, as in Schumann's first Novelette, 'Marcato con forza (Markirt und kräftig)'; but in the grand Sonata, op. 14 (last movement), we find 'Leggiero marcato,' and near the end, 'Leggierissimo marcando.' The sign which is equivalent to Marcato is < over the separate notes, but this refers to the notes themselves, and Marcato to the whole passage. [J.A.F.M.]

MARCELLO, BENEDETTO, eminent composer, a Venetian of noble birth, son of Agostino Marcello and Paola Capello, born July 31, or August 1, 1686. He was highly educated, and had great natural gifts for music, and was a pupil of Lotti and Gasparini. The violin was his first instrument, but he soon gave his whole attention to singing and composition. His father, objecting to the time thus occupied, sent him from home to study law, but on his death Benedetto returned to Venice, and contrived to combine the practice of music with his professional avocations. He held important government posts, was a member of the Council of Forty, and afterwards Proveditore of Pola (1730). Here he remained 8 years, when his health having been ruined by the climate he became Camerlengo at Brescia, and there died July 24, 1739. His

[1] In the collection of the present writer.

monument in the church of S. Giuseppe states his age to have been 52 years, 11 months, and 23 days. He was elected Cavaliero of the Filarmonici of Bologna in 1812, and was also a member of the Pastori Arcadi of Rome. In his youth he was wild, but sobered down in middle life. His great work, in 8 volumes, folio, 'Estro poetico-armonico, Parafrasi sopra i primi 50 Psalmi, Poesia di Girolamo Giustiniani,' appeared in two parts of 25 Psalms each (Venice, 1724-27). They are composed for 1, 2, 3, and 4 voices, with figured basses, and occasionally with 2 violins and cello obligati; and for expression far surpass any other work of the kind. Dr. Burney, in his notice of Marcello (Hist. iv. 543), considers that they have been overpraised, and that even in the composer's day his airs and themes were neither new nor original. In spite however of this judgment it is not to much to say that, as a whole, they constitute one of the finest productions of musical literature. An English edition, edited by Avison and Garth, was published in London in 1757 in 8 vols.; a second in Italian soon after (Venice); and a third by Valle (1803–8). The latest, with P.F. accompaniment by Mirecki, was printed by Carli of Paris. Marcello also composed instrumental concertos (1701), and 'Canzoni madrigaleschi' (Bologna, 1717); besides 'Calista in Orsa,' pastoral (libretto printed in 1725, music unpub.); 'La Fede riconosciuta,' opera (Vicenza, 1702); 'Arianna,' cantata; and 'Giuditta,' oratorio, all to his own words. As a poet he was above the average, and furnished the libretto for Ruggieri's 'Arato in Sparta' (Venice, 1709). In 1720 he published a satirical pamphlet 'Il Teatro alla Moda,' reprinted in 1727, 33, 38 (Venice), and 1741 (Florence). The Library of St. Mark in Venice contains a MS. 'Teoria Musicale'; the Royal Library of Dresden ancient copies of two cantatas, 'Timotheus,' to his own Italian translation of Dryden's poem, and 'Cassandra'; the Court Library of Vienna many autographs and other works, including the cantatas 'Addio di Ettone,' 'Clori e Daliso,' and 'La Stravaganza'; and the Royal Library of Brussels 'Il Trionfo della musica nel celebrarsi la morte di Maria Vergine,' an oratorio for 6 voices and chorus. This score was once in the possession of Fétis, who speaks highly of its expression, pathos, and effective instrumentation. Rossini has borrowed one of the most prominent themes in his overture to the 'Siege of Corinth' note for note from Marcello's 21st Psalm. For Marcello's 'Lettera Famigliare,' see Lotti. [F.G.]

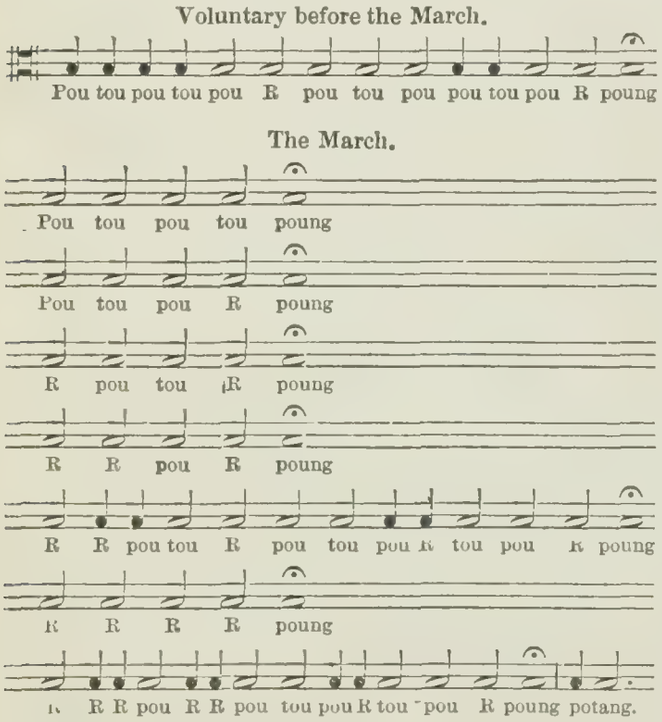
MARCH (Ger. *Marsch*; Fr. *Marche*; Ital. *Marcia*), a form originally associated with military movements, and afterwards imported into the music of the stage, the orchestra, the chamber, and the oratorio. In ancient times the sound of instruments was used as a means of stimulating the action of large numbers of people, whether in processes of labour requiring consentaneous effort, or as a means of exciting ardour in armies advancing to battle by the tones of 'the shrill trump, the spirit-stirring drum, the ear-piercing fife'—equally familiar being Milton's reference to the effect of the sound 'of trumpets loud and clarions,' and the influence on a mighty host of 'Sonorous metal blowing martial sounds.' Like most forms however in instrumental music, the development of the March followed that of vocal music. We find Marches in the early operas, in the stage works of Lully, and later in those of Handel and Rameau. In clavecin music, too, it appears at a comparatively early date, the 'Suites des Pièces' of the French composer Couperin offering examples.

Of the Military March as now understood, as a strictly rhythmical and harmonised composition, written for a band of wind instruments, and intended not only to stimulate courage but also to ensure the orderly advance of troops, it does not appear that any examples are extant earlier than about the middle of the 17th century, and these seem to have originated during the Thirty Years' War, and are to be traced to the form of the *Volkslied*; war-songs, in which patriotic and military ardour was expressed lyrically, having long preceded the exclusive use of instruments for that purpose. A good specimen of the old German military march is that which Meyerbeer introduced in his 'Ein Feldlager in Schlesien' ('Camp of Silesia'), and afterwards, with other portions of that work, in his 'L'Etoile du Nord,' in the camp scene of which the fine old 'Dessauer March' stands prominently out from the elaborations with which the composer has surrounded it.

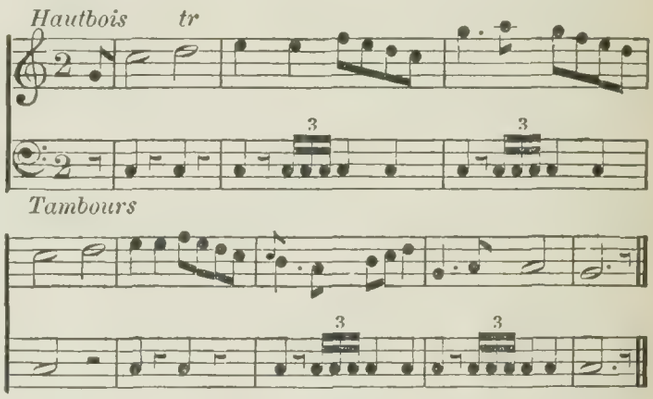
The earliest instance of the march form in regular rhythmical phrasing seems to be the well-known and beautiful Welsh tune, the national Cambrian war-song, 'The March of the Men of Harlech.' This melody, which has only become generally popular within recent years, is stated by Llwyd, the 'Bard of Snowdon,' to have originated during the siege of Harlech Castle in 1468. If this be so, Dr. Crotch was justified in saying (in his 'Specimens of Different Kinds of Music') 'the military music of the Welsh is superior to that of any other nation'—*i.e.* reading the remark with reference to the war-songs of the period.

In England the Military March would seem to have been of later development. Sir John Hawkins, however, in his History of Music, says:—'It seems that the old English march of the foot was formerly in high estimation, as well abroad as with us; its characteristic is dignity and gravity, in which respect it differs greatly from the French, which, as it is given by Mersennus, is brisk and alert.' On this subject Sir John quotes a *bon mot* of Sir Roger Williams, a soldier of Queen Elizabeth's time, in answer to the French Marshal Biron's remark that 'the English march being beaten by the drum was slow, heavy, and sluggish'; the reply being, 'That may be true, but, slow as it is, it has traversed your master's country from one end to the other.' Hawkins (writing in 1776) speaks of 'the many late alterations in the discipline and exercise of our troops, and the introduction of fifes and other instruments into our martial music'; and, in reference to an earlier condition thereof, quotes, from Walpole's Catalogue of Royal and Noble

Authors, a warrant of Charles I. to the following effect:—'Whereas the ancient custome of nations hath ever bene to use one certaine and constant forme of March in the warres, whereby to be distinguished one from another. And the March of this our nation, so famous in all the honourable atchievements and glorious warres of this our kingdom in forraigne parts (being by the approbation of strangers themselves confest and acknowledged the best of all marches) was through the negligence and carelessness of drummers, and by long discontinuance so altered and changed from the ancient gravity and majestie thereof, as it was in danger utterly to have bene lost and forgotten. It pleased our late deare brother prince Henry to revive and rectifie the same by ordayning an establishment of one certaine measure, which was beaten in his presence at Greenwich, anno 1610. In confirmation whereof wee are graciously pleased, at the instance and humble sute of our right trusty and right well-beloved cousin and counsellor Edward Viscount Wimbledon, to set down and ordaine this present establishment hereunder expressed. Willing and commanding all drummers within our kingdome of England and principalitie of Wales exactly and precisely to observe the same, as well in this our kingdome, as abroad in the service of any forraigne prince or state, without any addition or alteration whatsoever. To the end that so ancient, famous, and commendable a custome may be preserved as a patterne and precedent to all posteritie,' etc. etc.—This document also contains the following [1] notation—



subscribed 'Arundell and Surrey. This is a true copy of the original, signed by his Majestie. Ed. Norgate, Windsor.'

The primary (indeed absolute) importance of the drum in the early form of the March is very evident. Rousseau, in his 'Dictionnaire de Musique,' in his article on that subject, thus defines it:—'Marche: Air militaire qui se joue par des instrumens de guerre, et marque le métre et la cadence des Tambours, laquelle est proprement la Marche.' The same author, writing towards the close of the last century, speaks of the superiority of the German military music, and says that the French troops had few military instruments for the infantry excepting fifes and drums; and very few marches, most of which were 'très malfaites.' Rousseau gives—as follows—the first part of the March of the Musketeers of the King of France, as illustrating 'L'accord de l'air et de la Marche.'

In its earlier instrumental form the German March had two reprises, each of eight, twelve, or even sixteen bars, and its melodic origin would seem to have been influenced by the national dance called the 'Allemande,' in 2–4 time. The modern March is now usually in common time—four crotchets in a bar—consisting of reprises of four, eight, or even sixteen bars, with a subsidiary movement entitled a 'Trio' (generally in the dominant or subdominant key), which occupies a similar place to that of the Trio associated with the Minuet or Scherzo of a symphony; that is, following the March, which is repeated after it. With the ordinary (Parade) March, about 75 steps go to the minute; with the Quick March (Germ. *Geschwind Marsch*; Fr. *Pas redoublé*) about 108; while the Storming March (Germ. *Sturm Marsch*; Fr. *Pas de charge*) implies about 120 steps per minute, these being measured by rapid beats of the drum.

Military Marches, intended of course to stimulate hopeful enthusiasm, are generally written in a bright major key, trumpets, drums, and other instruments of percussion being prominently used; and Funeral Marches in a solemn minor one—a remarkable exception to the latter rule being offered by the Dead March in 'Saul,' the key of which is C major, a mode usually associated with cheerful sentiments. This is indeed a notable instance of 'The long majestic march, and energy divine,' and most readers must have experienced the sublimely pathetic effect of its 'muffled drums beating funeral marches to the grave.' 'The stormy music of the drum' (of course unmuffled) is still an important element in all the pieces used at the parade or on the battle-field; as it exercises a commanding influence on rhythmical precision, as already indicated. Formerly, as above indicated, that instrument was the all-essential feature in the March,

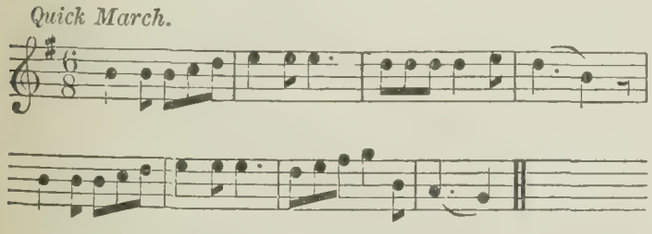
[1] The notes are lozenge-shaped in the original.

instead of being, as afterwards, subsidiary in a musical sense. The impressive effect attained by Handel—by simple means—in the piece just referred to, has been paralleled in more recent times by Beethoven's employment of larger orchestral resources, in the sublime 'Marcia Funebre' in his 'Sinfonia Eroica.'

The March usually begins with a crotchet before the commencing phrase, as in Handel's Marches in 'Rinaldo' (1711), in 'Scipio,' the Occasional Overture, etc. There are however numerous instances to the contrary, as in Gluck's March in 'Alceste,' that in Mozart's 'Die Zauberflöte,' and Mendelssohn's Wedding March, which latter presents the unusual example of beginning on a chord remote from the key of the piece. A March of almost equal beauty is that in Spohr's Symphony 'Die Weihe der Töne,' and here (as also in the March just referred to) we have an example of a feature found in some of the older Marches—the preliminary flourish of trumpets, or FANFARE [see vol. i. p. 502 *b*].

There is also, as already said, a description of march in half time—2-4 (two crotchets in a bar), called with us the Quick March—*Pas redoublé, Geschwind Marsch.* Good specimens of this rhythm are the two Marches (Pianoforte duets) by Schubert, No. 3, op. 40, and No. 1, op. 51, in the latter of which we have also the preliminary fanfare. The march form in pianoforte music has indeed been used by several modern composers: by Beethoven in his three Marches for two performers (op. 45); and the Funeral March in his Sonata, op. 26; and, to a much greater extent, by Franz Schubert in his many exquisite pieces of the kind for four hands, among them being two (op. 121) in a tempo (6-8), sometimes, but not often, employed in the march style: another such specimen being the 'Rogues' March,' associated for more than a century (probably much longer) with army desertion. This is also in the style of the Quick March, the tune being identical with that of a song once popular, entitled 'The tight little Island'—it having, indeed, been similarly employed in other instances. The following is the first part of this March, whose name is better known than its melody:—

Quick March.



Besides the March forms already referred to, there is the Torch-dance [see FACKELTANZ, vol. i. p. 501 *a*], which, however, is only associated with pageants and festivities. These and military marches being intended for use in the open air, are of course written entirely for wind instruments, and those of percussion; and in the performance of these pieces many regimental bands, British and foreign, have arrived at a high degree of excellence. [H.J.L.]

MARCHAND, LOUIS, a personage whose chief claim to our notice is his encounter with Bach, and, as might be imagined, his signal defeat. He was born at Lyons Feb. 2, 1669.[1] He went to Paris at an early age, became renowned there for his organ-playing, and ultimately became court organist at Versailles. By his recklessness and dissipated habits he got into trouble, and was exiled in 1717. The story goes, that the king, taking pity on Marchand's unfortunate wife, caused half his salary to be withheld from him, and devoted to her sustenance. Soon after this arrangement, Marchand coolly got up and went away in the middle of a mass which he was playing, and when remonstrated with by the king, replied, 'Sire, if my wife gets half my salary, she may play half the service.' On account of this he was exiled, on which he went to Dresden, and there managed to get again into royal favour. The King of Poland offered him the place of court organist, and thereby enraged Volumier, his Kapellmeister, who was also at Dresden, and who, in order to crush his rival, secretly invited Bach to come over from Weimar. At a royal concert, Bach being incognito among the audience, Marchand played a French air with brilliant variations of his own, and with much applause, after which Volumier invited Bach to take his seat at the clavecin. Bach repeated all Marchand's showy variations, and improvised twelve new ones of great beauty and difficulty. He then, having written a theme in pencil, handed it to Marchand, challenging him to an organ competition on the given subject. Marchand accepted the challenge, but when the day came it was found that he had precipitately fled from Dresden, and, the order of his banishment having been withdrawn, had returned to Paris, where his talents met with more appreciation. He now set up as a teacher of music, and soon became the fashion, charging the then unheard-of sum of a louis d'or a lesson. In spite of this, however, his expensive habits brought him at last to extreme poverty, and he died in great misery, Feb. 17, 1732. His works comprise 2 vols. of pieces for the clavecin, and one for the organ, and an opera, 'Pyramus et Thisbe,' which was never performed.

His ideas, says Fétis, are trivial, and his harmonies poor and incorrect. There is a curious criticism of him by Rameau, quoted in La Borde, 'Essai sur la musique' (vol. iii.), in which he says that 'no one could compare to Marchand in his manner of handling a fugue'; but, as Fétis shows, this may be explained by the fact that Rameau had never heard any great German or Italian organist. [J.A.F.M.]

MARCHESI, LUIGI, sometimes called MARCHESINI, was born at Milan, 1755. His father, who played the horn in the orchestra at Modena, was his first teacher; but his wonderful aptitude for music and his beautiful voice soon attracted

[1] Spitta, whose accuracy and judgment are unimpeachable, in his Life of Bach gives the date 1671, as an inference from an old engraving. But see Fétis (s.v.), who quotes an article in the Magazin Encyclopédique, 1812, tom. iv. p. 341, where this point is thoroughly investigated, and a register of Marchand's birth given.

the attention of some amateurs, who persuaded the elder Marchesi to have the boy prepared for the career of a sopranist. This was done at Bergamo, and young Marchesi was placed under the *evirato*, Caironi, and Albujo, the tenor, for singing; while his musical education was completed by the Maestro di Cappella, Fioroni, at Milan.

Marchesi made his début on the stage at Rome in 1774, in a female character, the usual introduction of a young and promising singer, with a soprano voice and beautiful person. Towards the close of 1775 the Elector of Bavaria engaged Marchesi for his chapel, but his sudden death, two years after, put an end to this engagement, and the young singer went to Milan, where he performed the part of 'second man,' with Pacchierotti as first, and to Venice, where he played second to Millico. He was advanced in that same year to first honours at Treviso. In the next and following years he sang as 'first man' at Munich, Padua, and Florence, where he created a furore by his exquisite singing of 'Mia speranza, io pur vorrei,' a rondo in Sarti's 'Achille in Sciro.' In 1778 he had worked his way to the great theatre of San Carlo, and continued there during two seasons. He was now looked upon as the first singer in Italy, and was fought for by rival *impresarj*. Once more in Milan (1780), he sang in Misliwiceck's 'Armida,' in which he introduced the famous rondo of Sarti, which all Italy had been humming and whistling since he sang it at Florence, and also an air by Bianchi, almost as successful, 'Se piangi e peni.' His portrait was engraved at Pisa, and the impressions were quickly bought up. He now sang in turn at Turin, Rome, Lucca, Vienna, and Berlin, always with renewed éclat; and he went in 1785 to St. Petersburg with Sarti and Mme. Todi. The rigorous climate of Russia, however, filled him with alarm for his voice, and he fled rapidly back to Vienna, where he sang in Sarti's 'Giulio Sabino.'

We next find him (1788) in London, singing in the same opera by Sarti, having just completed an engagement at Turin. His style of singing now seemed (to Burney) 'not only elegant and refined to an uncommon degree, but often grand and full of dignity, particularly in the recitatives and occasional low notes. Many of his graces were new, elegant, and of his own invention; and he must have studied with intense application to enable himself to execute the divisions and running shakes from the bottom of his compass to the top, even in a rapid series of half-notes. But beside his vocal powers, his performance on the stage was extremely embellished by the beauty of his person and the grace and propriety of his gestures. From this time till 1790 he continued to delight the English, appearing meanwhile at short intervals in the various capitals and chief cities of Europe. In 1794 he sang at Milan in the 'Demofoönte' of Portogallo, and was described in the cast as 'all attual servizio di S. M. il Re di Sardegna.' This memorable occasion was that of the début of Mme. Grassini. He continued to sing at Milan down to the spring of 1806, when he left the stage, and passed the remainder of his life in his native place, honoured and loved. He composed some songs, published in London (Clementi), at Vienna (Cappi), and at Bonn (Simrock). An air, written by him, 'In seno quest' alma,' was also printed.

A beautiful portrait of Marchesi was engraved (June, 1790) by L. Schiavonetti, after R. Cosway; and a curious caricature (now rare) was published under the name of 'A Bravura at the Hanover Square Concert,' by J. N[ixon], 1789, in which he is represented as a conceited coxcomb, bedizened with jewels, singing to the King, Prince of Wales, and courtiers.

Marchesi died at Milan, his native place, December 15, 1829. [J.M.]

MARCHESI, Mathilde de Castrone, *née* Graumann, born March 26, 1826, at Frankfort-on-the-Main. The daughter of a wealthy merchant, she was very highly educated, but in 1843, her father having lost his fortune, she adopted the musical profession. She studied singing at Vienna with Nicolai; but in 1845 went to Paris to learn from Garcia. Here she took lessons in declamation from Samson, Rachel's master, and had the advantage of hearing all the first singers of the age—Persiani, Grisi, Alboni, Duprez, Tamburini, Lablache. Her own aptitude for teaching was already so remarkable that Garcia, whilst prevented by the effects of an accident from giving his lessons, handed over his whole clientèle for the time to his young pupil. In 1849 Mdlle. Graumann removed to London, where she obtained a high standing as a concert singer. Her voice was a mezzo soprano, and her excellent style never failed to please. She has sung successfully in Germany, Belgium, Holland, Switzerland, France, and the United Kingdom. She married Signor Marchesi, also a vocalist, in 1852, and in 1854 accepted the post of professor of singing at the Vienna Conservatoire, the vocal department of which was then in its infancy. But she soon won high distinction for it and herself. Among her pupils at this period were Mdlles. Ilma de Murska, Fricci, Kraus, and others who have since become famous. She resigned her appointment in 1861, and removed with her husband to Paris, where pupils came to her from far and wide. At this time appeared her 'Ecole de Chant.' Rossini, in acknowledging the dedication of a volume of 'Vocalizzi,' extols her method as an exposition of the true art of the Italian school of singing, inclusive of the dramatic element; and specially valuable when, he complains, the tendency is to treat the vocal art as though it were a question of the capture of barricades! In 1865 she accepted a professorship at the Cologne Conservatoire, but resigned it in 1868 to return to Vienna to resume her post as teacher of singing at the Conservatoire, which she held for ten years. Among her famous recent scholars were Mdlles. d'Angeri and Smeroschi, Mme. Schuch-Proska, and, greatest of all, Etelka Gerster. She resigned her appointment at the Conservatoire

in 1878, but continues to reside and teach in Vienna, where her services to art have met with full recognition. A pupil of hers having created a *furore* at a concert, the public, after applauding the singer, raised a call for Mme. Marchesi, who had to appear and share the honours. From the Emperor of Austria she has received the Cross of Merit of the 1st class, a distinction rarely accorded to ladies; and she holds decorations and medals from the King of Saxony, the Grand Duke of Saxe Weimar, the Emperor of Germany, and the King of Italy. She is a member of the St. Cecilia Society in Rome, and of the Academy of Florence. She has published a grand practical Method of singing, and 24 books of vocal exercises. [B.T.]

MARCHESI, Salvatore, Cavaliere de Castrone, Marchese della Rajata, husband of the foregoing, a barytone singer and vocal teacher, born at Palermo, 1822. His family belonged to the nobility, and his father was four years Governor-General of Sicily. In 1838 he entered the Neapolitan Guard, but, for political reasons, resigned his commission in 1840. Whilst studying law and philosophy at Palermo, he took lessons in singing and composition from Raimondi; and he continued his musical studies at Milan, under Lamperti and Fontana. Having participated in the revolutionary movement of 1848, he was forced to seek shelter in America, where he made his *début*, as an operatic singer, in 'Ernani.' He returned to Europe to take instruction from Garcia, and settled in London, where, for several seasons, he was favourably known as a concert-singer. He married Mdlle. Graumann in 1852, and, with her, made numerous concert tours in England, Germany, and Belgium, appearing also in opera with success, both in England and on the continent. He has held posts as teacher of singing at the Conservatoires of Vienna and Cologne, and was appointed chamber singer to the court of Saxe Weimar, 1862. From the King of Italy he has received the orders of the Knights of St. Maurice and St. Lazarus. Signor Marchesi is known also as the composer of several German and Italian songs, and as the Italian translator of many French and German libretti —'Medea,' 'La Vestale,' 'Iphigenia, 'Tannhäuser,' 'Lohengrin,' etc. He has published various writings on music, and some books of vocal exercises. [B.T.]

MARCHESINI. [See Lucchesina and Marchesi, Luigi.]

MARENZIO, Luca. The oldest account we can find of this great Italian composer is given by O. Rossi,[1] in 1620. It tells us of Marenzio's birth at Coccaglia, a small town on the road between Brescia and Bergamo, of the pastoral beauty of his early surroundings, and the effect they may have had in forming the taste of the future madrigal composer, of the patronage accorded him by great princes, of his valuable post at the court of Poland, worth 1000 scudi a year, of the delicate health which made his return to a more genial climate necessary, of the kind treatment he received from Cardinal Cintio Aldobrandino at Rome, of his early death in that city, and burial at S. Lorenzo in Lucina. The same author gives an account of Giovanni Contini, organist[2] of the cathedral at Brescia, and later in the service of the Duke of Mantua, under whose direction Marenzio completed his studies, having for his fellow-pupil Lelio Bertani,[2] who afterwards served the Duke of Ferrara for 1500 scudi a year, and was even asked to become the Emperor's chapel-master.

Donato Calvi, writing in 1664,[3] anxious to claim Marenzio as a native of Bergamo, traces his descent from the noble family of Marenzi, and finds in their pedigree a Luca Marenzo. He adds further details to Rossi's account, how the King of Poland knighted the composer on his departure, how warmly he was welcomed by the court of Rome on his return, how Cardinal C. Aldobrandino behaved like a servant rather than a patron to him. We also learn that he died Aug. 22, 1599, being then a singer in the Papal chapel, and that there was a grand musical service at his funeral.

In the next account Brescia again puts in a claim, and Leonardo Cozzando[4] asserts that Marenzio was born at Cocaglio, that his parents were poor, and that the whole expense of his living and education was defrayed by Andrea Masetto, the village priest. To Cozzando we are also indebted[5] for a special article on Marenzio's great merits as a singer, and after reading of him under the head of Brescian composers, we find him further mentioned under 'Cantori.'

A fourth account, quite independent of these, and one of the earliest of all, is that given by Henry Peacham, published in 1622.[6] Of the composers of his time, Byrd is his favourite, Victoria and Lassus coming next. Then of Marenzio he says:—

'For delicious Aire and sweete Invention in Madrigals, *Luca Marenzio* excelleth all other whosoever, having published more Sets than any Authour else whosoever: and to say truth, hath not an ill Song, though sometime an over-sight (which might be the Printer's fault) of two *eights* or *fifts* escape him; as betweene the *Tenor* and *Base* in the last close, of, *I must depart all haplesse*: ending according to the nature of the Dittie most artificially, with a Minim rest. His first, second, and third parts of *Thyrsis, Veggo dolce mio ben che fa hoggi mio Sole Cantava*, or *sweete singing Amaryllis*[7], are Songs, the Muses themselves might not have beene ashamed to have had composed. Of stature and complexion, hee was a little and blacke man: he was Organist in the Popes Chappell at *Rome* a good while, afterward hee went into *Poland*, being in displeasure with the Pope for overmuch familiaritie with a kinswoman of his (whom the Queene of *Poland*, sent for by *Luca Marenzio* afterward, she being one of the rarest women in *Europe*, for her voyce and the Lute:) but returning, he found the affection of the Pope so estranged from him, that hereupon hee tooke a conceipt and died.'

[1] Elogi Historici di Bresciani illustri di Ottavio Rossi. (Brescia, Fontana, 1620.)

[2] For list of works see Eitner.

[3] Scena Litteraria de gli scrittori Bergamaschi. Donato Calvi. (Bergamo, 1664.)

[4] Libraria Bresciana. Leonardo Cozzando. (Brescia, Rizzardi, 1685.)

[5] 'Vago e curioso ristretto, etc., dell' Historia Bresciana.' Leonardo Cozzando. (Brescia, Rizzardi, 1694.)

[6] 'The Compleat Gentleman,' by Henry Peacham, M^r. of Arts. (London, 1622.)

[7] The proper titles of these, which are given in the above confused manner in Peacham's book are—'Tirsi morir volea (à 5)'; 'Vezgo dolce mio bene (à 4)'; 'Ch' fa hogg' il mio sole (à 5)'; and 'Canta a la piu vaga (à 5),' the English words 'Sweete Singing Amaryllis' being adapted to the music of the last.

The above accounts agree in all important points, and even the descent from a noble Bergamese family is not inconsistent with the parents' poverty and their residence at Coccaglia. Marenzio certainly died at a comparatively early age, in 1599, and we may therefore place his birth about 1560, though not later, for he began to publish in 1581. On the 10th of April in that year he was in Venice, dedicating his first book of madrigals (à 6) to Alphonse d'Este, Duke of Ferrara. He was in Rome, Dec. 1, 1582,[1] on April 24,[2] and Dec. 15,[3] 1584, was chapel-master to the Cardinal d'Este in the same year,[4] and was still in the same city on July 15, 1585.[5]

We do not think he went to Poland just yet, but we have no more publications for some years. Marenzio probably received his appointment soon after the accession of Sigismund III. (1587), and is said to have kept it for several years.

He was back in Rome in 1595, writing to Dowland, July 13,[6] and to Don Diego de Campo, Oct. 20,[7] and in the same year is said to have been appointed to the Papal chapel.[8] It was now that he lived on such familiar terms with Cardinal Aldobrandino, the Pope's nephew, and taking this into account Peacham's tale may have some truth in it, and Marenzio may have fallen in love with a lady belonging to his patron's family. If, however, he died of a broken heart, as is suggested, it must have been caused simply by the Pope's refusal to allow a marriage. That Marenzio did nothing to forfeit his good name[9] is proved by the certain fact that he retained his office in the Papal chapel till his death.

Marenzio's principal works are:—9 books of madrigals (à 5), 6 books (à 6), each book containing from 13 to 20 nos., and 1 book (à 4) containing 21 nos.; 5 books of 'Villanelle e Arie alla Napolitana,' containing 113 nos. (à 3) and 1 (à 4); 2 books of four-part motets, many of which have been printed in modern notation by Proske;[10] 1 mass (à 8), and many other pieces for church use. The first five books of madrigals à 5 were printed 'in uno corpo ridotto,' in 1593, and a similar edition of those à 6 in 1594. These books, containing 78 and 76 pieces respectively, are both in the British Museum. Marenzio's works were introduced into England in 1588, in the collection entitled 'Musica Transalpina' (1588); and two years afterwards a similar book was printed, to which he contributed 23 out of 28 numbers.[11] His reputation here was soon established, for in 1595 John Dowland, the lutenist, 'not being able to dissemble the great content he had found in the profered amity of the most famous Luca Marenzio,' thought the mere advertisement of their correspondence would add to the chance of his own works being well received. Burney does not hesitate to say that the madrigal style was brought to the highest degree of perfection by Marenzio's superior genius, and that the publication of the 'Musica Transalpina' gave birth to that passion for madrigals which became so prevalent among us when our own composers so happily contributed to gratify it.[12]

Thus it came to pass that Luca Marenzio became bound up in our own musical history, and few foreign musicians of the 16th century have been kept so constantly before the English public. The Madrigal Society became a home for his works nearly 150 years ago, and they are continually sung by much younger societies. 'To guard faithfully and lovingly the beautiful things, and to reverence the great masters, of olden times, is quite a part of the English character, and one of its most beautiful traits.'[13] [J.R.S.-B.]

MARGARITA. [See EPINE.]

MARIA DI ROHAN. Opera in 3 acts; music by Donizetti. Produced at Vienna, June 5, 1843; at the Théâtre Italien, Paris, Nov. 20, 1843, and in London, Covent Garden, May 8, 1847. [G.]

MARINO FALIERO. Opera seria, in 2 acts; music by Donizetti. Produced at the Théâtre Italien in 1835; in London, King's Theatre, May 14, 1835. [G.]

MARIO, CONTE DI CANDIA, the greatest operatic tenor that the present generation has heard, was born in 1812 at Genoa, of an old and noble family. His father had been a general in the Piedmontese army; and he himself was an officer in the Piedmontese Guard, when he first came to Paris in 1836, and immediately became a great favourite in society. Never was youth more richly gifted for the operatic stage; beauty of voice, face, and figure, with the most winning grace of Italian manner, were all his. But he was then only an amateur, and as yet all unfitted for public singing, which his friends constantly suggested to him, even if he could reconcile his pride with the taking of such a step. Tempted as he was by the offers made to him by Duponchel, the director of the Opera, —which are said to have reached the sum of frs. 1500 a month, a large sum for a beginning, —and pressed by the embarrassments created by expensive tastes, he still hesitated to sign his father's name to such a contract; but was finally persuaded to do so at the house of the Comtesse de Merlin, where he was dining one evening with Prince Belgiojoso and other well-known amateurs; and he compromised the matter with his family pride by signing only the Christian name, under which he became afterwards so famous,—Mario.

1 See dedication to the Philharmonic Academicians of Verona of 3rd Book of Madrigals (à 5). (Venice, Gardane, 1582.)
2 See 'Madrigali spirituali à 5 di L. M.' (Rome, Gardano, 1584.)
3 Dedication of 'Il quinto lib. de Madrigali à 5.' (Vinegia, Scotto, 1585.)
4 Title-page of 'Primo lib. de Madr. à 6.' (Venice, Gardano, 1584.)
5 Dedication of 'Madr. à 4 di L. M.' Lib. primo. (Venetia, Gardano, 1592.)
6 '1st booke of Songes or Ayres of 4 parts by John Dowland.' (Short, Bred St. hill, 1597.)
7 'Di L. M. il 7mo lib. di Madr. à 5.' (Venetia, Gardano, 1595.)
8 We cannot find any old authority for the date of appointment, but it is too probable to doubt it.
9 The only thing worth setting right in the story. As to the rest of it, the sequence of events cannot be fitted into his life; Burney considers the whole account savours of hearsay evidence and absurdity, and gives no credit to it.
10 'Musica Divina,' etc. Carl Proske, vol. ii. (Ratisbon, 1853.)
11 '1st part of Italian Madrigals Englished,' etc. Published by Thomas Watson (1590).
12 Gen. Hist. of Music, vol. iii. pp. 201, 119.
13 Ambros, Geschichte der Musik, iii. 460.

He is said to have spent some time in study, directed by the advice of Michelet, Ponchard, and the great singing-master, Bordogni; but it cannot have been very long nor the study very deep, for there is no doubt that he was a very incomplete singer when he made his first appearance. This was on Nov. 30, 1838, in the *rôle* of 'Robert le Diable.' Notwithstanding his lack of preparation and want of habit of the stage, his success was assured from the first moment when his delicious voice and graceful figure were first presented to the French public. Mario remained at the Académie during that year, but in 1840 he passed to the Italian Opera, for which his native tongue and manner better fitted him.

In the meantime, he had made his first appearance in London, where he continued to sing through many years of a long and brilliant career. His *début* here was in Lucrezia Borgia, June 6, 1839; but, as a critic of the time observed, 'the vocal command which he afterwards gained was unthought of; his acting did not then get beyond that of a southern man with a strong feeling for the stage. But physical beauty and geniality, such as have been bestowed on few, a certain artistic taste, a certain distinction,—not exclusively belonging to gentle birth, but sometimes associated with it,—made it clear, from Signor Mario's first hour of stage-life, that a course of no common order of fascination was begun.'

Mario sung, after this, in each season at Paris and in London, improving steadily both in acting and singing, though it fell to his lot to 'create' but few new characters,—scarcely another beside that of the 'walking lover' in 'Don Pasquale,' a part which consisted of little more than the singing of the serenade 'Com' è gentil.' In other parts he only followed his predecessors, though with a grace and charm which were peculiar to him, and which may possibly remain for ever unequalled. 'It was not,' says the same critic quoted above (Mr. Chorley), 'till the season of 1846 that he took the place of which no wear and tear of time had been able to deprive him.' He had then played 'Almaviva,' 'Gennaro,' 'Raoul,' and had shown himself undoubtedly the most perfect stage lover ever seen, whatever may have been his other qualities or defects. His singing in the duet of the 4th Act of the 'Ugonotti,' raised him again above this; and in 'La Favorita' he achieved, perhaps, his highest point of attainment as a dramatic singer.

Like Garcia and Nourrit, Mario attempted 'Don Giovanni,' and with similarly small success. The violence done to Mozart's music partly accounts for the failure of tenors to appropriate this great character; Mario was unfitted for it by nature. The reckless profligate found no counterpart in the easy grace of his love-making; he was too amiable in the eyes of the public to realise for them the idea of the 'Dissoluto Punito.'

As a singer of 'romances' Mario has never been surpassed. The native elegance of his demeanour contributed not a little to his vocal success in the drawing-room; for refinements of accent and pronunciation create effects there which would be inappreciable in the larger space of a Theatre. Mario was not often heard in oratorio, but he sang 'Then shall the righteous,' in Elijah, at the Birmingham Festival of 1849, and 'If with all your hearts,' in the same oratorio, at Hereford, in 1855. For the stage he was born, and to the stage he remained faithful during his artistic life. To the brilliance of his success in opera he brought one great helping quality, the eye for colour and all the important details of costume. His figure on the stage looked as if it had stepped out of the canvas of Titian, Veronese, or Tintoretto. Never was an actor more harmoniously and beautifully dressed for the characters he impersonated,—no mean advantage, and no slight indication of the complete artistic temperament.

For five and twenty years Mario remained before the public of Paris, London, and St. Petersburg, constantly associated with Mme. Grisi. In the earlier years (1843–6) of that brilliant quarter of a century, he took the place of Rubini in the famous quartet, with Tamburini and Lablache; this, however, did not last long; and he soon remained alone with the sole remaining star of the original constellation, Mme. Grisi. To this gifted *prima donna* Mario was united, after the dissolution of her former marriage; and by her he had three daughters. He left the stage in 1867, and retired to Paris, and then to Rome, where he is still living. Two years ago it became known that he was in reduced circumstances, and his friends got up a concert in London for his benefit. [J.M.]

MARIONETTE-THEATRE, a small stage on which puppets, moved by wires and strings, act operas, plays, and ballets, the songs or dialogue being sung or spoken behind the scenes. The repertoires included both serious and comic pieces, but mock-heroic and satiric dramas were the most effective. Puppet-plays[1], in England and Italy called 'fantoccini,' once popular with all classes, go back as far as the 15th century. From that period to the end of the 17th century Punch was so popular as to inspire Addison with a Latin poem, 'Machinæ gesticulantes.' In 1713 a certain Powell erected a Punch theatre under the arcade of Covent Garden, where pieces founded on nursery rhymes, such as the 'Babes in the Wood,' 'Robin Hood,' and 'Mother Goose,' were performed; later on they even reached Shakspere and opera. About the same period Marionette-theatres were erected in the open spaces at Vienna, and these have reappeared from time to time ever since[2]. Prince Esterhazy, at his summer residence, Esterház, had a fantastically decorated grotto for his puppet-plays, with a staff of skilled machinists, scene-painters, playwrights, and above all a composer, his Capellmeister Haydn, whose love of humour found ample scope in these performances. His opera 'Philemon und Baucis' so delighted the Empress Maria

[1] See Strutt's 'Sports and Pastimes of the People of England,' London, 1830.

[2] In 1877 Raupach's 'Müller und sein Kind,' and the 'Ring des Nibelungen' were performed there and elsewhere by puppets.

Teresa, that by her desire Prince Esterhazy had the whole apparatus sent to Vienna for the amusement of the Court. In London, fantoccini were playing between the years 1770 and 80 at Hickford's large Rooms in Panton Street, Haymarket, Marylebone Gardens, and in Piccadilly. In Nov. 1791 Haydn was present at one of these performances[1] in the elegant little theatre called Varietés Amusantes, belonging to Lord Barrymore, in Savile Row. He was much interested, and wrote in his diary, 'The puppets were well-managed, the singers bad, but the orchestra tolerably good.' The playbill may be quoted as a specimen.

FANTOCCINI

Dancing and music.

Overture, Haydn.

A comedy in one act, 'Arlequin valet.'

Overture, Piccini.

The favourite opera (5th time) 'La buona Figliuola,' the music by Piccini, Giordani and Sarti.

Spanish Fandango.

Concertante, Pleyel.

A comedy in one act, 'Les Petits Riens,' the music by Sacchini and Paisiello.

To conclude with a Pas de deux a-la-mode de Vestris and Hillisberg.

Leader of the band: Mr. Mountain.

First hautboy: Sgr. Patria.

To begin at 8; the doors open at 7 o'clock.

The theatre is well aired and illuminated with wax.

Refreshments to be had at the Rooms of the theatre. Boxes 5/. Pit 3/.

A critic in 'The Gazetteer' says:—'So well did the motion of the puppets agree with the voice and tone of the prompters, that, after the eye had been accustomed to them for a few minutes, it was difficult to remember that they were puppets.'

Fantoccini are by no means to be despised even in these days. They give opportunity for 'many a true word to be spoken in jest'; they show up the bad habits of actors, and form a mirror in which adults may see a picture of life none the less true for a little distortion. [C.F.P.]

MARITANA. Opera in 3 acts, founded on Don Cesar de Bazan; words by Fitzball, music by W. V. Wallace. Produced at Drury Lane by Mr. Bunn, Nov. 15, 1845. [G.]

MARKULL, Friedrich Wilhelm, born Feb. 17, 1816, near Elbing, Prussia. He studied composition and organ playing under Friedrich Schneider, at Dessau; became in 1836 principal organist at Dantzig and conductor of the 'Gesangverein' there. Markull also enjoys reputation as a pianist, and has given excellent concerts of chamber music. He has composed operas, oratorios, and two symphonies, and many works for the organ, and contributes musical articles for Dantzig journals. [H.S.O.]

MARPURG, Friedrich Wilhelm, eminent writer on music, born 1718 at Marpurgshof, near Seehausen, in Brandenburg. Little is known of his musical education, as Gerber gives no details, although Marpurg furnished him with the history of his life. Spazier ('Leipzig musik. Zeitung,' ii. 553) says that in 1746 he was secretary to General Rothenburg in Paris, and there associated with Voltaire, Maupertuis, D'Alembert, and Rameau; and Eberhard remarks that his acquaintance with good society would account for his refined manners and his tact in criticism. The absence in his works of personality and of fine writing, then so common with musical authors, is the more striking as he had great command of language and thoroughly enjoyed discussion. His active pen was exercised in almost all branches of music—composition, theory, criticism, and history. Of his theoretical works the most celebrated are—the 'Handbuch beim Generalbasse, und der Composition,' founded on Rameau's system (3 parts, 1757-8, Berlin); 'Der kritische Musicus an der[2] Spree' (Berlin, 1750), containing on p. 129 a lucid explanation of the old Church Modes; the 'Anleitung zur Singecomposition' (Berlin, 1758), and the 'Anleitung zur Musik' (Berlin, 1763), both still popular; the 'Kunst das Clavier zu spielen' (1750); the 'Versuch über die musikalische Temperatur' (Breslau, 1776), a controversial pamphlet intended to prove that Kirnberger's so-called fundamental bass was merely an interpolated bass; and the 'Abhandlung von der Fuge,' 62 plates (Berlin 1753-54; 2nd edition 1806; French, Berlin 1756), a masterly summary of the whole science of counterpoint at that period, with the solitary defect that it is illustrated by a few short examples, instead of being treated in connection with composition. This Marpurg intended to remedy by publishing a collection of fugues by well-known authors, with analyses, but he only issued the first part (Berlin, 1758). Of his critical works the most important is the 'Historisch-kritische Beiträge,' 5 vols. (Berlin, 1744-62). Among the historical may be specified a MS. 'Entwurf einer Geschichte der Orgel,' of which Gerber gives the table of contents; and the 'Kritische Einleitung in die Geschichte der Tonkunst' (Berlin, 1751). A *jeu d'esprit*, 'Legende einiger Musikheiligen von Simon Metaphrastes dem Jüngeren' (Cologne, 1786), appeared under his pseudonym. Of compositions he published, besides collections of contemporary music, '6 Sonaten für das Cembalo' (Nuremberg, 1756); 'Fughe e capricci' (Berlin, 1777): and 'Versuch in figurirten Chorälen,' vols. 1 and 2; 'Musikalisches Archiv,' an elucidation of the 'Historisch, kritischen Beiträge,' was announced, but did not appear.

Marpurg died May 22, 1795, in Berlin, where he had been director of the government lottery from 1763. [F.G.]

MARSCHNER, Heinrich, celebrated German opera-composer, born Aug. 16, 1796, at Zittau in Saxony. He began to compose sonatas, Lieder, dances, and even orchestral music, with no further help than a few hints from various musicians with whom his beautiful soprano voice and his pianoforte playing brought him into contact. As he grew up he obtained more

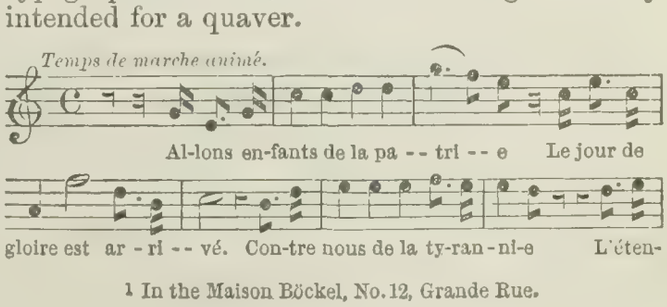
[1] See Pohl's 'Haydn in London,' p. 162.

[2] The Spree is the river which flows (or rather creeps) through Berlin.

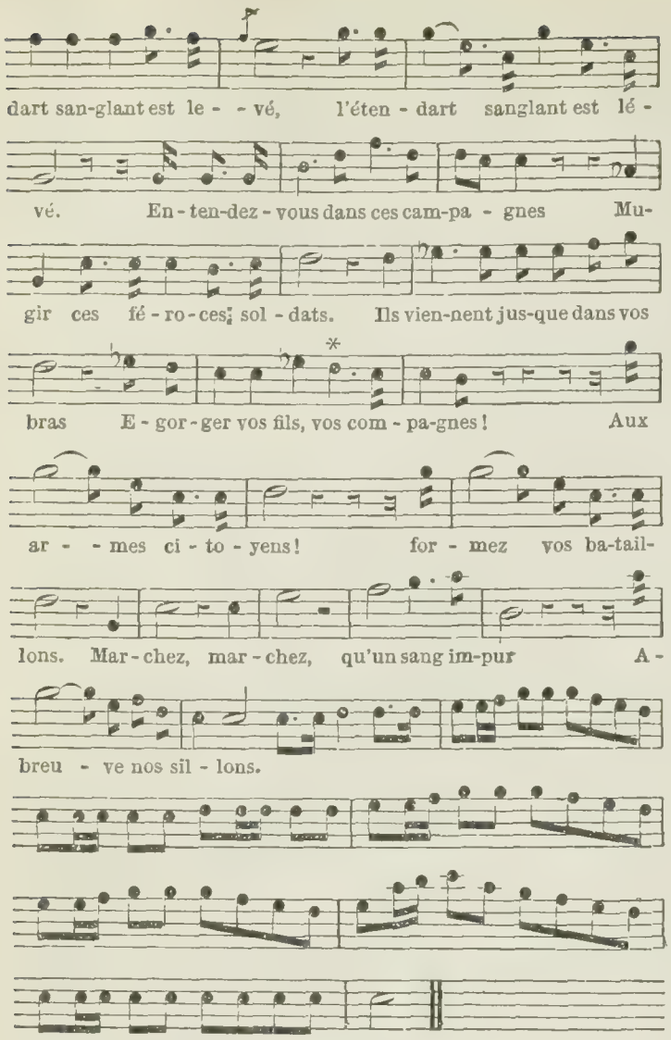
systematic instruction from Schicht of Leipzig, whither he went in 1816 to study law. Here also he made the acquaintance of Rochlitz, who induced him to adopt music as a profession. In 1817 he travelled with Count Thaddäus von Amadée, a Hungarian, to Pressburg and Vienna, where he made the acquaintance of Kozeluch and of Beethoven, who is said to have advised him to compose sonatas, symphonies, etc, for practice. In Pressburg he composed 'Der Kyffhäuser Berg,' and 'Heinrich IV.' Weber produced the latter at Dresden, and Marschner was in consequence appointed in 1823 joint-Capellmeister with Weber and Morlacchi of the German and Italian Opera there. Weber had hoped to obtain the post for his friend Gänsbacher, but he soon recovered the disappointment, and the friendship which ensued between them was of great service to Marschner. He resigned on Weber's death in 1826, and after travelling for some time, settled in 1827 at Leipzig as Capellmeister of the theatre. Here he produced 'Der Vampyr' (March 29, 1828), his first romantic opera, to a libretto by his brother-in-law Wohlbrück, the success of which was enormous in spite of its repulsive subject. In London it was produced, Aug. 25, 1829, in English, at the Lyceum, and ran for 60 nights, and Marschner had accepted an invitation to compose an English opera, when Covent Garden Theatre was burnt down. His success here doubtless led to his dedicating his opera 'Des Falkner's Braut' to King William IV, in return for which he received a gracious letter and a golden box in 1833. His attention having been turned to English literature, his next opera, 'Der Templer und die Jüdin,' was composed to a libretto constructed by himself and Wohlbrück from 'Ivanhoe.' The freshness and melody of the music ensured its success at the time, but the libretto, disjointed and overloaded with purely epic passages which merely serve to hinder the action, killed the music. In 1831 Marschner was appointed Court Capellmeister at Hanover, where he produced 'Hans Heiling' (May 24, 1833) to a libretto by Eduard Devrient, which had been urged upon Mendelssohn in 1827 (Devrient's 'Recollections,' p. 40). This opera is Marschner's masterpiece. Its success was instantaneous and universal, and it retains to this day an honourable place at all the principal theatres of Germany. In 1836 it was performed under his own direction at Copenhagen with marked success, and he was offered the post of General Musik-director in Denmark, an honour which the warmth of his reception on his return to Hanover induced him to decline. After 'Hans Heiling'—owing chiefly to differences with the management of the theatre—Marschner composed little for the stage, and that little has not survived. He died at Hanover, Dec. 14, 1861. Besides the operas already mentioned he composed 'Lucretia' and 'Schön' Ellen' (1822); 'Des Falkner's Braut' (Leipzig, 1832; Berlin, 1838); 'Das Schloss am Aetna' (Berlin, 1838); 'Adolph von Nassau' (Hanover, 1843); 'Austin' (1851); and an operetta 'Der Holzdieb.' He also composed incidental music for von Kleist's play 'Die Hermannsschlacht,' and published over 180 works of all kinds and descriptions; but principally Lieder for one and more voices, still popular; and choruses for men's voices, many of which are excellent and great favourites. An overture, embodying 'God save the king,' is mentioned as being performed in London at a concert on the occasion of the baptism of the Prince of Wales (Jan. 25, 1842).

As a dramatic composer of the Romantic school, Marschner ranks next to Weber and Spohr, but it is with the former that his name is most intimately connected, though he was never a pupil of Weber's. The strong similarity between their dispositions and gifts, the harmonious way in which they worked together, and the cordial affection they felt for each other, are interesting facts in the history of music. Marschner's favourite subjects were ghosts and demons, whose uncanny revels he delineated with extraordinary power, but this gloomy side of his character was relieved by a real love of nature and out-door life, especially in its lighter and more humorous characteristics. He worked with extreme rapidity, which is the more remarkable as his scores abound in enharmonic modulations, and his orchestration is unusually brilliant and elaborate. Such facility argues an inexhaustible store of melody, and a perfect mastery of the technical part of composition. [A.M.]

MARSEILLAISE, LA. The words and music of this popular French hymn are the composition of Claude Joseph Rouget de Lisle, a captain of engineers, who was quartered at Strasburg when the volunteers of the Bas Rhin received orders to join Luckner's army. Dietrich, the Mayor of Strasburg, having, in the course of a discussion on the war, regretted that the young soldiers had no patriotic song to sing as they marched out, Rouget de Lisle, who was of the party, returned to his lodgings[1], and in a fit of enthusiasm composed, during the night of April 24, 1792, the words and music of the song which has immortalised his name. With his violin he picked out the first strains of this inspiriting and truly martial melody; but being only an amateur, he unfortunately added a symphony which jars strangely with the vigorous character of the hymn itself. The following copy of the original edition, printed by Dannbach of Strasburg under the title 'Chant de guerre pour l'armée du Rhin, dédié au Maréchal Lukner' (*sic*), will be interesting from its containing the symphony, which has been since suppressed, and from an obvious typographical error, a crotchet being evidently intended for a quaver.



[1] In the Maison Böckel, No. 12, Grande Rue.



The 'Chant de Guerre' was sung in Dietrich's house on April 25, copied and arranged for a military band on the following day, and performed by the band of the Garde Nationale at a review on Sunday, the 29th. On June 25 a singer named Mireur sang it at a civic banquet at Marseilles with so much effect that it was immediately printed, and distributed to the volunteers of the battalion just starting for Paris. They entered Paris on July 30, singing their new hymn; and with it on their lips they marched to the attack on the Tuileries on August 10, 1792. From that day the 'Chant de guerre pour l'armée du Rhin' was called 'Chanson' or 'Chant des Marseillais,' and, finally, 'La Marseillaise.' The people, shouting it in the streets, probably altered a note or two; the musicians, Edelmann, Grétry, and most of all Gossec, in their accompaniments for pianoforte and orchestra, greatly enriched the harmonies, and soon the 'Marseillaise,' in the form we have it now (and which need hardly be quoted), was known from one end of France to the other.

The original edition contained only six couplets; the seventh was added when it was dramatised for the Fête of the Fédération, in order to complete the characters—an old man, a soldier, a wife, and a child—among whom the verses were distributed. Rouget de Lisle had been cashiered for expressing disapproval of the events of the 10th of August, and was then in prison, from which he was only released after the fall of Robespierre, on the 9th Thermidor (July 28), 1794. The following fine stanza for the child was accordingly supplied by Dubois, editor of the 'Journal de Littérature':—

> 'Nous entrerons dans la carrière,
> Quand nos aines n'y seront plus;
> Nous y trouverons leur poussière
> Et la trace de leurs vertus.
> Bien moins jaloux de leur survivre
> Que de partager leur cercueil,
> Nous aurons le sublime orgueil
> De les venger ou de les suivre.'

Dubois also proposed to alter the concluding lines of the sixth stanza:—

> '*Que* tes ennemis expirants
> *Voient* ton triomphe et notre gloire'
> 'Dans tes ennemis expirants
> Vois ton triomphe et notre gloire.'

These are minute details, but no fact connected with this most celebrated of French national airs is uninteresting.

That Rouget de Lisle was the author of the words of the 'Marseillaise' has never been doubted—indeed Louis Philippe conferred a pension upon him; but it has been denied over and over again that he composed the music. Strange to say, Castil-Blaze (see 'Molière musicien,' vol. ii. pp. 452–454), who should have recognised the vigour and dash so characteristic of the French, declared it to have been taken from a German hymn.

In F. K. Meyer's Versailler Briefe (Berlin, 1872) there is an article upon the origin of the Marseillaise, in which it is stated that the tune is the same as that to which the Volkslied 'Stand ich auf hohen Bergen' is sung in Upper Bavaria. The author of the article heard it sung in 1842 by an old woman of 70, who informed him that it was a very old tune, and that she had learnt it from her mother and grandmother. The tune is also said to exist in the Credo of a MS. Mass composed by Holtzmann in 1776, which is preserved in the parish church of Meersburg. (See the Gartenlaube for 1861, p. 256.) Recent enquiry (August, 1879) on the spot from the curate of Meersburg has proved that there is no truth in this story.

Fétis, in 1863, asserted that the music was the work of a composer named Navoigille, and reinforces his statement in the 2nd edition of his 'Biographie Universelle.' Georges Kastner ('Revue et Gazette Musicale,' Paris, 1848) and several other writers, including the author of this article (see Chouquet's 'L'Art Musical,' Sept. 8, 1864–March 9, 65), have clearly disproved these allegations; and the point was finally settled by a pamphlet, 'La Vérité sur la paternité de la Marseillaise' (Paris, 1865), written by A. Rouget de Lisle, nephew of the composer, which contains precise information and documentary evidence, establishing Rouget de Lisle's claim beyond a doubt. The controversy is examined at length by Loquin in 'Les mélodies populaires de la France,' Paris, 1879. The 'Marseillaise' has been often made use of by composers. Of these, two may be cited—Salieri, in the opening chorus of his opera, 'Palmira' (1795), and Grison, in the introduction to the oratorio 'Esther' (still in MS.), both evidently intentional. Schumann uses it in his song of the Two Grenadiers with

magnificent effect; and also introduces it in his Overture to Hermann und Dorothea.

A picture by Pils, representing Rouget de Lisle singing the 'Marseillaise,' is well-known from the engraving. [G.C.]

MARSH, ALPHONSO, son of Robert Marsh, one of the musicians in ordinary to Charles I., was baptized at St. Margaret's Westminster, Jan. 28, 1627. He was appointed a Gentleman of the Chapel Royal in 1660. Songs composed by him appear in 'The Treasury of Musick,' 1669, 'Choice Ayres and Dialogues,' 1676, and other publications of the time. He died April 9, 1681. His son ALPHONSO was admitted a Gentleman of the Chapel Royal April 25, 1676. Songs by him are contained in 'The Theater of Music,' 1685–7, 'The Banquet of Musick,' 1688–92, and other publications. He died April 5, 1692, and was buried April 9, in the west cloister of Westminster Abbey. [W.H.H.]

MARSH, JOHN, born at Dorking, 1750, a distinguished amateur composer and performer, resident at Salisbury (1776–81), Canterbury (1781–6), and Chichester (1787–1828), in each of which places he led the band at the subscription concerts and occasionally officiated for the cathedral and church organists. He composed two Services, many anthems, chants, and psalm tunes, glees, songs, symphonies, overtures, quartets, etc., and organ and pianoforte music, besides treatises on harmony, thorough bass, etc. He died in 1828. A fully detailed account of his career is given in the 'Dictionary of Musicians,' 1824, but it does not possess sufficient interest to be repeated here. [W.H.H.]

MARSHALL, WILLIAM, Mus. Doc., son of William Marshall of Oxford, music-seller, born 1806, was a chorister of the Chapel Royal under John Stafford Smith and William Hawes. He was appointed organist of Christ Church Cathedral and St. John's College, Oxford, in 1823, and was also organist of All Saints' Church. He graduated as Mus. Bac. Dec. 7, 1836, and Mus. Doc. Jan. 14, 1840. He resigned his Oxford appointments in 1846, and afterwards became organist of St. Mary's Church, Kidderminster. He was author of 'The Art of Reading Church Music,' 1842, and editor (jointly with Alfred Bennett) of a collection of chants, 1829, and also editor of a book of words of anthems, 1840, 4th edit. 1862. He died at Handsworth, Aug. 17, 1875.

His younger brother, CHARLES WARD MARSHALL, born 1808, about 1835 appeared, under the assumed name of MANVERS, on the London stage as a tenor singer, with success. In 1842 he quitted the theatre for concert and oratorio singing, in which he met with greater success. After 1847 he withdrew from public life. He died at Islington Feb. 22, 1874. [W.H.H.]

MARSON, GEORGE, Mus. Bac., contributed to 'The Triumphes of Oriana,' 1601, the five-part madrigal 'The nimphes and shepheards.' He composed services and anthems, some of which are still extant in MS. [W.H.H.]

MARTELÉ and MARTELLATO (Ital.), from *marteler* and *martellare*, to hammer; said of notes struck or sung with especial force, and left before the expiration of the time due to them. Notes dashed, dotted, or emphasized by > or *fz.*, are Martelées or Martellate in execution. The term Martellement is sometimes employed for acciaccatura. [J.H.]

MARTHA. Opera in 3 acts; music by Flotow. Produced at Vienna Nov. 25, 1847. It was an extension of LADY HENRIETTE, in which Flotow had only a third share. The alterations in the book are said to have been made by St. Georges, and translated into German by Friedrich. It was produced in Italian at Covent Garden, as Marta, July 1, 1858; in English at Drury Lane, Oct. 11, 1858, and in French at the Théâtre Lyrique, Dec. 16, 1865. The air of 'The last rose of summer' is a prominent motif in this opera. [G.]

MARTIN, GEORGE WILLIAM, born March 8, 1825, received his early musical education in the choir of St. Paul's cathedral under William Hawes. He has composed many glees, madrigals, and part-songs, for some of which he has been awarded prizes, and has edited and published cheap arrangements of the popular oratorios and other works of Handel, Haydn, and others. For some years he directed performances given under the name of the National Choral Society. He has an aptitude for training choirs of school children, and has conducted many public performances by them. [W.H.H.]

MARTIN, JONATHAN, born 1715, was a chorister of the Chapel Royal under Dr. Croft. On quitting the choir he was placed under Thomas Roseingrave for instruction on the organ, and soon attained such proficiency as to be able to deputise for his master at St. George's, Hanover Square, and for Weldon at the Chapel Royal. On June 21, 1736 he was admitted organist of the Chapel Royal on the death of Weldon, and promised 'to compose anthems or services for the use of His Majesty's Chapel, whenever required by the Subdean for the time being.' Probably he was never called upon to fulfil his promise, as his only known composition is a song in Rowe's tragedy, 'Tamerlane,' 'To thee, O gentle sleep.' He died of consumption, April 4, 1737, and was buried April 9, in the west cloister of Westminster Abbey. [W.H.H.]

MARTINES, or MARTINEZ, MARIANNE, daughter of the master of the ceremonies to the Pope's Nuncio, born May 4, 1744, at Vienna. Metastasio, a great friend of her father's, lived for nearly half a century with the family, and undertook her education. Haydn, then young, poor, and unknown, occupied a wretched garret in the same house, and taught her the harpsichord, while Porpora gave her lessons in singing and composition, her general cultivation being under Metastasio's own care. Of these advantages she made good use. Burney, who knew her in 1772[1], speaks of her in the highest terms,

[1] See 'Present State of Music in Germany,' i. 311-13, 352, 354, 362.

specially praising her singing; and she also won the admiration of both Hasse and Gerbert. After the death of the parents, and of Metastasio, who left them well off, she and her sister gave evening parties, which were frequented by all the principal artists. On one of these occasions Kelly[1] heard Marianne play a 4-hand sonata of Mozart's with the composer. Latterly Marianne devoted herself to teaching talented pupils. In 1773 she was made a member of the Musical Academy of Bologna. In 1782, the 'Tonkünstler Societät' performed her oratorio 'Isacco,' to Metastasio's words. She also composed two more oratorios, a mass, and other sacred music; Psalms, to Metastasio's Italian translation, for 4 and 8 voices; solo-motets, arias, and cantatas, concertos, and sonatas for clavier, overtures and symphonies. The Gesellschaft der Musikfreunde possesses the autographs of many of these works. Marianne expired on the 13th of Dec. 1812, a few days after the death of her younger sister Antonie. [C. F. P.]

MARTINI, Giovanni Battista, or Giambattista, commonly called Padre Martini, one of the most important scientific musicians of the 18th century, born at Bologna, April 25, 1706; was first taught music by his father Antonio Maria, member of a musical society called 'I Fratelli.' Having become an expert violinist, he learned to sing and play the harpsichord from Padre Predieri, and counterpoint from Antonio Riccieri, a castrato of Vincenzo, and composer of merit. At the same time he studied philosophy and theology with the monks of San Filippo Neri. Having passed his noviciate at the Franciscan convent at Lago, he was ordained on Sept. 11, 1722, and returning to Bologna in 1725 became maestro di capella of the church of San Francesco. Giacomo Perti held a similar post at San Petronio, and from him Martini received valuable advice on composing church-music, at the same time laying a scientific foundation for the whole theory of music by a conscientious study of mathematics with Zanotti, a well-known physician and mathematician. He thus gradually acquired an extraordinary and comprehensive mass of knowledge, with an amount of literary information far in advance of his contemporaries. His library was unusually complete for the time[2], partly because scientific men of all countries took a pleasure in sending him books. Burney, whose own library was very extensive, expressed his astonishment at that of Martini, which he estimates to contain 17,000 vols. ('Present State of Music in France and Italy,' p. 202). After his death a portion found its way to the court library at Vienna; the rest remained at Bologna in the Liceo Filarmonico. His reputation as a teacher was European, and scholars flocked to him from all parts, among the most celebrated being Paolucci, Ruttini, Sarti, Ottani, and Stanislas Mattei, afterwards joint founder of the Liceo Filarmonico. These he educated in the traditions of the old Roman school, the main characteristic of which was the melodious movement of the separate parts. Martini was also frequently called upon to recommend a new maestro di capella or to act as umpire in disputed questions. He was himself occasionally involved in musical controversy; the best-known instance being his dispute with Redi about the solution of a puzzle-canon by Giovanni Animuccia, which he solved by employing two keys in the third part. This, though approved by Pitoni, was declared by Redi to be unjustifiable. To prove his point Martini therefore wrote a treatise maintaining that puzzle-canons had not unfrequently been solved in that manner, and quoting examples. Another important controversy was that held with Eximeno [see Eximeno]. In spite of these differences of opinion his contemporaries describe him as a man of great mildness, modesty, and good nature, always ready to answer questions, and give explanations. It is difficult to think without emotion of the warm welcome which he, the most learned and one of the oldest musicians of his country, bestowed on Mozart when he visited Bologna in 1770 as a boy of 14, or to resist viewing it as a symbol of the readiness of Italy to open to Germany that vast domain of music and tradition which had hitherto been exclusively her own. His courtesy and affability brought the Bolognese monk into friendly relations with many exalted personages, Frederic the Great and Frederic William II of Prussia, Princess Maria Antonie of Saxony, and Pope Clement XIV among the number. He suffered much towards the close of his life from asthma, a disease of the bladder, and a painful wound in the leg; but his cheerfulness never deserted him, and he worked at the fourth volume of his History of Music up to his death, which took place in 1784—on October 3, according to Moreschi, Gandini, and Della Valle; on August 4 according to Fantuzzi. His favourite pupil Mattei stayed with him to the last. Zanotti's requiem was sung at his funeral, and on December 2 the Accademia Filarmonica held a grand function, at which a funeral mass, the joint composition of 13 maestri di capella, was performed, and an 'Elogio' pronounced by Lionardo Volpi. All Italy mourned for him, and a medallion to his memory was struck by Tadolini. He was a member of two 'Accademie,' the 'Filarmonici' of Bologna, and the 'Arcadici' of Rome, his assumed name in the latter being Aristoxenus Amphion.

Martini's two great works are the 'Storia della Musica' (3 vols., Bologna, 1757, 70, 81), and the 'Esemplare ossia Saggio . . . di contrapunto' (2 vols., Bologna, 1774, 75). The first is a most learned work; each chapter begins and ends with a puzzle-canon, the whole of which were solved and published by Cherubini. The three volumes all treat of ancient music;

1 Kelly's mistakes of detail are innumerable. He gives the name 'Martini,' and imagining Marianne to be the sister of her father—'a very old man' and 'nearly his own age'—speaks of her as 'in the vale of years,' though still 'possessing the gaiety and vivacity of a girl.' She was barely 40.

2 He had 10 copies of Guido d'Arezzo's Micrologos,

the music of the middle ages down to the 11th century was to have been the subject of the 4th vol., which he did not live to finish. A report having sprung up that the completed MS. was in the Minorite convent at Bologna, Fétis obtained access to the library through Rossini, but found only materials, of which no use has yet been made. The 'Saggio' is a most important collection of examples from the best masters of the ancient Italian and Spanish schools, and a model of its kind. Besides a number of small treatises and controversial writings (for list see Fétis) Martini left masses and other church music in the style of the time. The following were printed:—'Litaniæ' op. 1 (1734); 'XII Sonate d'intavolatura,' op. 2 (Amsterdam, Le Cène, 1741), excellent and full of originality; 'VI Sonate per organo e cembalo' (Bologna 1747); 'Duetti da Camera' (Bologna, 1763). The Liceo of Bologna possesses the MSS. of two oratorios, 'San Pietro' (two separate compositions), and 'L'Assunzione di Salomone al trono d'Israele'; a farsetta 'La Dirindina'; and 3 Intermezzi, 'L'Impresario delle Canarie,' 'Don Chisciotto,' and 'Il Maestro di Musica.' A requiem (103 sheets), and other church compositions are in Vienna. Pauer, in his 'Alte Klaviermusik,' gives a gavotte and ballet of Martini's. Farrenc has published 12 sonatas in his 'Trésor musical,' and other works are given by Lück, Körner, Ricordi, etc. The best of many books on his life and works is the 'Elogio' of Pietro Della Valle (Bologna, 1784). [F.G.]

MARTYRS, LES. Opera in 4 acts; words by Scribe, music by Donizetti. Produced at the Académie, April 10, 1840; at the Royal Italian Opera, as 'I Martiri,' April 20, 1852. The work was an adaptation of Poliuto, a former Italian opera of Donizetti's. [G.]

MARX, Adolph Bernhard, learned musician and author, born May 15, 1799, at Halle, son of a physician, learned harmony from Türk, studied law, and held a legal post at Naumburg. His love of music led him to Berlin, where he soon gave up the law, and in 1824 he founded with Schlesinger the publisher the 'Allgemeine Berliner Musikzeitung.' This periodical, which only existed seven years, did important service in creating a juster appreciation of Beethoven's works in North Germany, a service which Beethoven characteristically refers to in a letter[1] to Schlesinger, Sept. 25, 1825. His book on the same subject, however, 'Beethoven's Leben und Schaffen' (Berlin, 1859, 2nd ed. 1865, 3rd 1875), is a fantastic critique, too full of mere conjecture and misty æstheticism. In 1827 he received his doctor's diploma from the university of Marburg, and was made 'Docent,' or tutor, in the history and theory of music at the university of Berlin. He became Professor in 1830, and in 1832 Musikdirector of the university choir. In 1850 he founded with Kullak and Stern the 'Berliner Musikschule,' afterwards the 'Berliner Conservatorium,' but withdrew in 1856 (Kullak having resigned in '55), and henceforth devoted himself to his private pupils and to his work at the University. He died in Berlin, May 17, 1866. His numerous works are of unequal merit, the most important being the 'Lehre von der musikalischen Composition,' 4 vols. (Breitkopf & Härtel, 1837, 38, 45). His 'Gluck und die Oper' (Berlin, 2 vols. 1862) contains many ingenious observations, but is of no historical value. Besides what he did for Beethoven's music, Marx deserves credit for bringing to light many little-known works of Bach and Handel. His compositions are not remarkable; neither his oratorios 'Johannes der Täufer,' 'Moses,' and 'Nahid und Omar,' nor his instrumental music, obtaining more than a 'succès d'estime.' Nevertheless some particulars given in his 'Erinnerungen' (Berlin, 1865) as to his manner of composing are well worth reading, as indeed is the whole book for its interesting picture of the state of music in Berlin between 1830 and 60. With Mendelssohn he was at one time extremely intimate, and no doubt was in many respects useful to him; but his influence diminished as Mendelssohn grew older and more independent. [F.G.]

[1] Nohl, Briefe, No. 368.

MARXSEN, Eduard, born July 23, 1806, at Nienstädten near Altona, where his father was organist. He was intended for the church, but devoted himself to music, which he studied at home and with Clasing of Hamburg. He then assisted his father till the death of the latter in 1830, when he went to Vienna, and took lessons in counterpoint from Seyfried, and the pianoforte from Bocklet. He also composed industriously, and on his return to Hamburg gave a concert (Oct. 15, 1834) at which he played 18 pieces of his own composition. He has since lived at Hamburg in great request as a teacher. Brahms is the most remarkable of his pupils. Of his 60 or 70 compositions, one for full orchestra called 'Beethoven's Schatten' was performed in 1844 and 45 at concerts in Hamburg. [F.G.]

MARYLEBONE GARDENS. This once celebrated place of entertainment was situate at the back of and appurtenant to a tavern called 'The Rose of Normandy' (or briefly 'The Rose'), which stood on the east side of High Street, Marylebone, and was erected about the middle of the 17th century. The earliest notice of it is in 'Memoirs by Samuel Sainthill, 1659,' printed in 'The Gentleman's Magazine,' vol. 83, p. 524, where the garden is thus described: 'The outside a square brick wall, set with fruit trees, gravel walks, 204 paces long, seven broad; the circular walk 485 paces, six broad, the centre square, a Bowling Green, 112 paces one way, 88 another; all except the first double set with quickset hedges, full grown and kept in excellent order, and indented like town walls.' It is next mentioned by Pepys, May 7, 1668: 'Then we abroad to Marrowbone and there walked in the garden, the first time I ever was there, and a pretty place it is.' Long's bowling green at the Rose at Marylebone, half a mile distant from London, is mentioned in the London

Gazette, Jan 11, 1691-2. Count de Tallard, the French ambassador, gave a splendid entertainment before leaving England to the Marquis of Normanby (afterwards Duke of Buckinghamshire) and other persons of note 'at the great Bowling Green at Marylebone,' in June, 1699. About that time the house became noted as a gaming house much frequented by persons of rank; Sheffield, Duke of Buckinghamshire, was a constant attendant, and, as Quin told Pennant, gave every spring a dinner to the chief frequenters of the place, at which his parting toast was 'May as many of us as remain unhanged next spring meet here again.' It was he who was alluded to in Lady Mary Wortley Montague's oft-quoted line, 'Some dukes at Marybone bowl time away.' Gay, in his 'Beggar's Opera,' 1727, makes Marylebone one of Macheath's haunts, and mentions the 'deep play' there. Prior to 1737 admission to the gardens was gratuitous, but in that year Daniel Gough, the proprietor, charged 1s. each for admission, giving in return a ticket which was taken back in payment for refreshments to that amount. In 1738 Gough erected an orchestra and engaged a band of music 'from the opera and both theatres,' which performed from 6 to 10 o'clock, during which time they played 18 pieces. In August 'two Grand or Double Bassoons, made by Mr. Stanesby, junior, the greatness of whose sound surpass that of any other bass instrument whatsoever; never performed with before,' were introduced. In 1740 an organ was erected by Bridge. In 1746 robberies had become so frequent and the robbers so daring that the proprietor was compelled to have a guard of soldiers to protect the visitors from and to town. In 1747 Miss Falkner appeared as principal singer (a post she retained for some years), and the admission to the concert was raised to 2s. In 1748 an addition was made to the number of lamps, and Defesch was engaged as first violin, and about the same time fireworks were introduced. In 1751 John Trusler became proprietor; 'Master (Michael) Arne' appeared as a singer, balls and masquerades were occasionally given, the doors were opened at 7, the fireworks were discharged at 11, and 'a guard was appointed to be in the house and gardens, and to oblige all persons misbehaving to quit the place.' In 1752 the price of admission was reduced to 6d., although the expense was said to be £8 per night more than the preceding year. In 1753 the bowling green was added to the garden, and the fireworks were on a larger scale than before. In 1758 the first burletta performed in the gardens was given; it was an adaptation by Trusler jun. and the elder Storace of Pergolesi's 'La Serva Padrona,' and for years was a great favourite. The gardens were opened in the morning for breakfasting, and Miss Trusler made cakes which long enjoyed a great vogue. In 1762 the gardens were opened in the morning gratis and an organ performance given from 5 to 8 o'clock. In 1763 the place passed into the hands of Thomas (familiarly called Tommy) Lowe, the popular tenor singer, the admission was raised to 1s. and Miss Catley was among the singers engaged. In the next year the opening of the gardens on Sunday evenings for tea drinking was prohibited; and in October a morning performance, under the name of a rehearsal, was given, when a collection was made in aid of the sufferers by destructive fires at Montreal, Canada, and Honiton, Devonshire. Lowe's management continued until 1768, when he retired, having met with heavy losses. In 1769 Mr. (afterwards Dr.) Arnold became proprietor, and engaged Mrs. Pinto (formerly Miss Brent), Master Brown, and others as vocalists, Pinto as leader, Hook as organist and music director, and Dr. Arne to compose an ode. In 1770 Barthelemon became leader, and Mrs. Barthelemon, Bannister and Reinhold were among the singers. A burletta by Barthelemon, called 'The Noble Pedlar,' was very successful. In 1771 Miss Harper (afterwards Mrs. John Bannister) appeared, Miss Catley reappeared, and several new burlettas were produced. In 1772 Torrè, an eminent Italian pyrotechnist, was engaged, and the fireworks became a more prominent feature in the entertainments, to the great alarm of the neighbouring inhabitants, who applied to the magistrates to prohibit their exhibition, fearing danger to their houses from them. Torrè however continued to exhibit during that and the next two seasons. But the gardens were losing their popularity: in 1775 there appear to have been no entertainments of the usual kind, but occasional performances of Baddeley's entertainment, 'The Modern Magic Lantern,' deliveries of George Saville Carey's 'Lecture upon Mimicry,' or exhibitions of fireworks by a Signor Caillot. In 1776 entertainments of a similar description were given, amongst which was a representation of the Boulevards of Paris. The gardens closed on Sept. 23, and were not afterwards regularly opened. In or about 1778 the site was let to builders, and is now occupied by Beaumont Street, Devonshire Street, and part of Devonshire Place. The tavern, with a piece of ground at the back, used as a skittle alley, continued to exist in nearly its pristine state until 1855, when it was taken down, and rebuilt on its own site and that of an adjoining house, and on the ground behind it was erected the Marylebone Music Hall. [W. H. H.]

MASANIELLO. The name in England of Auber's opera, LA MUETTE DE PORTICI. Produced in English as 'Masaniello, or the Dumb Girl of Portici,' at Drury Lane, May 4, 1829; in Italian (in 3 acts) at Royal Italian Opera, Covent Garden, March 15, 1849. [G.]

MASNADIERI, I—*i.e.* The Brigands—an opera in 4 acts; libretto by Maffei, from Schiller's 'Robbers,' music by Verdi. Produced at Her Majesty's Theatre, London, July 22, 1847, Verdi conducting and Jenny Lind acting. An experiment had been made by Mercadante eleven years before on a libretto adapted from the Huguenots, under the title of 'I Briganti,' produced at the Italiens, Paris, March 22, 1836. [G.]

MASON, JOHN, Mus. Bac., was admitted clerk of Magdalen College, Oxford, in 1508, graduated Feb. 12, 1509, and was in the same year appointed instructor of the choristers and chaplain of Magdalen College. Wood says he was in much esteem in his profession. He was collated prebendary of Pratum minus, July 21, and of Putson minor, July 22, 1525, and treasurer of Hereford Cathedral, May 23, 1545. He is mentioned by Morley in his 'Introduction' as one of those whose works he had consulted. He died in 1547. [W. H. H.]

MASON, LOWELL, Mus. Doc., born at Medfield, Massachusetts, Jan. 8, 1792, died at Orange, New Jersey, Aug. 11, 1872. He was self-taught, and in his own words 'spent twenty years of his life in doing nothing save playing on all manner of musical instruments that came within his reach.' At 16 he was leader of the choir in the village church, and a teacher of singing classes. At 20 he went to Savannah in Georgia, as clerk in a bank, and there continued to practise, lead, and teach. In the course of these labours he formed, with the help of F. L. Abel, a collection of psalm tunes based on Gardiner's 'Sacred Melodies'—itself adapted to tunes extracted from the works of Haydn, Mozart, and Beethoven. [See GARDINER, vol. i. 582 *b*.] This collection was published by the Handel and Haydn Society of Boston in 1822 under the title of 'the Handel and Haydn Society's collection of Church Music,' Mason's name being almost entirely suppressed. The book sold well: it enabled the Society to tide over the period of its youth, and establish itself as one of the characteristic institutions of Boston, it initiated a purer and healthier taste for music in New England, and it led to Mason's removal to Boston and to his taking 'a general charge of music in the churches there,' in 1827. He then became president of the society; but as his object was not so much the cultivation of high class music as the introduction of music as an essential element of education in the common schools, he soon left it and established the Boston Academy of Music in 1832. He founded classes on the system of Pestalozzi, and at length in 1838 obtained power to teach in all the schools of Boston. At the same time he founded periodical conventions of music teachers, which have been found very useful, and are now established in many parts of the States. He also published a large number of manuals and collections which have sold enormously and produced him a handsome fortune. He visited Europe first in 1837 with the view of examining the methods of teaching in Germany, and embodied the results in a volume entitled 'Musical Letters from Abroad' (New York, 1853). He was for long closely connected with the Public Board of Education of Massachusetts, his kindness and generosity were notorious, and he was universally admired and esteemed. His degree of Doctor in Music, the first of the kind conferred by an American college, was granted by the New York University in 1835. The last years of his life were spent at Orange in New Jersey, the residence of two of his sons. He formed a very fine library which he collected far and wide, regardless of expense.

Of his sons, WILLIAM, born 1828, received a liberal education in music, and was long recognised as a leading pianist in New York; while LOWELL and HENRY are respectively president and treasurer of the Mason and Hamlin Organ Company at Boston. [A. W. T.]

MASON, Rev. WILLIAM, son of a clergyman, born at Hull 1725, graduated at Cambridge, B.A. 1745, M.A. 1749; took orders 1755, became chaplain to the king and rector of Aston, Yorkshire, and afterwards prebendary (1756), canon residentiary and precentor (1763) of York Cathedral. In 1782 he published a book of words of anthems, to which he prefixed a 'Critical and Historical Essay on Cathedral Music' (another edition, 1794). He also wrote essays 'On Instrumental Church Music,' 'On Parochial Psalmody,' and 'On the causes of the present imperfect alliance between Music and Poetry.' He composed some church music, the best known of which is the short anthem 'Lord of all power and might.' He was author of several poems, and of two tragedies, 'Elfrida' and 'Caractacus,' and was the friend and biographer of the poet Gray. He died at Aston, April 5, 1797. [W. H. H.]

MASQUE. The precursor of the opera; a dramatic entertainment, usually upon an allegorical or mythological subject, and combining poetry, vocal and instrumental music, scenery, dancing, elaborate machinery, and splendid costumes and decorations—which was performed at Court or at noblemen's houses on festive occasions, the performers being usually persons of rank. Masques were frequently exhibited at the courts of James I. and Charles I., and vast sums were lavished upon their production. The Masque of the Inner Temple and Gray's Inn, presented in Feb. 1613, on the marriage of the Princess Elizabeth to the Elector Palatine of the Rhine, cost £1086 8*s*. 11*d*.[1] The principal author of those masques was Ben Jonson, whose genius was peculiarly fitted to a style of composition which afforded him ample opportunity of displaying his erudition. Beaumont, Chapman, Samuel Daniel, Campion, Shirley, Heywood, and Carew, also employed their talents upon masques, as did a greater than they, Milton, whose 'Comus' was represented at Ludlow Castle in 1634. Inigo Jones devised the machinery and designed the costumes for the Court masques;[2] Lanière and others painted the scenery; and Ferrabosco, Campion, H. and W. Lawes, Ives, Lanière, Lock, C. Gibbons and others composed the music. Two of Ben Jonson's masques—'The Masque of Queens,' 1610, and 'The Twelfth Night's Revels,' 1606, were printed from his autograph MSS. in the British Museum by the Shakspere Society at the end of Cunningham's 'Life of Inigo Jones.' After the

[1] In regarding these figures the difference in the value of money then and now must be borne in mind.

[2] Many of his sketches for this purpose are in the possession of the Duke of Devonshire.

Restoration what were called masques were occasionally given at Court, but they appear to have been rather masked or fancy dress balls than dramatic entertainments. An exception was Crowne's masque, 'Calisto; or, the Chaste Nymph,' performed at court by the princesses and courtiers Dec. 15 and 22, 1675. In the 18th century masques were not unfrequently to be seen on the public stage. The 'pantomimes' produced by Rich (for most of which Galliard composed the music) were really masques with harlequinade scenes interspersed. More recently masques have been performed on occasion of royal weddings; thus 'Peleus and Thetis,' a masque, formed the second act of the opera 'Windsor Castle,' by William Pearce, music by J. P. Salomon, performed at Covent Garden on the marriage of the Prince of Wales, 1795, and 'Freya's Gift,' masque by John Oxenford, music by G. A. Macfarren, was produced at the same house on the marriage of the present Prince of Wales, 1863. Soon after the death of Sir Walter Scott in 1832, 'The Vision of the Bard,' masque by James Sheridan Knowles. was produced at Covent Garden. [W.H.H.]

MASS (Lat. *Missa*; from the words, *'Ite, missa est'*—'Depart! the assembly is dismissed'—sung, by the Deacon, immediately before the conclusion of the Service. Ital. *Messa*; Fr. *Messe*; Germ. *Die Messe*). The custom of singing certain parts of the Mass to music of a peculiarly solemn and impressive character has prevailed, in the Roman Church, from time immemorial.

Concerning the source whence this music was originally derived, we know but very little. All that can be said, with any degree of certainty, is, that, after having long been consecrated, by traditional use, to the service of Religion, the oldest forms of it with which we are acquainted were collected together, revised, and systematically arranged, first, by Saint Ambrose, and, afterwards, more completely, by Saint Gregory the Great, to whose labours we are mainly indebted for their transmission to our own day in the pages of the Roman Gradual. Under the name of Plain Chaunt, the venerable melodies thus preserved to us are still sung, constantly, in the Pontifical Chapel, and the Cathedrals of most Continental Dioceses. The specimen we have printed, in the article, KYRIE, will give a fair general idea of their style; and it is worthy of remark, that the special characteristics of that style are more or less plainly discernible in all music written for the Church, during a thousand years, at least, after the compilation of Saint Gregory's great work.

Each separate portion of the Mass was antiently sung to its own proper Tune; different Tunes being appointed for different Seasons, and Festivals. After the invention of Counterpoint, Composers delighted in weaving these and other old Plain Chaunt melodies into polyphonic Masses, for two, four, six, eight, twelve, or even forty Voices: and thus arose those marvellous Schools of Ecclesiastical Music, which, gradually advancing in excellence, exhibited, during the latter half of the 16th century, a development of Art, the æsthetic perfection of which has never since been equalled. The portions of the Service selected for this method of treatment were, the *Kyrie*, the *Gloria*, the *Credo*, the *Sanctus*, the *Benedictus*, and the *Agnus Dei*; which six movements constituted—and still constitute—the musical composition usually called the 'Mass.' A single Plain Chaunt melody—in technical language, a *Canto fermo*—served, for the most part, as a common theme for the whole: and, from this, the entire work generally derived its name—as *Missa 'Veni sponsa Christi'*; *Missa 'Tu es Petrus'*; *Missa 'Iste confessor.'* The *Canto fermo*, however, was not always a sacred one. Sometimes—though not very often during the best periods of Art—it was taken from the refrain of some popular song; as in the case of the famous *Missæ 'L'Homme armé,'* founded upon an old French love-song—a subject which Josquin des Prés, Palestrina, and many other great Composers have treated with wonderful ingenuity. More rarely, an original theme was selected: and the work was then called *Missa sine nomine*, or *Missa brevis*, or *Missa ad Fugam*, or *ad Canones*, as the case might be; or named, after the Mode in which it was composed, *Missa Primi Toni*, *Missa Quarti Toni*, *Missa Octavi Toni*; or even from the number of Voices employed, as *Missa Quatuor Vocum*. In some few instances—generally, very fine ones—an entire Mass was based upon the six sounds of the Hexachord, and entitled *Missa ut, re, mi, fa, sol, la*, or *Missa super Voces Musicales*.

Among the earliest Masses of this description, of which perfect and intelligible copies have been preserved to us, are those by Du Fay, Dunstable, Binchoys, and certain contemporaneous writers, whose works characterise the First Epoch of really practical importance in the history of Figured Music—an epoch intensely interesting to the critic, as already exhibiting the firm establishment of an entirely new style, confessedly founded upon novel principles, yet depending, for its materials, upon the oldest subjects in existence, and itself destined to pass through two centuries and a half of gradual, but perfectly legitimate development. Du Fay, who may fairly be regarded as the typical composer of this primitive School, was a Tenor Singer in the Pontifical Chapel, between the years 1380, and 1432. His Masses, and those of the best of his contemporaries, though hard, and unmelodious, are full of earnest purpose; and exhibit much contrapuntal skill, combined, sometimes, with ingenious fugal treatment. Written exclusively in the antient Ecclesiastical Modes, they manifest a marked preference for Dorian, Phrygian, Lydian, and Mixolydian forms, with a very sparing use of their Æolian and Ionian congeners. These Modes are used, sometimes, at their true pitch; sometimes, transposed a fourth higher—or fifth lower—by means of a B♭ at the signature: but, never, under any other form of transposition, or, with any other signatures than those corresponding with the modern keys of C, or F—a restriction which remained in full force as late as the

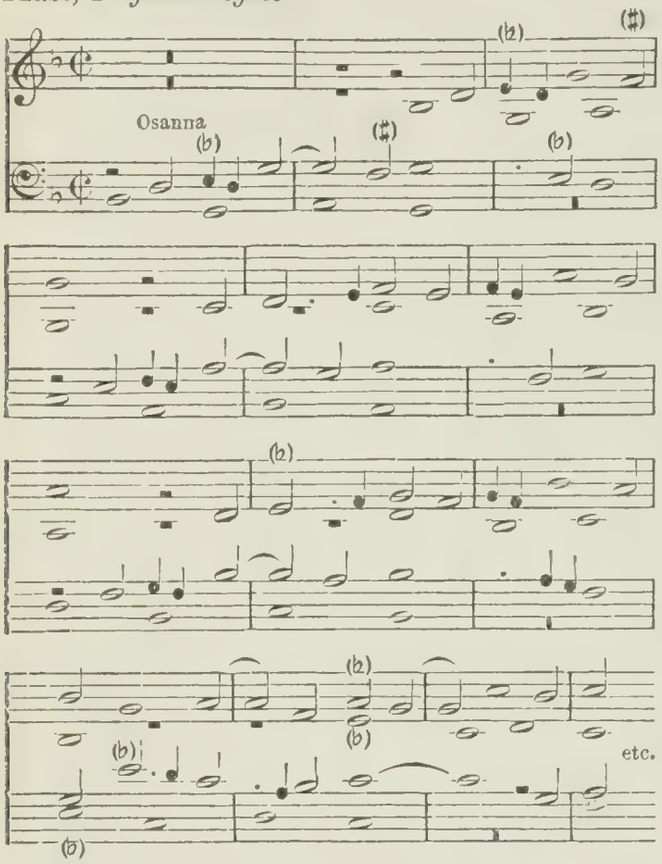
first half of the 17th century, and was even respected by Handel, when he wrote, as he sometimes did with amazing power, in the older scales. So far as the treatment of the *Canto fermo* was concerned, no departure from the strict rule of the Mode was held to be, under any circumstances, admissible: but, a little less rigour was exacted, with regard to the counterpoint. Composers had long since learned to recognise the demand for what we should now call a Leading-note, in the formation of the *Clausula vera*, or True Cadence—a species of Close, invested with functions analogous to those of the Perfect Cadence in modern music. To meet this requirement, they freely admitted the use of an accidental semitone, in all Modes (except the Phrygian) in which the seventh was naturally Minor. But, in order that, to the eye, at least, their counterpoint might appear no less strict than the *Canto fermo*, they refrained, as far as possible, from indicating the presence of such semitones in their written music, and, except when they occurred in very unexpected places, left the singers to introduce them, wherever they might be required, at the moment of performance. Music so treated was called *Cantus fictus*: and the education of no Chorister was considered complete, until he was able, while singing it, to supply the necessary semitones, correctly, in accordance with certain fixed laws, a summary of which will be found in the article, Musica Ficta. For the rest, we are able to detect but little attempt at expression; and very slight regard for the distinction between long and short syllables. The verbal text, indeed, was given in a very incomplete form; the word, *Kyrie*, or *Sanctus*, written at the beginning of a movement, being generally regarded as a sufficient indication of the Composer's meaning. In this, and other kindred matters, the confidence reposed in the Singer's intelligence was unbounded—a not unnatural circumstance, perhaps, in an age in which the Composer, himself, was almost always a Singer in the Choir for which he wrote.

Even at this remote period, the several movements of the Mass began gradually to mould themselves into certain definite forms, which were long in reaching perfection, but, having once obtained general acceptance, remained, for more than a century and a half, substantially unchanged. The usual plan of the *Kyrie* has already been fully described. [See Kyrie.] The *Gloria*, distinguished by a more modest display of fugal ingenuity, and a more cursive rendering of the words, was generally divided into two parts, the *Qui tollis* being treated as a separate movement. The *Credo*, written in a similar style, was also subjected to the same method of subdivision, a second movement being usually introduced at the words, '*Et incarnatus est*,' or '*Crucifixus*,' and, frequently, a third, at '*Et in Spiritum Sanctum*.' The design of the *Sanctus*, though more highly developed, was not unlike that of the *Kyrie*; the '*Pleni sunt coeli*,' being sometimes, and the *Osanna*, almost always, treated separately. The *Benedictus* was allotted, in most cases, to two, three, or four Solo Voices; and frequently assumed the form of a Canon, followed by a choral *Osanna*. In the *Agnus Dei*—generally divided into two distinct movements—the Composer loved to exhibit the utmost resources of his skill: hence, in the great majority of instances, the second movement was written, either in Canon, or in very complex Fugue, and, not unfrequently, for a greater number of voices than the rest of the Mass.

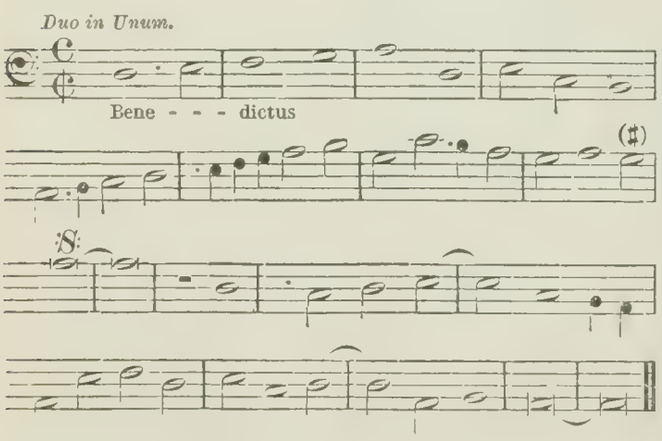
The best-known composers of the Second Epoch were Okenheim, Hobrecht, Caron, Gaspar, the brothers De Fevin, and some others of their School, most of whom flourished between the years 1430, and 1480. As a general rule, these writers laboured less zealously for the cultivation of a pure and melodious style, than for the advancement of contrapuntal ingenuity. For the sober fugal periods of their predecessors, they substituted the less elastic kind of imitation, which was then called Strict or Perpetual Fugue, but afterwards obtained the name of Canon; carrying their passion for this style of composition to such extravagant lengths, that too many of their works descended to the level of mere learned ænigmas. Okenheim, especially, was devoted to this particular phase of Art, for the sake of which he was ready to sacrifice much excellence of a far more substantial kind. Provided he could succeed in inventing a Canon, sufficiently complex to puzzle his brethren, and admit of an indefinite number of solutions, he cared little whether it was melodious, or the reverse. To such Canons he did not scruple to set the most solemn words of the Mass. Yet, his genius was, certainly, of a very high order; and, when he cared to lay aside these extravagances, he proved himself capable of producing works far superior to those of any contemporary writer.

The Third Epoch was rendered remarkable by the appearance of a Master, whose fame was destined to eclipse that of all his predecessors, and even to cast the reputation of his teacher, Okenheim, into the shade. Josquin des Prés, a Singer in the Pontifical Chapel, from 1471 to 1484, and, afterwards, *Maitre de Chapelle* to Louis XII, was, undoubtedly, for very many years, the most popular Composer, as well as the greatest and most learned Musician, in Christendom. And, his honours were fairly earned. The wealth of ingenuity and contrivance displayed in some of his Masses is truly wonderful; and is rendered none the less so by its association with a vivacity peculiarly his own, and an intelligence and freedom of manner far in advance of the age in which he lived. Unhappily, these high qualities are marred by a want of reverence which would seem to have been the witty genius's besetting sin. When free from this defect, his style is admirable. On examining his Masses, one is alternately surprised by passages full of unexpected dignity, and conceits of almost inconceivable quaintness—flashes of humour, the presence of which, in a volume of Church Music, cannot be too deeply regretted, though they are really no more than passing indications of the genial temper of a man whose greatness was far too real to be affected, either one way or the other, by a natural

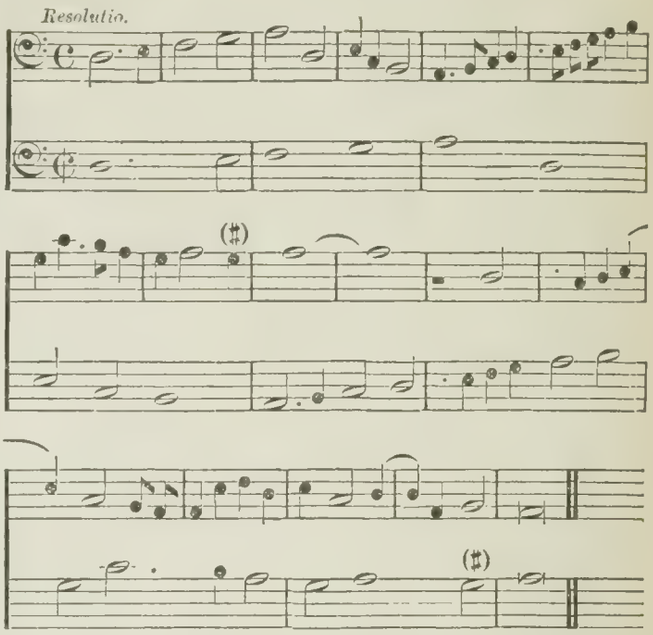
light-heartedness which would not always submit to control. As a specimen of his best, and most devotional style, we can scarcely do better than quote a few bars from the *Osanna* of his Mass, *Faysans regrés*[1]—



The religious character of this movement is apparent, from the very first bar; and the ingenuity with which the strict Canon is carried on, between the Bass and Alto, simultaneously with the Fugue between the Tenor and Treble, is quite forgotten in the unexpected beauty of the resulting harmonies. Perhaps some portion of the beauty of our next example—the *Benedictus* from the *Missa 'L'Homme armé'*—may be forgotten in its ingenuity. It is a strict Canon, in the Unison, by Diminution; and, though intended to be sung by two Voices, is printed in one part only, the singer being left to find out the secret of its construction as best he can—



A hint at the solution of this ænigma is given, to the initiated, by the double Time-signature at the beginning. [See INSCRIPTION.] The intention is, that it should be sung by two Bass Voices, in unison, both beginning at the same time, but one singing the notes twice as quickly as the other: thus—

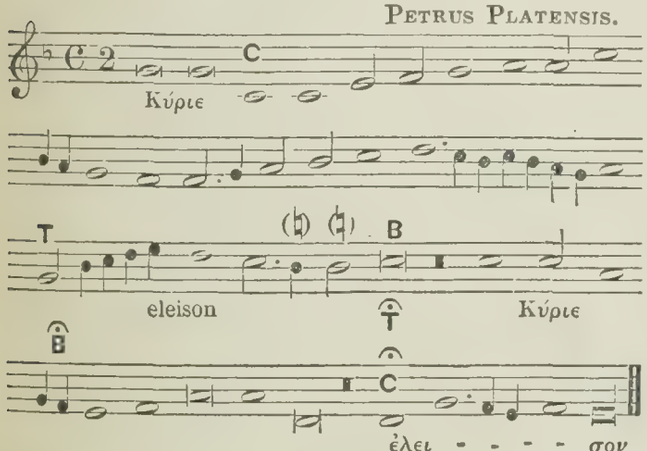


This diversity of Rhythm is, however, a very simple matter, compared with many other complications in the same Mass, and still more, in the *Missa 'Didadi,'* which abounds in strange proportions of Time, Mode, and Prolation, the clue whereto is afforded by the numbers shewn on the faces of a pair of dice! Copious extracts from these curious Masses, as well as from others by Gombert, Clemens non Papa, Mouton, Brumel, and other celebrated Composers, both of this, and the preceding Epoch, will be found in the *'Dodecachordon'* of Glareanus (Basle, 1547), a work which throws more light than almost any other on the mysteries of antient counterpoint.

Of the numerous Composers who flourished during the Fourth Epoch—that is to say, during the first half of the 16th century—a large proportion aimed at nothing higher than a servile imitation of the still idolised Josquin; and, as is usual under such circumstances, succeeded in reproducing his faults much more frequently than his virtues. There were, however, many honourable exceptions. The Masses of Carpentrasso, Morales, Cipriano di Rore, Vincenzo Ruffo, Claude Goudimel, Adriano Willaert, and, notably, Costanzo Festa, are unquestionably written in a far purer and more flowing style than those of their predecessors: and even the great army of Madrigal writers, headed by Archadelt, and Verdelot, helped on the good cause bravely, in the face of a host of charlatans whose caprices tended only to bring their Art into disrepute. Not content with inventing ænigmas *'Ad omnem tonum,'* or *'Ung demiton plus bas'*—with colouring their notes green, when they sang of grass, or red, when allusion was made to blood—these corrupters of taste prided themselves upon adapting, to the several voice-parts for which they wrote, different sets of words, totally unconnected with each other; and this evil custom spread so widely, that Morales himself did not scruple to

[1] The accidentals in this, and the following examples, are all supplied in accordance with the laws of *Cantus fictus*.

mix together the text of the Liturgy, and that of the '*Ave Maria*'; while a Mass is still extant in which the Tenor is made to sing '*Alleluia*,' incessantly, from beginning to end. When the text was left intact, the rhythm was involved in complications which rendered the sense of the words utterly unintelligible. Profane melodies, and even the verses belonging to them, were shamelessly introduced into the most solemn compositions for the Church. All the vain conceits affected by the earlier writers were revived, with tenfold extravagance. Canons were tortured into forms of ineffable absurdity, and esteemed only in proportion to the difficulty of their solution. By a miserable fatality, the Mass came to be regarded as the most fitting possible vehicle for the display of these strange monstrosities, which are far less frequently met with in the Motet, or the Madrigal. Men of real genius fostered the wildest abuses. Even Pierre de la Rue—who seems to have made it a point of conscience to eclipse, if possible, the fame of Josquin's ingenuity—wrote his Missa, '*O salutaris Hostia*,' in one line, throughout; leaving three out of the four Voices to follow the single part in strict Canon. In the *Kyrie* of this Mass—which we reprint, in modern notation, from the version preserved by Glareanus [1]—the solution of the ænigma is indicated by the letters placed above and below the notes. C shows the place at which the Contra-tenor is to begin, in the interval of a Fifth below the Superius. T indicates the entrance of the Tenor, an Octave below the Superius: B, that of the Bass, a Fifth below the Tenor. The same letters, with pauses over them, mark the notes on which the several parts are to end. The reader who will take the trouble to score the movement, in accordance with these directions, will find the harmony perfectly correct, in spite of some harshly dissonant passing-notes: but it is doubtful whether the most indulgent critic would venture to praise it for its devotional character.



It is easy to imagine the depths of inanity accessible to an ambitious composer, in his attempts to construct such a Canon as this, without a spark of Pierre de la Rue's genius to guide him on his way. Such attempts were made, every day: and, had it not been that good men and true were at work, beneath the surface, consciently preparing the way for a better state of things, Art would soon have been in a sorry plight. As it was, notwithstanding all these extravagances, it was making real progress. The dawn of a brighter day was very near at hand; and the excesses of the unwise only served to hasten its appearance.

The Fifth Epoch, extending from the year 1565 to the second decad of the following century, and justly called 'The Golden Age of Ecclesiastical Music,' owes its celebrity entirely to the influence of one grave earnest-minded man, whose transcendant genius, always devoted to the noblest purposes, and always guided by sound and reasonable principles, has won for him a place, not only on the highest pinnacle of Fame, but, also, in the inmost hearts of all true lovers of the truest Art.

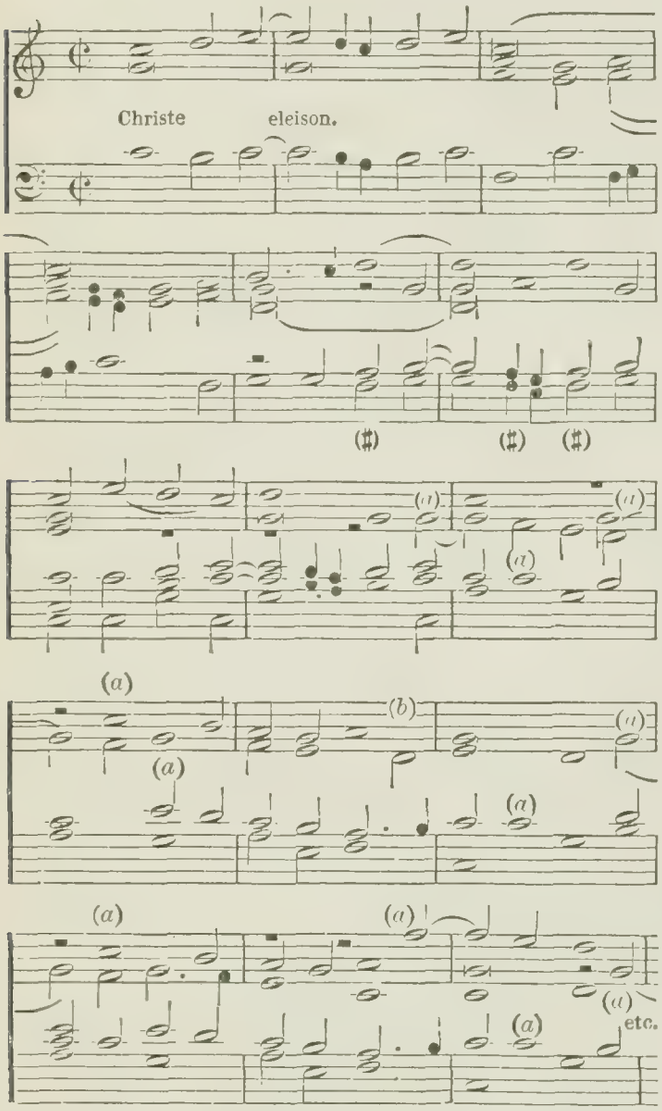
The abuses to which we have just alluded became, in process of time, so intolerable, that the Council of Trent found it necessary to condemn them, in no measured terms. In the year 1564, Pope Pius IV commissioned eight Cardinals to see that certain decrees of the Council were duly carried out. After much careful deliberation, the members of this Commission had almost determined to forbid the use of any polyphonic music whatever, in the Services of the Church: but, chiefly through the influence of Card. Vitellozzo Vitellozzi, and S. Carlo Borromeo, they were induced to suspend their judgment, until Palestrina, then Maestro di Capella of S. Maria Maggiore, should have proved, if he could, the possibility of producing music of a more devotional character, and better adapted to the words of the Mass, and the true purposes of Religion, than that then in general use. In answer to this challenge, the great Composer submitted to the Commissioners three Masses, upon one of which —first sung in the Sistine Chapel, on the Nineteenth of June, 1565, and since known as the *Missa Papæ Marcelli* [2]—the Cardinals immediately fixed, as embodying the style in which all future Church music should be composed. It would be difficult to conceive a more perfect model. In depth of thought, intensity of expression, and all the higher qualities which distinguish the work of the Master from that of the pedant, the *Missa Papæ Marcelli* is universally admitted to be unapproachable; while, even when regarded as a monument of mere mechanical skill, it stands absolutely unrivalled. Yet, except in the employment of the Hypoionian Mode [3]—a tonality generally avoided by the older composers—it depends for its effect, upon the introduction of no new element whatever, either of construction, or of form. Avoiding all show of empty pedantry, and carefully concealing the consummate art with which the involutions

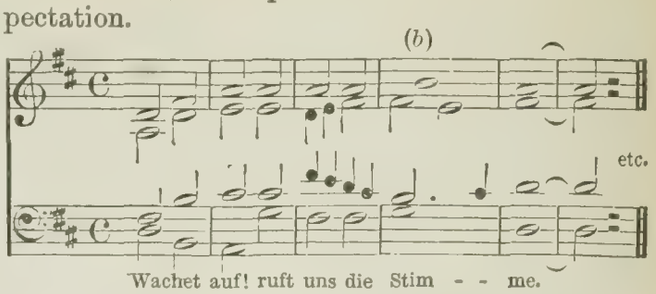
[1] Dodecachordon, p. 445, ed. 1547.

[2] It is difficult to understand why Palestrina should have given it this name, ten years after the death of Pope Marcellus II. The reader will find the whole subject exhaustively discussed, in the pages of Baini (tom. 1. sez. 2. cap. 1 *et seq.*)

[3] The preface to a recent German edition of the *Missa Papæ Marcelli* erroneously describes the work as written in the Mixolydian Mode. The *Crucifixus*, and *Benedictus*, are undoubtedly Mixolydian; but, the Mass itself is, beyond all question, written in the Fourteenth, or Hypoionian Mode, to the tonality, compass, and cadences of which it conforms, throughout.

of its periods are conducted, it freely uses all the old contrivances of Fugue, and, in the second *Agnus Dei*, of closely interwoven Canon: but, always, as means towards the attainment of a certain end—never, in place of the end itself. And, this entire subjugation of artistic power to the demands of expression is, perhaps, its most prominent characteristic. It pervades it, throughout, from the first note to the last. Take, for instance, the *Christe eleison*, in which each Voice, as it enters, seems to plead more earnestly than its predecessor for mercy—



It is impossible, while listening to these touchingly beautiful harmonies, to bestow even a passing thought upon the texture of the parts by which they are produced: yet, the quiet grace of the theme, at (*a*), and the closeness of the imitation to which it is subjected, evince a command of technical resources which Handel alone could have hidden, with equal success, beneath the appearance of such extreme simplicity. Handel has, indeed, submitted a similar subject to closely analagous treatment—though, in quick time, and with a very different expression—in the opening *Tutti* of his Organ Concerto in G: and it is interesting to note, that the exquisitely moulded close, at (*b*), so expressive, when sung with the necessary *ritardando*, of the confidence of Hope, has been used, by Mendelssohn, interval for interval, in the Chorale, 'Sleepers wake!' from 'Saint Paul,' to express the confidence of Expectation.

We have selected this particular passage for our illustration, principally for the sake of calling attention to these instructive coincidences: but, in truth, every bar of the Mass conceals a miracle of Art. Its subjects, all original, and all of extreme simplicity, are treated with an inexhaustible variety of feeling which shews them, every moment, in some new and beautiful light. Its six voices—Soprano, Alto, two Tenors of exactly equal compass, and two Basses matched with similar nicety—are so artfully grouped as constantly to produce the effect of two or more antiphonal Choirs. Its style is solemn, and devotional, throughout; but, by no means deficient in fire, when the sense of the words demands it. Baini truly calls the *Kyrie*, devout; the *Gloria*, animated; the *Credo*, majestic; the *Sanctus*, angelic; and, the *Agnus Dei*, prayerful. Palestrina wrote many more Masses, of the highest degree of excellence; but, none—not even *Assumpta est Maria*—so nearly approaching perfection, in every respect, as this. He is known to have produced, at the least, ninety-five; of which forty-three were printed during his life-time; and thirty-nine more, within seven years after his death; while thirteen are preserved, in manuscript,[1] among the Archives of the Pontifical Chapel, and in the Vatican Library. The effect produced by these great works upon the prevailing style was all that could be desired. Vittoria, and Anerio, in the great Roman School, Gabrieli, and Croce, in the Venetian, Orlando di Lasso, in the Flemish, and innumerable other Masters, brought forward compositions of unfading interest and beauty. Not the least interesting of these is a Mass, for five voices, in the transposed Æolian Mode, composed by our own great William Byrd, at the time when he was singing, as a Chorister, at Old Saint Paul's. This valuable work was edited, in 1841, for the Musical Antiquarian Society, by Dr. Rimbault, from a copy, believed to be unique, and now safely lodged in the Library of the British Museum. Though composed (if Dr. Rimbault's theory may be accepted, in the absence of a printed date) some years before the *Missa Papæ Marcelli*, it may fairly lay claim to be classed as a production of the 'Golden Age'; for, it was certainly not printed until after the appearance of Palestrina's Second Book of Masses; moreover, it is entirely free from the vices of the Fourth Epoch, and, notwithstanding a certain irregularity in the formation of some of the Cadences, exhibits unmistakeable traces of the

[1] One of these, *Tu es Petrus*, was printed, for the first time, in 1869, in Schrems's continuation of Proske's 'Musica Divina' (Ratisbon, Fr. Pustet).

Roman style: a style, the beauties of which were speedily recognised from one end of Europe to the other, exercising more or less influence over the productions of all other Schools, and thereby bringing the music of the Mass, during the latter half of the Sixteenth Century, to a degree of perfection beyond which it has never since advanced.

The Sixth Epoch was one of universal decadence. In obedience to the exigencies of a law with the operation of which the Art-historian is only too familiar, the glories of the 'Golden Age' had no sooner reached their full maturity, than they began to show signs of incipient decay. The bold unprepared discords of Monteverde, and the rapid rise of Instrumental Music, were, alike, fatal to the progress of the Polyphonic Schools. Monteverde, it is true, only employed his newly-invented harmonies in sæcular music: but, what revolutionist ever yet succeeded in controlling the course of the stone he had once set in motion! Other Composers soon dragged the unwonted dissonances into the Service of the Church: and, beyond all doubt, the unprepared seventh sounded the death-knell of the Polyphonic Mass. The barrier between the tried, and the untried, once broken down, the laws of counterpoint were no longer held sacred. The old paths were forsaken; and those who essayed to walk in the new wandered vaguely, hither and thither, in search of an ideal, as yet but very imperfectly conceived, in pursuit of which they laboured on, through many weary years, cheered by very inadequate results, and little dreaming of the effect their work was fated to exercise upon generations of musicians then unborn. A long and dreary period succeeded, during which no work of any lasting reputation was produced: for, the Masses of Carissimi, Colonna, and the best of their contemporaries, though written in solemn earnest, and interesting enough when regarded as attempts at a new style, bear no comparison with the compositions of the preceding epoch; while those arranged by Benevoli (1602–1672) and the admirers of his School, for combinations of four, six, eight, and even twelve distinct Choirs, were forgotten, with the occasions for which they were called into existence. Art was passing through a transitional phase, which must needs be left to work out its own destiny in its own way. The few faithful souls who still clung to the traditions of the Past were unable to uphold its honours: and, with Gregorio Allegri, in 1652, the 'School of Palestrina' died out. Yet, not without hope of revival. The laws which regulated the composition of the Polyphonic Mass are as intelligible, to-day, as they were three hundred years ago; and it needs but the fire of living Genius to bring them, once more, into active operation, reinforced by all the additional authority with which the advancement of Modern Science has, from time to time, invested them.

Before quitting this part of our subject, for the consideration of the later Schools, it is necessary that we should offer a few remarks upon the true manner of singing Masses, such as those of which we have briefly sketched the history: and, thanks to the traditions handed down, from generation to generation, by the Pontifical Choir, we are able to do so with as little danger of misinterpreting the ideas of Palestrina, or Anerio, as we should incur in dealing with those of Mendelssohn, or Sterndale Bennett.

In the first place, it is a mistake to suppose that a very large body of Voices is absolutely indispensable to the successful rendering, even of very great works. On ordinary occasions, no more than thirty-two singers are present in the Sistine Chapel—eight Sopranos, and an equal number of Altos, Tenors, and Basses: though, on very high Festivals, their number is sometimes nearly doubled. The vocal strength must, of course, be proportioned to the size of the building in which it is to be exercised: but, whether it be great, or small, it must, on no account, be supplemented by any kind of instrumental accompaniment whatever. Every possible gradation of tone, from the softest imaginable whisper, to the loudest *forte* attainable without straining the Voice, will be brought into constant requisition. Though written, always, either with a plain signature, or with a single flat after the clef, the music may be sung at any pitch most convenient to the Choir. The time should be beaten in minims; except in the case of 3-1, in which three semibreves must be counted in each bar. The *Tempo*—of which no indication is ever given, in the old part-books—will vary, in different movements, from about ♩=50 to ♩=120. On this point, as well as on the subject of *pianos* and *fortes*, and the assignment of certain passages to Solo Voices, or Semi-chorus, the leader must trust entirely to the dictates of his own judgment. He will, however, find the few simple rules to which we are about to direct his attention capable of almost universal application; based, as they are, upon the important relation borne by the music of the Mass to the respective offices of the Priest, the Choir, and the Congregation. To the uninitiated, this relation is not always very clearly intelligible. In order to make it so, and to illustrate, at the same time, the principles by which the Old Masters were guided, we shall accompany our promised hints by a few words explanatory of the functions performed by the Celebrant, and his Ministers, during the time occupied by the Choir in singing the principal movements of the Mass—functions, the right understanding of which is indispensable to the correct interpretation of the music.

High Mass—preceded, on Sundays, by the Plain Chaunt *Asperges me*—begins, on the part of the Celebrant and Ministers, by the recitation, in a low voice, of the Psalm, *Judica me Deus*, and the *Confiteor*; on that of the Choir, by the chaunting, from the Gradual, of the Introit, appointed for the day. [See INTROIT.]

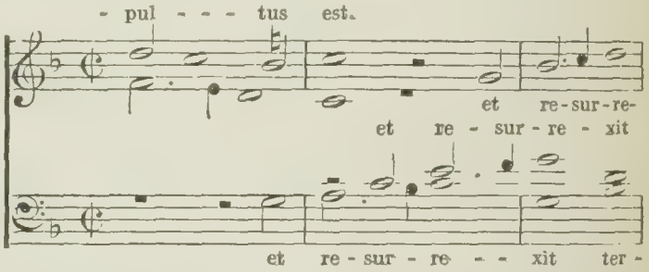
From the Plain Chaunt Introit, the Choir proceed, at once, to the *Kyrie*; and this transition from the severity of the Gregorian melody to the pure harmonic combinations of Polyphonic Music is one of the most beautiful that can be imagined. The *Kyrie* is always sung slowly, and devoutly

(𝅗𝅥=56-66), with the tenderest possible gradations of light and shade. The *Christe*—also a slow movement—may often be entrusted, with good effect, to Solo Voices. The second *Kyrie* is generally a little more animated than the first, and should be taken in a quicker time (𝅗𝅥= 96-112). The *Kyrie* of Palestrina's *Missa brevis* is one of the most beautiful in existence, and by no means difficult to sing, since the true positions of the *crescendi* and *diminuendi* can scarcely be mistaken. [See KYRIE.]

While the Choir are singing these three movements, the Celebrant, attended by the Deacon, and Subdeacon, ascends to the Altar, and, having incensed it, repeats the words of the Introit, and *Kyrie*, in a voice audible to himself and his Ministers alone. On the cessation of the music, he intones, in a loud voice, the words, *Gloria in excelsis Deo*, to a short Plain Chaunt melody, varying with the nature of the different Festivals, and given, in full, both in the Missal, and the Gradual. [See INTONATION.] This Intonation, which may be taken at any pitch conformable to that of the Mass, is not repeated by the Choir, which takes up the strain at *Et in terra pax.*

The first movement of the *Gloria* is, in most cases, a very jubilant one (𝅗𝅥=100-120): but, the words *adoramus te*, and *Jesu Christe*, must always be sung slowly, and softly (𝅗𝅥= 50-60); and, sometimes, the *Gratias agimus*, as far as *gloriam tuam*, is taken a shade slower than the general time, in accordance with the spirit of the Rubric which directs, that, at these several points, the Celebrant and Ministers shall uncover their heads, in token of adoration. After the word, *Patris*, a pause is made. The *Qui tollis* is then sung, *Adagio* (𝅗𝅥=56-66); with *ritardandi* at *miserere nobis*, and *suscipe deprecationem nostram.* At the *Quoniam tu solus*, the original quick time is resumed, and carried on, with ever increasing spirit, to the end of the movement; except that the words, *Jesu Christe*, are again delivered slowly, and softly, as before. The provision made, in the *Missa Papæ Marcelli*, for the introduction of these characteristic changes of *Tempo*, is very striking, and points clearly to the antiquity of the custom.

The Celebrant now recites the Collects for the day; the Subdeacon sings the Epistle, in a kind of Monotone, with certain fixed Inflexions; the Choir sings the Plain Chaunt Gradual, followed by the Tract, or Sequence, according to the nature of the Festival; and the Deacon sings the Gospel, to its own peculiar Tone. [See GRADUAL; TRACT; SEQUENCE; ACCENTS.] If there be a Sermon, it follows next in order: if not, the Gospel is immediately followed by the Creed.

The words, *Credo in unum Deum*, are intoned, by the Celebrant, to a few simple notes of Plain Chaunt, which never vary—except in pitch—and which are to be found both in the Gradual, and the Missal. [See INTONATION.] The Choir continue, *Patrem omnipotentem*, in a moderate *Allegro*, more stately than that of the *Gloria* (𝅗𝅥=96-112), and marked by the closest possible attention to the spirit of the text. A *ritardando* takes place at *Et in unum Dominum*; and the words, *Jesum Christum*, are sung as slowly, and as softly, as in the *Gloria*, (𝅗𝅥=50-60). The quicker time is resumed at *Filium Dei*; and a grand *forte* may generally be introduced, with advantage, at *Deum de Deo*, and continued as far as *facta sunt*—as in Palestrina's *Missa 'Assumpta est Maria,'* and many others. After the words, *de coelis*, a long pause takes place, while the Congregation kneel. The *Et incarnatus est* then follows, in the form of a soft and solemn *Adagio* (𝅗𝅥=54-63), interrupted, after *factus est*, by another pause, long enough to enable the people to rise from their knees in silence. The *Crucifixus* is also a slow movement; the return to the original *Allegro* being deferred until the *Et resurrexit.* In the *Missa Papæ Marcelli*, and many other very fine ones, this part of the *Credo* is written for four solo voices; but, the necessity for an acceleration of the time at the *Et resurrexit* is very strongly marked. In the beautiful *Missa brevis* already mentioned, the Basses lead off the *Et resurrexit*, in quick time, while the Soprano, and Alto, are still engaged in finishing a *ritardando*—a very difficult, though by no means uncommon point, which can only be overcome by very careful practice.

Another change of time is sometimes demanded, at *Et in Spiritum Sanctum*: but, more generally, the *Allegro* continues to the end of the movement; interrupted only at the words *simul adoratur*, which are always sung *Adagio*, and *pianissimo*, while the Celebrant and Ministers uncover their heads.

The *Credo* is immediately followed by the Plain Chaunt *Offertorium* for the day. But, as this is too short to fill up the time occupied by the Celebrant in incensing the Oblations, and saying, *secreto*, certain appointed Prayers, it is usually supplemented, either by a Motet, or a grand Voluntary on the Organ. [See MOTET; OFFERTORIUM.] This is followed by the Versicle and Response called the *Sursum corda*, and the Proper Preface, at the end of which a Bell is rung, and the *Sanctus* is taken up by the Choir.

The *Sanctus* is invariably a *Largo*, of peculiar solemnity (𝅗𝅥=56-72). Sometimes, as in Palestrina's very early Mass, *Virtute magna*, the *Pleni sunt coeli* is set for Solo Voices. Sometimes, it is sung in chorus, but in a quicker movement, as in the same Composer's *Missa Papæ Marcelli*, and *Æterna Christi munera*—involving, in the last-named Mass, a difficulty of the same kind as that which we have already pointed out in the *Et resurrexit* of the *Missa Brevis.* The *Osanna*, though frequently spirited, must never be a noisy movement. In the *Missa brevis*, so often quoted, it is continuous with the rest of the *Sanctus*, and

clearly intended to be sung *pianissimo*—an extremely beautiful idea, in perfect accordance with the character of this part of the Service, during which the Celebrant is proceeding, *secreto*, with the Prayers which immediately precede the Consecration of the Host. After the Elevation—which takes place in silence—the Choir begin the *Benedictus*, in soft low tones, almost always entrusted to Solo Voices. The *Osanna*, which concludes the movement, is, in the great majority of cases, identical with that which follows the *Sanctus*. The *Pater noster* is sung, by the Celebrant, to a Plain Chaunt melody, contained in the Missal. After its conclusion, the Choir sings the last movement of the Mass—the *Agnus Dei*—while the Celebrant is receiving the Host. The first division of the *Agnus Dei* may be very effectively sung by Solo Voices, and the second, in subdued chorus (𝄐=50-72), with gentle gradations of *piano*, and *pianissimo*, as in the *Kyrie*. When there is only one movement, it must be sung twice; the words *dona nobis pacem* being substituted, the second time, for *miserere nobis*. The *Agnus Dei* of Josquin's *Missa 'L'Homme armé'* is in three distinct movements.

The Choir next sings the Plain Chaunt *Communio*, as given in the Gradual. The Celebrant recites the Prayer called the Post-Communion. The Deacon sings the words, '*Ite, missa est*,' from which the Service derives its name. And the Rite concludes with the *Domine salvum fac*, and Prayer for the reigning Sovereign.

The Ceremonies we have described are those peculiar to High or Solemn Mass. When the Service is sung by the Celebrant and Choir, without the assistance of a Deacon and Subdeacon, and without the use of Incense, it is called a *Missa cantata*, or Sung Mass. Low Mass is said by the Celebrant, alone, attended by a single Server. According to strict usage, no music whatever is admissible, at Low Mass: but, in French and German village Churches, and, even in those of Italy, it is not unusual to hear the Congregations sing Hymns, or Litanies, appropriate to the occasion, though not forming part of the Service. Under no circumstances can the duties proper to the Choir, at High Mass, be transferred to the general Congregation.

It is scarcely necessary to say, that the music of every Mass worth singing will naturally demand a style of treatment peculiar to itself; especially with regard to the *Tempi* of its different movements. A modern editor tells us that more than four bars of Palestrina should never be sung, continuously, in the same time.[1] This is, of course, an exaggeration. Nevertheless, immense variety of expression is indispensable. Everything depends upon it: and, though the leader will not always find it easy to decide upon the best method, a little careful attention to the points we have mentioned will, in most cases, enable him to produce results very different from any that are attainable by the hard dry manner which is too often supposed to be inseparable from the performance of antient figured music.

Our narrative was interrupted, at a transitional period, when the grand old mediæval style was gradually dying out, and a newer one courageously struggling into existence, in the face of difficulties which, sometimes, seemed insurmountable. We resume it, after the death of the last representative of the old *régime*, Gregorio Allegri, in the year 1652.

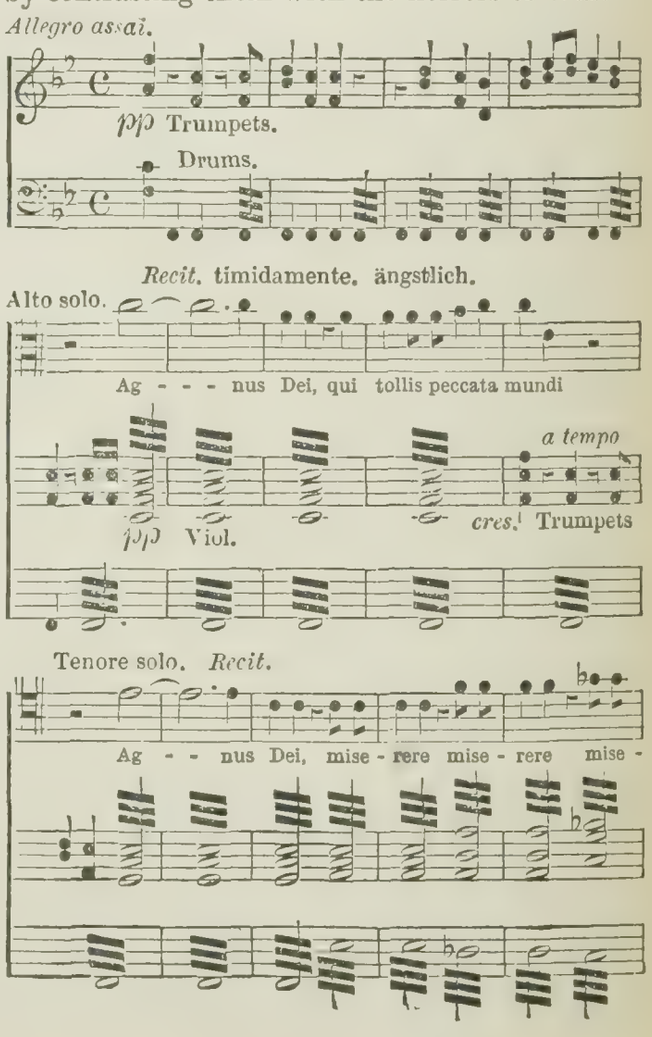
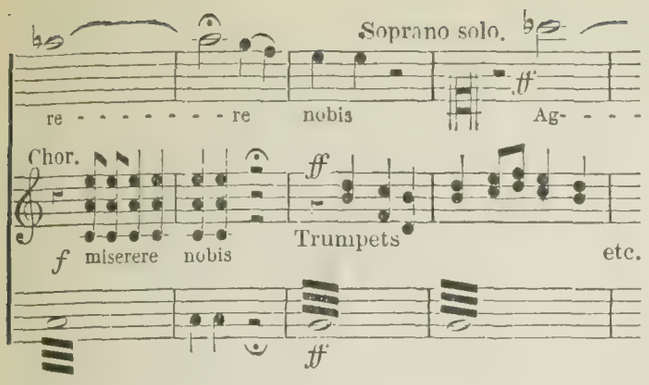
The most remarkable Composers of the period which we shall designate as the Seventh Epoch in the history of the vocal Mass—comprising the latter part of the Seventeenth Century, and the earlier years of the Eighteenth—were, Alessandro Scarlatti, Leo, and Durante: men whose position in the chronicles of Art is rendered somewhat anomalous, though none the less honourable, by the indisputable fact, that they all entertained a sincere affection for the older School, while labouring, with all their might, for the advancement of the newer. It was, undoubtedly, to their love for the Masters of the Sixteenth Century that they owed the dignity of style which constitutes the chief merit of their compositions for the Church: but, their real work lay in the direction of instrumental accompaniment, for which Durante, especially, did more than any other writer of the period. His genius was, indeed, a very exceptional one. While others were content with cautiously feeling their way, in some new and untried direction, he boldly started off, with a style of his own, which gave an extraordinary impulse to the progress of Art, and impressed its character so strongly upon the productions of his followers, that he has been not unfrequently regarded as the founder of the modern Italian School. Whatever opinion may be entertained on that point, it is certain that the simplicity of his melodies tended, in no small degree, to the encouragement of those graces which now seem inseparable from Italian Art; while it is equally undeniable that the style of the Cantata, which he, no less than Alessandro Scarlatti, held in the highest estimation, exercised an irresistible influence over the future of the Mass.

The Eighth Epoch is represented by one single work, of such gigantic proportions, and so exceptional a character, that it is impossible, either to class it with any other, or to trace its pedigree through any of the Schools of which we have hitherto spoken. The artistic status of John Sebastian Bach's Mass in B minor,—produced in the year 1733—only becomes intelligible, when we consider it as the natural result of principles, inherited through a long line of masters, who bequeathed their musical acquirements, from father to son, as other men bequeath their riches: principles, upon which rest the very foundations of the later German Schools. Bearing this in mind, we are not surprised at finding it free from all trace of the older Ecclesiastical traditions. To compare it with Palestrina's *Missa Papæ Marcelli*—even were such a perversion of criticism possible—would be as unfair, to either side, as an attempt to judge the master-pieces of Rembrandt

[1] The only other Composer, antient, or modern, with regard to whose works such a remark could have been hazarded, is Chopin—the unfettered exponent of the wildest dreams of modern romanticism. So strangely does experience prove that 'there is nothing new under the sun'!

by the standard of Fra Angelico. The two works are not even coincident in intention—for, it is almost impossible to believe that the one we are now considering can ever have been seriously intended for use as a Church Service. Unfitted for that purpose, as much by its excessive length, as by the exuberant elaboration of its style, and the overwhelming difficulty of its execution, it can only be consistently regarded as an Oratorio —so regarded, it may be safely trusted to hold its own, side by side with the greatest works of the kind that have ever been produced, in any country, or in any age. [See ORATORIO.] Its masterly and exhaustively developed Fugues; its dignified Choruses, relieved by Airs, and Duets, of infinite grace and beauty; the richness of its instrumentation, achieved by means which most modern composers would reject as utterly inadequate to the least ambitious of their requirements; above all, the colossal proportions of its design—these, and a hundred other characteristics into which we have not space to enter, entitle it to rank as one of the finest works, if not the very finest, that the great Cantor of the Thomas-Schule has left, as memorials of a genius as vast as it was original. Whether we criticise it as a work of Art, of Learning, or of Imagination, we find it equally worthy of our respect. It is, moreover, extremely interesting, as an historical monument, from the fact, that, in the opening of its *Credo*, it exhibits one of the most remarkable examples on record of the treatment of an antient *Canto fermo* with modern harmonies, and an elaborate orchestral accompaniment. [See INTONATION.] Bach often shewed but little sympathy with the traditions of the Past. But, in this, as in innumerable other instances, he proved his power of compelling everything he touched to obey the dictates of his indomitable will.

While the great German composer was thus patiently working out his hereditary trust, the disciples of the Italian School were entering upon a Ninth Epoch—the last which it will be our duty to consider, since its creative energy is, probably, not yet exhausted—under very different conditions, and influenced by principles which led to very different results. If we have found it necessary to criticise Bach's wonderful production as an Oratorio, still more necessary is it, that we should describe the Masses of this later period as Sacred Cantatas. Originating, beyond all doubt, with Durante; treated with infinite tenderness by Pergolesi and Jomelli; endowed with a wealth of graces by the genius of Haydn and Mozart; and still farther intensified by the imaginative power of Beethoven and Cherubini; their style has steadily kept pace, step by step, with the progress of modern music; borrowing elasticity from the freedom of its melodies, and richness from the variety of its instrumentation; clothing itself in new and unexpected forms of beauty, at every turn; yet, never aiming at the expression of a higher kind of beauty than that pertaining to earthly things, or venturing to utter the language of devotion in preference to that of passion. In the Masses of this æra we first find the individuality of the Composer entirely dominating over that of the School—if, indeed, a School can be said to exist, at all, in an age in which every Composer is left free to follow the dictates of his own unfettered taste. It is impossible to avoid recognising, in Haydn's Masses, the well-known features of 'The Creation' and 'The Seasons'; or, in those of Mozart, the characteristic features of his most delightful Operas. Who, but the Composer of '*Dove sono i bei momenti*,' or, the Finales to Don Giovanni, and the Flauto Magico, could ever have imagined the *Agnus Dei* of the First Mass, or the *Gloria* of the Second? Still more striking is the identity of thought which assimilates Beethoven's *Missa solemnis* to some of the greatest of his sæcular works; notwithstanding their singular freedom from all trace of mannerism. Mozart makes himself known by the refinement of his delicious phrases: Beethoven, by the depth of his dramatic instinct—a talent which he never turned to such good account as when working in the absence of stage accessories. We are all familiar with that touching episode in the 'Battle Symphony,' wherein the one solitary Fifer strives to rally his scattered comrades by playing *Malbrook s'en va-t-en guerre* —a feat, which, by reason of the thirst and exhaustion consequent upon his wound, he can only accomplish in a minor key. No less touching, though infinitely more terrible, is that wonderful passage of Drums and Trumpets, in the *Dona nobis pacem* of the Mass in D, intended to bring the blessings of Peace into the strongest possible relief, by contrasting them with the horrors of War.



Whether, or not, the peace to which our attention is thus forcibly directed be really that alluded to in the text, in no wise affects the power of the passage. All that Beethoven intended to express was his own interpretation of the words; and it is in his own strong language, and not in that of the Schools, that he expresses it. Cherubini makes equal use of the dramatic element; more especially in his magnificent *Requiem Mass* in D minor [see REQUIEM], his grand Mass, in the same key, and his famous Mass in A, written for the Coronation of Charles X: but, always in a way so peculiarly his own, that the touch of his master hand stands everywhere confessed. In all these great works, and innumerable others, by Weber, Schubert, Hummel, Niedermeyer, Rossini, and Gounod, we find the dramatic form of expression entirely superseding the devotional; uncompromising realism triumphing over the idealism of the older Schools; the personal feelings and experiences of the Masters over-riding the abstract sense of the text. This circumstance makes it extremely difficult to assign to these creations of genius a true æsthetic position in the world of Art. Church Services in name, they have certainly failed, notwithstanding their universally-acknowledged beauties, in securing for themselves a lasting home in the Church. That their use has been tolerated, rather than encouraged, in Rome itself, is proved, by the significant fact, that not one single note of any one of them has ever once been heard within the walls of the Sistine Chapel. And the reason is obvious. They cast Ecclesiastical tradition to the winds; and, substituting for it the ever-varying sentiment of individual minds, present no firm basis for the elaboration of a definite Church style, which, like that of the Sixteenth Century, shall prove its excellence by its stability. Yet, in the midst of the diversity which naturally ensues from this want of a common ideal, it is instructive to notice one bond of union between the older Masters and the new, so strongly marked that it cannot possibly be the result of an accidental coincidence. Their agreement in the general distribution of their movements is most remarkable. We still constantly find the *Kyrie* presented to us in three separate divisions. The *Qui tollis*, and *Et incarnatus est*, are constantly introduced in the form of solemn Adagios. The same *Osanna* is almost always made to serve, as in the *Missa Papæ Marcelli*, as a conclusion both to the *Sanctus*, and the *Benedictus*. And, in this vitality of typical form, we find a convincing proof—if one be necessary—that the broad æsthetic principles of Art are immutable, and calculated to survive, through an indefinite period, the vicissitudes of technical treatment in widely differing Schools. [W.S.R.]

MASSART, LAMBERT-JOSEPH, professor of the violin at the Paris Conservatoire, was born in 1811 at Liège. He came early under Kreutzer's tuition, and afterwards entered the Conservatoire to study composition. According to Fétis (Biogr. d. Mus.) his playing is distinguished by perfect intonation, facility in bowing, and gracefulness of style. In 1843 he was appointed professor of the violin at the Conservatoire, and in this position has been eminently successful. Among his numerous pupils the most eminent is HENRI WIENIAWSKI. [P.D.]

MASSÉ, FELIX MARIE VICTOR, born at Lorient March 7, 1822; entered the Conservatoire at 12, obtained the first prizes for piano, harmony, and fugue, and in 1844, after some years study with Halévy, the 'Grand prix de Rome' for composition. His cantata 'Le Rénégat' was given 3 times at the Opéra (Feb. 1845), a rare event. During his stay in Rome he composed a 'Messe Solennelle,' performed at the church of St. Louis des Français (May 1, 1846), a careful and clever work, though wanting in religious sentiment—never Massé's strong point. The unpublished score is in the library of the Conservatoire. After his two years in Rome he travelled through Italy and Germany, and returned to Paris, where he was much appreciated in society. Publishers readily accepted his 'Mélodies' and 'Romances,' and he gained access to the stage with little delay. 'La Chanteuse voilée,' 1 act (Opéra Comique, Nov. 26, 1850), was followed by 'Galathée,' 2 acts (April 14, 1852), and 'Les Noces de Jeannette' (Feb. 4, 1853), a charming lyric comedy in 1 act. These early successes justified the hope that in Massé the French stage had found a composer as fruitful and melodious, if not as original, as Auber; but his later efforts have been less fortunate. 'La Reine Topaze' (Dec. 27, 1856) indeed succeeded completely, and has kept the boards, but 'La Fiancée du Diable' (June 3, 54); 'Miss Fauvette' (Feb. 13, 55); 'Les Saisons' (Dec. 22, 55); 'Les Chaises à porteurs' (April 28, 58); 'La Fée Carabosse' (March 7, 59); 'La Mule de Pedro' (March 6, 63); 'Fior d'Aliza' (Feb. 5, 66); and 'Le Fils du Brigadier' (Feb. 25, 67), though fairly received, soon disappeared. Some however contain good music, especially 'Les Saisons' and 'Fior d'Aliza.' In 1860 he became chorus-master to the Académie de Musique, and in 66 succeeded Leborne as professor of composition at the Conservatoire—gratifying appointments as showing the esteem of his brother artists, although the work they entailed left him little time for composition. On June 20, 1872, he was elected to the Institut as successor to Auber.

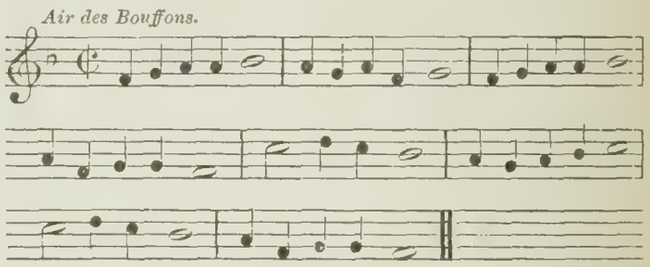
After a long period of silence Massé produced 'Paul et Virginie,' 3 acts (Nov. 15, 1876; given in Italian at Covent Garden Opera-house, June 1, 1878). In spite of its success and its

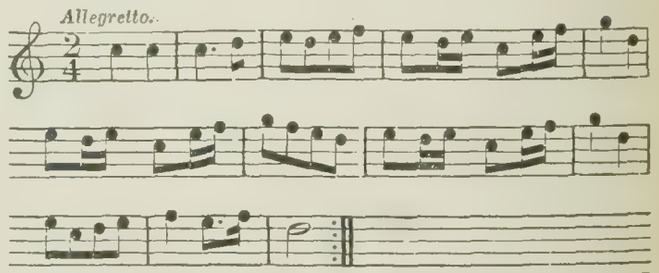
evident ambition, this opera seems less original and less homogeneous in style than 'Galathée' or 'Les Noces de Jeannette,' and its best parts, as in all his operas, are the short pieces and the simple romances.

To complete the list of his operas we may mention 'La Favorita e la Schiava' (Venice, 1855), and 'Le Cousin Marivaux' (Baden, 1857); also two drawing-room operettas 'Le Prix de Famille' and 'Une loi Somptuaire.' He has published 3 'Recueils' of 20 songs each, selected from his numerous romances. Many of these are charming little pieces.

In 1877 he was made an officer of the Legion of Honour. For the last two years he has been suffering from a malady which compelled him to resign his post at the Académie in 1876, and has since caused his complete withdrawal from the world. He is engaged on an opera, 'Cléopâtre,' from which he expects much; and it is to be hoped he may recover sufficiently to superintend its production. We also wish he could be persuaded to give to the world other specimens of musical criticism besides his 'Notice sur la vie et l'œuvre d'Auber,' a valuable contribution to musical literature. [G.C.]

MASSENET, Jules Emile Frédéric, born at Montaud, near St. Etienne, May 12, 1842, was educated at the Paris Conservatoire, where he won the first piano prize in 1859; the second prize for fugue in 1862; the first prize for fugue, and the 'Prix de Rome' in 1863. On his return from Italy, through the influence of Ambroise Thomas, his 'La Grand'tante' was produced at the Opéra Comique (April 3, 1867). Even in this first attempt Massenet showed himself a skilled and graceful musician. Some 'Suites d'orchestre' performed at the 'Concerts populaires' attracted attention for their new and ingenious effects. It was only, however, after the Franco-German war that he rose to the first rank among young French composers by the production of 'Don César de Bazan,' opéra-comique in 3 acts and 4 tableaux (Nov. 30, 1872); incidental music to the tragedy 'Les Erynnies' (Jan. 6, 1873); and an oratorio 'Marie Magdeleine' (April 11, 1873). He has since composed 'Eve' (March 18, 1875), an oratorio something in the style of Gounod's 'Gallia'; more 'Suites d'orchestre'; an 'Ouverture de Concert,' and the overture to 'Phèdre'; a number of melodies for 1 and 2 voices; pianoforte music for 2 and 4 hands; choruses for 4 equal voices; 'Le Roi de Lahore' (April 27, 1877), opera in 4 acts and 6 tableaux; and 'Narcisse,' a cantata with orchestral accompaniment. In July 1879 he completed another oratorio, 'La Vierge,' and is at work upon two new operas. From this enumeration it will be seen that his published compositions are numerous and varied. His best and most individual work is 'Marie Magdeleine.' The 'Roi de Lahore' can scarcely be considered an advance upon 'Don César de Bazan.' The 'Suites d'orchestre' may be blemished here and there by mannerism and affectation, but if M. Massenet will refrain from all mere cleverness, and draw his inspiration solely from within, he will prove an honour to the French school, and to his art. [G.C.]

MATASSINS, MATACINS, or MATACHINS —also called *Bouffons*—a dance of men in armour, popular in France during the 16th and 17th centuries. It was probably derived from the ancient Pyrrhic dance, although the name has been traced to an Arabic root. Jehan Tabourot in his 'Orchésographie' (Langres, 1588) gives a long and interesting account of this dance, with six illustrations of the different positions of the dancers, 'qui sont vestus de petits corcelets, auec fimbries és espaules, et soubs la ceinture, une pente de taffetats soubz icelles, le morion de papier doré, les bras nuds, les sonnettes aux iambes, l'espee au poing droit, le bouclier au poing gaulche.' The Matassins were four in number, generally all men, but sometimes two men and two women. They danced several distinct figures, between which they performed mimic fights with one another. Molière has introduced Matassins into his comédie-ballet of M. de Pourceaugnac, and the dance is said to have been common at Bordeaux, Marseilles, and Strasburg as late as 1735. The following, according to Tabourot, is the air which usually accompanied the dance.

[W.B.S.]

MATELOTTE, a Dutch sailors' dance, somewhat similar to the English hornpipe. The dancers wore wooden shoes, and their arms were interlaced behind their backs. The music of the Matelotte consists of two parts in 2–4 time, and is remarkable for its short decided rhythm. There is a sabot dance in Lortzing's 'Czar und Zimmermann,' but it is not a true Matelotte, being written in waltz time. The following example is quoted by Schubert, Die Tanzmusik (Leipzig, 1867): it is there attributed to the 17th century, but no information is given as to whether it is a genuine dance tune or merely an adaptation. We quote the first strain only :—

[W.B.S.]

MATERNA, Amalie (Frau Friedrich), a distinguished prima donna in German opera, was born at St. Georgen, Styria, where her father was a schoolmaster. Her first stage-appearances were made at the Thalia-Theater, Gratz, about 1864. She married soon afterwards Karl

Friedrich, a popular German actor, and together with him was engaged at the suburban Karls theater, Vienna, where she sang for some time in operetta. But her qualifications for the higher lyrical walks could not long remain undiscovered, and in 1869 she made her début at the Imperial Opera House as Selika in the 'Africaine,' with signal success, at once winning for herself the high position she has since maintained among opera-singers of the German school. With a soprano voice of unusual volume, compass, and sustaining power, a fine stage presence, and much musical and dramatic intelligence, Frau Materna leaves nothing to be desired in certain rôles. At the Wagner Festival at Baireuth, 1876, she may be said to have earned a world-wide reputation by her really magnificent impersonation of Brunnhilde in the Niebelungen Trilogy, an exceptional part for which she was exceptionally qualified, and in which she is unlikely to meet with a rival. She sang in England with great success at the Wagner concerts at the Albert Hall in 1877. [B.T.]

MATHER, Samuel, son of William Mather (born 1756, organist of St. Paul's church, Sheffield, from 1788 to his death in 1808), was born in 1783. In 1799 he was appointed organist of St. James's church, Sheffield, and in 1808 succeeded his father at St. Paul's. In 1805 he was chosen bandmaster of the Sheffield Volunteers. In 1806 he was engaged in establishing the Yorkshire Amateur Concerts, which were for many years given triennially at that town, Leeds and York alternately, and in 1814 established the Yorkshire Choral Concert. He composed both sacred and secular music, and edited a book of psalm and hymn tunes. He died in 1824. [W.H.H.]

MATHESON, Johann, German musician and writer, born Sept. 28, 1681, at Hamburg, son of a clerk of excise; as a child showed striking symptoms of versatility, which his parents carefully cultivated. Besides the ordinary education he studied music, and at nine years could play the harpsichord and organ, sing and compose. His ability and versatility were truly extraordinary, and recal those of the 'admirable Crichton.' A good classical scholar and a proficient in modern languages, a student of law and political science, a fine player both on harpsichord and organ, and thoroughly skilled in theory, an elegant dancer, a master of fence, and a cultivated man of the world. The first step in his changeful career was his appearance in 1697 as a singer in the Hamburg opera, then in its most flourishing condition. In 1699 he produced his first opera, 'Die Pleyaden,' singing his part on the stage, and then sitting down at the harpsichord to conduct the orchestra. To this period belongs his acquaintance with Handel, who came to Hamburg in 1703. Matheson tells us that he recognised Handel's genius immediately, that they became at once attached, and that their friendship continued, with occasional breaks caused by Matheson's vanity, during the whole time of Handel's stay in Hamburg (1709). He claims to have done Handel an important service by introducing him to the musical world of Hamburg, at that time very celebrated; but he acknowledges that he picked up from him many a 'contrapuntal device.' Handel's 'Nero' (1705) was the last opera in which Matheson appeared; he then retired from the stage, and declined more than one organist's post which was offered to him. He became tutor to the son of the English envoy, and in 1706 was made secretary of legation. His post was one of labour and responsibility, but he still continued to teach, conduct, compose, and write on musical subjects. In 1715 he was appointed Cantor and Canon of the cathedral; and took an active part in the development of the Church-cantata, so soon after carried to its highest pitch by J.S. Bach. [See Kirchencantaten.] This was the result of an attempt, made more particularly by the Hamburg composers, to vary the monotony of congregational singing by the introduction of airs, duets, choruses, etc., and was considered by the orthodox an impious and sacrilegious innovation. Matheson supported this 'adapted dramatic' style, as it was called, both as a composer and as a pamphleteer; and even ventured on a further innovation, by introducing female singers into church.

In 1719 he received from the Duke of Holstein the title of Court-Capellmeister. In 1728 he was attacked with deafness, which obliged him to resign his post at the cathedral. Thenceforward he occupied himself chiefly with writing, and died at an advanced age in 1764. He is said to have resolved to publish a work for every year of his life, and this aim he more than accomplished, for when he died at 83, his printed works amounted to 88, besides a still larger number of completed MSS.

None of his compositions have survived. With all his cleverness and knowledge he had no real genius; his vocal music was overburdened with declamatory passages—a fault easily explained by his own experience on the stage, but one which is often detrimental and must have been very incongruous in church music. He composed 24 oratorios and cantatas; 8 operas; sonatas for flute and violin; suites for clavier; arias; *pièces de circonstance* for weddings, funerals, etc. A 'Passions-Cantate' to words by Brockes deserves attention, not for its intrinsic value, but because the poem was set by nearly all the great composers of the day, including Keiser and Matheson, Telemann and Handel.

His books are of far greater value than his compositions. In these, notwithstanding a peculiar self-satisfied loquacity, he shows himself a ready and skilful champion for earnestness and dignity in art, for progress, and for solidity of attainment in the practical part of music. In both branches, theoretical and practical, he attacked and demolished much that was antiquated, furnishing at the same time a great deal that was new and instructive, and bequeathing to posterity a mine of historical material. He also found time for much other literary work, especially translations (chiefly from English works on politics and jurisprudence),

and even translated a small treatise on tobacco. This extraordinary versatility, and his untiring industry, go far to redeem the vanity which animated his character and actions, and continually shows itself in his writings. His autobiography in the 'Ehrenpforte' contains an amusingly egotistical description of his manifold labours. His more important books are scarce, and much valued, especially the historical ones, which are the standard sources of information on the state of music at that period, especially in Hamburg. These are 'Das neu eröffnete Orchester' (1713), followed by 'Das beschützte' and 'Das forschende Orchester' (1717 and 1721); 'Der musikalische Patriot' (1728); and the 'Grundlage einer Ehrenpforte' (1740), a collection of biographies of contemporary musicians. The two last are the most important. His theoretical works are the 'Exemplarische Organisten Probe' (1719), republished in 1731 as the 'Grosse Generalbassschule; the 'Kleine Generalbassschule' (1735); the 'Kern melodischer Wissenschaft' (1737); and finally the 'Vollkommene Capellmeister' (1739), perhaps his most valuable work. As a controversial writer he was wanting in temper; his 'Ephorus Göttingensis' (1727), directed against Professor Joachim Meyer of Göttingen on the Church-cantata question, is the only work of that class we need specify. [A. M.]

MATHILDE DI SHABRAN. Opera buffa, in three acts; the music by Rossini. Produced at the Apollo Theatre, Rome, in the Carnival of 1821, and at the Théatre Italien, Paris, Oct. 15, 1829; in London at the Royal Italian Opera, Covent Garden, Apr. 18, 1854. [G.]

MATILDA OF HUNGARY. A dramatic opera in 3 acts; libretto by Mr. Bunn, music by W. Vincent Wallace. Produced at Drury Lane Feb. 22, 1847.

MATINS (Lat. *Matutinae*; *Officium matutinum*). The first division of the Canonical Hours.

The Office of Matins, as set forth in the Roman Breviary, opens with the series of Versicles and Responses beginning with the 'Domine, labia mea aperies,' followed by the Psalm 'Venite, exultemus,' with its proper Invitatorium, and the Hymn appointed for the Day. The remainder of the Service is divided into portions called Nocturns, of which three are generally sung, on Sundays and Festivals, and one only, on Ferial Days.

The First Nocturn consists either of three, or twelve Psalms, sung with three proper Antiphons, which, on certain Festivals, are doubled—that is to say, sung, entire, both before and after the Psalm. On Ferial Days, and Festivals of minor solemnity, each Antiphon is sung, entire, after the Psalm, but the first few words of it, only, at the beginning. The Psalms are followed by the Pater noster, Absolution, and Benediction; and these, by the First, Second, and Third Lessons for the Day, each succeeded by its proper Responsorium.

Three Psalms, with their proper Antiphons, are sung, in like manner, in the Second Nocturn; which concludes with the Fourth, Fifth, and Sixth Proper Lessons, and Responsories.

In the Third Nocturn, three more Psalms are followed by the Seventh, Eighth, and Ninth Lessons and Responsories; the place of the Ninth Responsory being generally, but not always, supplied by the Hymn, 'Te Deum Laudamus.'

The Third Nocturn is immediately followed by the Office of LAUDS; which, indeed, may be regarded as the natural corollary of the Service. In antient times, the First Nocturn was sung soon after midnight: but the whole Office is now generally sung 'by anticipation'—that is to say, on the afternoon or evening of the day before that for which it is appointed. The Plain Chaunt Music used, both at Matins, and Lauds, will be found in the 'Antiphonarium Romanum,' and the 'Directorium Chori.' [See LAUDS; ANTIPHON; INVITATORIUM.]

In the First Prayer-Book of King Edward VI, the name of 'Mattins' is given to the Service now called 'The Order for Morning Prayer,' which is derived, in about equal degrees, from the Latin Offices of Matins and Lauds. [W. S. R.]

MATRIMONIO SEGRETO, IL. An opera buffa in 2 acts; libretto by Bertatti, music by Cimarosa. Produced at Vienna in 1792; in Paris, May 10, 1801; in London, King's Theatre, Jan. 25, 1803. In English at Covent Garden, Nov. 1, 1842, and with new translation by W. Grist, at the Crystal Palace, Dec. 13, 1877. [G.]

MATTEI, COLOMBA, a singer who appeared in London as 'seconda donna,' in 1754, was not only a charming singer, but a spirited and intelligent actress, and became, soon after, a great favourite as 'prima donna.' She sang in 'Ipermestra,' and (1755) in Jommelli's 'Andromaca;' and continued to sing till 1760 with similar success. Burney tells us that she was a pupil of Perez and Bertoni, and sang many songs of their composition, taught her by themselves, in an exquisite style. 'Her manner, though not quite in the *grand gusto*, was extremely amiable and pleasing; her figure was unexceptionable; and her acting acquired her as much applause as her singing.' [J.M.]

MATTEI, STANISLAO, ABBATE, pupil of Martini, and master of Rossini, born at Bologna Feb. 10, 1750. Though of humble parentage (his father was a locksmith) he was sent to the Latin school. Having been present accidentally at a service in the Minorite Convent, he was so enchanted with the music that he became a constant attendant, and thus attracted the notice of Padre Martini, by whose advice he entered upon his noviciate. Master and pupil became tenderly attached, and as soon as Mattei had been ordained he became the Padre's confessor, and remained with him till his death. He acted as Martini's deputy from 1770, and succeeded him as maestro di capella. From 1776 his compositions were produced in the service. On the suppression of the monasteries in 1798, he went to live with his aged mother, and began an active career as a teacher. From this time he was

known as the Abbate Mattei. Later he became maestro di capella of San Petronio, and professor of counterpoint at the Liceo from its foundation in 1804. Among his pupils were Rossini, Morlacchi, Donizetti, Perotti, Robuschi, Palmerini, Bertolotti, Tadolini, Tesei, and Pilotti, who succeeded him at San Petronio. He lived in complete retirement, accessible only to his pupils, and died May 17, 1825. He was president of the 'Filarmonici' in 1790 and 94, and was a member of the Subalpine Académie, and of the 'Institut de France' (Jan. 24, 1824). He had a thorough practical acquaintance with the old traditions, as may be seen by his 'Prattica d'accompagnamento sopra basi numerati,' 3 vols. (Bologna, 1829, 30), which consists mainly of well-chosen examples, with a few rules. In his explanations to his pupils he does not seem to have been very clear; at least Rossini complained to Fétis in 1841 that he had one stereotyped answer when asked to explain a rule in harmony or counterpoint, 'it is always written thus.' Of his music 3 masses only are generally known. The libraries of San Giorgio and the Minorite convent in Bologna, contain most of his compositions, but the scores of an intermezzo 'Il Librago' and of a 'Passion' performed in 1792, seem to have been lost. Full particulars of his life are given in the 'Vita di Stanislao Mattei' by Filippo Canuti (Bologna, 1829, with portrait). [F.G.]

MATTEIS, Nicola, an eminent Italian violinist, came to England about 1672. Nothing whatever is known of his antecedents. The earliest notice of him is found in Evelyn's Diary under date of Nov. 19, 1674: 'I heard that stupendous violin, Signor Nicholao (with other rare musicians), whom I never heard mortal man exceed on that instrument. He had a stroke so sweet, and made it speak like the voice of a man, and, when he pleased, like a concert of several instruments. He did wonders upon a note, and was an excellent composer. Here was also that rare lutanist, Dr. Wallgrave, but nothing approached the violin in Nicholao's hand. He played such ravishing things as astonished us all.' Roger North also (Memoirs of Musick), speaks very highly of his abilities. When he first came here he exhibited many singularities of conduct which he afterwards abandoned. He published here, without date, 'Arie, Preludij, Alemande, Sarabande, etc., per il Violino. Libro Primo. Altre Arie, etc., piu difficile e studiose per il Violino. Libro Secondo'; also 'Ayres for the Violin, to wit, Preludes, Fuges, Alemands, Sarabands, Courants, Gigues, Fancies, Divisions, and likewise other Passages, Introductions, and Fugues for Single and Double stops with divisions somewhat more artificial for the Emproving of the Hand upon the Basse-Viol or Harpsichord. The Third and Fourth Books.' He was likewise author of 'The False Consonances of Musick, or, Instructions for playing a true Base upon the Guittarre, with Choice Examples and clear Directions to enable any man in a short time to play all Musicall Ayres. A great help likewise to those that would play exactly upon the Harpsichord, Lute, or Base-Viol, shewing the delicacy of all Accords, and how to apply them in their proper places. In four parts'—which even in North's time had become scarce, and is now excessively rare. In 1696 Matteis composed an Ode on St. Cecilia's day for the then annual celebration in London, and was also one of the stewards of a Cecilian celebration at Oxford. A song by him is included in a collection of 'Twelve New Songs,' published in 1699. According to North 'he fell into such credit and imployment that he took a great hous, and after the manner of his country lived luxuriously, which brought diseases upon him of which he dyed.' The date of his death is unknown. He is said to have been the inventor of the half-shift, but it is claimed also for others.

His son, Nicholas, was taught the violin by his father, and became an excellent player. He went to Germany and resided for some time at Vienna, but returned to England and settled at Shrewsbury as a teacher of languages, as well as of the violin, where Burney learned French and the violin of him. He died there about 1749. [W.H.H.]

MAURER, Ludwig Wilhelm, distinguished violinist, born Aug. 8, 1789, in Potsdam, pupil of Haak, Concertmeister to Frederic the Great. At 13 he appeared with great success at a concert given in Berlin by Mara, and was in consequence admitted to the royal chapel as a probationer. After the battle of Jena (1806) the chapel was dismissed, and Maurer travelled, first to Königsberg and Riga, where he made the acquaintance of Rode and Baillot, and then to Mittau and St. Petersburg, his playing being everywhere appreciated. At Moscow he again met Baillot, through whose good offices he became Capellmeister to the Chancellor Wsowologsky, who had a private orchestra. Here he remained till 1817, when he made another successful tour, being particularly well received in Berlin and Paris. In 1832 he returned to Wsowologsky, and stayed till 45, when after another tour he settled finally in Dresden. The best known of his compositions are a Symphonie concertante for 4 violins and orchestra, first played in Paris by himself, Spohr, Müller, and Wich in 1838; and three Russian airs with variations (op. 14). Of his operas 'Alonzo,' 'Der entdeckte Diebstahl,' and 'Der neue Paris,' the overtures only have been printed. He also published several concertos—one of which was at one time very often played at the Philharmonic Concerts in London—and two collections of quartets (op. 17 and 26). He died at St. Petersburg, Oct. 25, 1878. His two sons Wsevolod, a violinist, and Alexis, a cellist, are good musicians. They are now settled in Russia. [F.G.]

MAXWELL, Francis Kelly (sometimes called John), D.D., chaplain of the Asylum, Edinburgh, published anonymously 'An Essay upon Tune, being an attempt to free the scale of music and the tune of instruments from imperfection' (Edinburgh, 1781; London, 1794);—an able work. He died in 1782. [W.H.H.]

MAY, Edward Collett, born October 29, 1806, at Greenwich, where his father was a shipbuilder. His first teacher was his brother Henry, an amateur musician and composer of considerable ability. When about fifteen years of age, Thomas Adams, then organist of St. Paul's, Deptford, and an intimate friend of the May family, struck by the promise and intelligence of Edward, offered to take him as a pupil. This offer was, of course, willingly accepted, and for several years he received regular instruction in composition and organ-playing from that admirable musician and then peerless executant. Subsequently he became a pupil of Cipriani Potter for the pianoforte, and of Crivelli for singing. In 1837 he was appointed organist of Greenwich Hospital, an office he held till the abolition of the institution in 1869. May's entry on the particular work to which his talents have now for so many years been so successfully devoted, grew out of his accidental attendance at one of many lectures on popular instruction in vocal music, given by the writer of this notice about the year 1841. From that time to the present (1879) he has devoted himself enthusiastically and exclusively to such teaching; and it may be safely asserted, that to no individual, of any age or country, have so many persons of all ages and of both sexes been indebted for their musical skill. At one institution alone, the National Society's Central School, more than a thousand teachers and many more children have been instructed by him. At Exeter Hall, the Apollonicon Rooms, and subsequently St. Martin's Hall, several thousand adults passed through his classes; while, for many years past, he has been the sole musical instructor at the Training Schools, Battersea, St. Mark's, Whitelands, Home and Colonial, and Hockerill; institutions from which upwards of 250 teachers are *annually* sent forth to elementary schools. After many years connection with the Institution, Mr. May has recently—wholly without solicitation on his part—been appointed Professor of Vocal Music in Queen's College, London. The words of Béranger, applied to Wilhem, may with equal propriety be applied to May,—not merely has he devoted the best years of his life and all his energies to public musical instruction, but sacrificed every other aim or object to it—'même sa gloire.'

His daughter, Florence May, is known in London as a pianoforte player of considerable cultivation and power. [J.H.]

MAY-QUEEN, THE, a Pastoral; words by Mr. Chorley, music by W. Sterndale Bennett, written for a festival at Leeds, and produced there Sept. 8, 1858. The overture was composed before the year 1844, and was originally entitled 'Marie du Bois.' [G.]

MAYER, Charles, celebrated pianist, born March 21, 1799, at Königsberg. His father, a good clarinet player, went soon after his birth to St. Petersburg, and four years after to Moscow, where he settled with his family. He first learned from his mother, a good pianoforte teacher, and later became a pupil of Field. After the burning of Moscow in 1812 the family fled to St. Petersburg, where the mother became pianoforte teacher, and where the lessons with Field were resumed. The pupil played so exactly like his master that connoisseurs were unable to tell which was at the piano if a screen was interposed. In 1814 Mayer accompanied his father to Paris, where he was well received. He first played his concert-variations on 'God save the king' in Amsterdam. In 1819 he returned to St. Petersburg, where he worked hard and successfully at teaching, and formed as many as 800 pupils. In 1845 he travelled to Stockholm, Copenhagen, Hamburg, Leipzig, and Vienna, but this was his last tour. In 1850 he settled in Dresden, where he taught, gave concerts, and composed up to his death, which took place on July 2, 1862. His pieces reach the astonishing number of 900. Mayer's playing was distinguished by great purity of style, and expression, and his compositions are eminently suited to the instrument. They include a concerto with orchestra in D, op. 70; a concerto symphonique, op. 89; and variations and fantasias on opera airs. His 'Polka Bohémienne' in A, was at one time immensely popular. [F.G.]

MAYER, or MAYR, Johann Simon, esteemed opera composer in the beginning of this century, born June 14, 1763, at Mendorf in Bavaria; early showed talent for music, which he first learned from his father the village schoolmaster and organist. When about 10 he entered the Jesuit seminary at Ingolstadt, but did not neglect his music, either then or when after the banishment of the Jesuits he studied law in Ingolstadt. Having made the acquaintance of a nobleman, Thomas de Bessus of Graubündten, he lived in the house as music master, and was afterwards sent by his patron to Bergamo, to study with Lenzi, maestro di capella there. Mayr found however that his master knew little more than himself, and was on the point of returning to Germany, when Count Pesenti, a canon of Bergamo, provided him with the means of going to F. Bertoni in Venice. Here again his expectations were deceived, but he picked up some practical hints and a few rules from Bertoni, and hard work and the study of good books did the rest. He had already published some songs in Ratisbon; and in Bergamo and Venice he composed masses and vespers. After the success of his oratorio 'Jacob a Labano fugiens,' composed in 1791 for the Conservatorio dei Mendicanti, and performed before a distinguished audience, he was commissioned to compose three more oratorios for Venice ('David,' 'Tobiae matrimonium' and 'Sisara'). For Forli he wrote 'Jephte' and a Passion. Thrown on his own resources by the sudden death of his patron, he was urged by Piccinni to try the stage, and his first opera 'Saffo, ossia i riti d' Apollo Leucadio' was so well received at the Fenice in Venice (1794) that he was immediately overwhelmed with commissions, and between that date and 1814 composed no less than 70 operas. Indeed it was not till Rossini's success that his fame declined. Many of his melodies were sung about the streets, such as the pretty cavatina 'O quanto

l'anima' from 'Lauso e Lidia.' In 1802 he became maestro di capella of Santa Maria Maggiore in Bergamo, and was so much attached to his work there, that he declined not only invitations to London, Paris, Lisbon, and Dresden, but also the post of Censor to the Conservatorio of Milan, his appointment to which had been signed by the Viceroy of Italy in 1807. As professor of composition in the musical Institute of Bergamo,—founded in 1805, reorganised in 1811—he exercised great and good influence, Donizetti was one of his pupils there. He was the founder of two institutions for decayed musicians and their widows, the 'Scuola caritatevole di Musica,' and the 'Pio Instituto di Bergamo.' He had been blind for some years before his death, which took place on Dec. 2, 1845. The city of Bergamo erected a monument to him in 1852, and in 1875 his remains and those of Donizetti were removed with much ceremony to the church of Santa Maria Maggiore. The most celebrated of his operas are 'Lodoïska' (1795), 'Ginevra di Scozia' (1801), 'Medea' (1812), and 'Rosa bianca e Rosa rossa' (1814). He also set the libretto of Cherubini's 'Deux Journées.' He is said to have been the first to introduce the crescendo of the orchestra to which Rossini owes so much of his fame. He wrote a small book on Haydn (1809), a biography of Capuzzi the violinist, and poems on his death in 1818; also 'La Dottrina degli elementi musicali' still in MS. in Bergamo. [F.G.]

MAYNARD, John, a lutenist, published in 1611 'The XII Wonders of the World, Set and composed for the Violl de Gamba, the Lute, and the Voyce to sing the Verse, all three jointly and none severall: also Lessons for the Lute and Base Violl to play alone; with some Lessons to play Lyra-waye alone, or if you will to fill up the parts with another Violl set Lute-way.' The work contains 12 songs severally describing the characters of a Courtier, Divine, Soldier, Lawyer, Physician, Merchant, Country Gentleman, Bachelor, Married Man, Wife, Widow and Maid; and 12 pavans and galliards for the lute. A curious canon. 'Eight parts in one upon the Plaine Song,' is on the title page. The composer described himself as 'Lutenist at the most famous Schoole of St. Julian's in Hartfordshire,' and dedicated his work 'To his ever-honoured Lady and Mistris the Lady Joane Thynne, of Cause Castle in Shropshire.' Some organ pieces by one Maynard (presumably the same) are contained in a MS. in the library of the Sacred Harmonic Society. [W.H.H.]

MAYSEDER, Joseph, violinist and composer, son of a poor painter, born in Vienna, Oct. 26, 1789. Beginning at 8, he learnt the violin from Suche and Wranitzky. Schuppanzigh took a great interest in the lad, and entrusted him with the second violin in his quartets. In 1800 he gave his first concert in the Augarten with brilliant success. He rapidly made his way with the court and nobility, and among musicians. In 1816 he entered the court chapel, in 1820 became solo-violin at the court theatre, and in 1835 was appointed chamber-violinist to the Emperor. The municipality awarded him the large gold 'Salvator Medal' in 1811, and presented him with the freedom of the city in 1817. In 1862 the Emperor bestowed on him the order of Franz-Joseph. In 1815 he gave, with Hummel (afterwards replaced by Moscheles) and Giuliani, the so-called 'Dukaten-concerten.' He also gave concerts with Merk the cellist, but after 1837 he never appeared in public. He never played abroad; even on his visit to Paris in 1820, he would only play before a select circle of artists, including Kreutzer, Baudiot, Cherubini, Habeneck, Lafont, and Viotti. He took a great interest in the string-quartet party which met at Baron Zmeskall's house (where Beethoven was often present), and afterwards in that at Prince Constantine Czartoryski's (from 1843 to 56). His many pupils spread his name far and wide. His tone was peculiarly fascinating, and his execution had great breadth and elevation of style. With the exception of a grand mass he composed only chamber music of a style similar to his playing. He published 63 works, including concertos, polonaises, variations, 5 quintets and 8 quartets for strings, études and duets for violin, 4 trios, sonatas, etc. for P.F., trio for violin, harp, and horn, etc. Mayseder died universally respected Nov. 21, 1863. [C.F.P.]

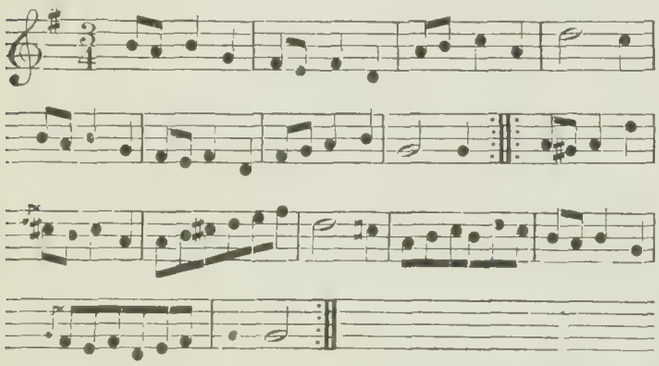
MAZAS, Jacques-Féréol, French violinist and composer, was born in 1782 at Beziers. He entered the Paris Conservatoire in 1802, and after having studied for three years under Baillot, obtained the first prize for violin-playing. He had great success at Paris, especially with his performance of a violin-concerto by Auber at the Conservatoire. He travelled through a very large part of Europe, and returned in 1829 to Paris, without however gaining his former success. In 1837 he left Paris again, and accepted the directorship of a music-school at Cambrai. He died in 1849.

Mazas wrote a large number of brilliant violin pieces, quartets, trios, and duets for stringed instruments (the latter still much valued for teaching purposes), an instruction-book for the violin, and one for the viola. Fétis mentions also two operas, two violin-concertos, and an overture. [P.D.]

MAZURKA, Mazourka, Masurek, or Masure, a national Polish dance, deriving its name from the ancient Palatinate of Masovia. Mazurkas were known as early as the 16th century; they originated in national songs[1] accompanied with dancing. They were introduced into Germany by Augustus III, Elector of Saxony and King of Poland (1733–1763), and after becoming fashionable in Paris, reached England towards 1845. The Mazurka was naturalised in Russia after the subjugation of Poland, but the Russian dance differs from the Polish in being performed by an indefinite number, while the latter is usually danced by four or eight couples. The

[1] This feature it has retained. Chopin, in a letter of Aug. 26, 1829, says, 'the thought fortunately struck Maciejowski to write four stanzas for a Mazurka, and I set them to music.' (Karasowski, i. 80.)

Mazurka is remarkable for the variety and liberty allowed in its figures, and for the peculiar steps necessary to its performance. Indeed, the whole dance partakes of the character of an improvisation, even the invention of new steps and figures being allowable. The music (in 3-4 or 3-8 time) consists usually of two or four parts of eight bars, each part being repeated. In the earliest Mazurkas the bass was invariably on one note, usually the tonic. There is often a strong accent on the second beat of the bar, which was emphasized in the bass by the breaking off of the regular accompaniment. The tune should also end on the second beat of the bar, but in old Mazurkas there is often no definite conclusion, and the repeats are made ad libitum. The *Tempo* is much slower than that of the ordinary waltz. Chopin, who wrote eleven sets of Mazurkas, treated the dance in a new and characteristic manner. He extended its original forms, eliminated all vulgarity, introduced all sorts of Polish airs, and thus retained little more than the intensely national character of the original simple dance tune. (See Karasowski's Life of Chopin, chap. vii; and also the somewhat rhapsodical but still interesting remarks of Liszt in his essay on Chopin.) No less than 14 sets of his Mazurkas have been published, containing 52 in all (op. 6, 7, 17, 24, 30, 33, 41, 50, 56, 59, 63, 67, 68 and one without opus number). Weber gives the title 'Masurik' to the 4th of his six pieces for the P. F. à quatre mains (op. 10).

The following example is a simple Mazurka popular in the neighbourhood of Warsaw. The first part of the melody has a vocal accompaniment:—

[W. B. S.]

MAZZINGHI, Joseph, son of Tommaso, of an ancient Corsican family, born in London in 1765, was a pupil of John Christian Bach, under whom he made such progress that, on the death of his father in 1775, he was, although but 10 years of age, appointed organist of the Portuguese Chapel. He then studied under Bertolini, Sacchini and Anfossi. In 1784 he became musical director and composer at the King's Theatre, and produced the operas of 'Il Tesoro' and 'La Belle Arsène,' besides many songs, duets, etc., for introduction into other operas, and the music for several ballets. The score of Paisiello's opera 'La Locanda' having been consumed in the fire of the Opera House in June, 1789, Mazzinghi rescored the work so faithfully as to admit of its continued performance. For the English theatre he set the following pieces;—'A Day in Turkey,' 1791; 'The Magician no Conjuror,' 1792; 'Ramah Droog,' 1793; 'The Turnpike Gate,' 1799; 'Paul and Virginia,' 1800; 'The Blind Girl,' 1801; 'Chains of the Heart,' 1802 (the last five in collaboration with Reeve); 'The Wife of two Husbands,' 1803; 'The Exile,' 1808; and 'The Free Knights,' 1810. The last piece contained the duet 'When a little farm we keep,' which for nearly half a century was highly popular and constantly introduced into other pieces, and is even now occasionally heard. The manner of its original performance was strikingly characteristic of the utter want of regard for congruity which prevailed among the stage managers of that day. Although the piece was represented as taking place in Westphalia in the 14th century, the duet was accompanied *upon the pianoforte!*

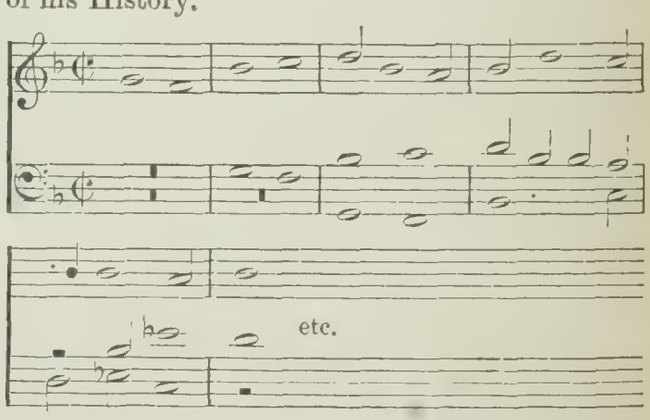
Mazzinghi was music master to the Princess of Wales, afterwards Queen Caroline, and had an extensive practice as a teacher of the pianoforte, for which instrument he composed nearly 70 sonatas and arranged a multitude of pieces, besides writing an 'Introduction' to it. His glees, trios, harmonised airs, songs and other vocal pieces, were legion. His pastoral glee, 'The Wreath' ('Tell me, shepherds,') was long in favour. He likewise composed a mass for 3 voices, and 6 hymns. Having about 1830 attained the rank of Count he retired to Bath, where he died, Jan. 15, 1844. [W. H. H.]

MEAN (Old Eng. *Meane, Mene*; Lat. *Medius.*) 1. An old name for a middle Voice-part, whether Alto, or Tenor.

2. A name given to the second instrument in a Concert of Viols, as in Orlando Gibbons's 'Fantasies in three parts, for Viols,' reprinted by the Musical Antiquarian Society.

3. The name of the Second and Third Strings of the Viol—the former being called the Small, and the latter, the Great Meane.

4. The title of an ingenious Fugue, for the Organ, composed by William Blitheman,[1] and printed, by Hawkins, in the Appendix to Vol. V. of his History.



The piece may probably owe its singular title to the *obligato* character of the middle part. [W. S. R.]

1 William Blitheman was a noted Organist, and Gentleman of the Chapel Royal, in the reign of Queen Elizabeth; and is, moreover, celebrated as having been the Master of Dr. John Bull. He died, in London, on Whitsunday 1591; and was buried in the Church of S. Nicholas Cole-Abbey, where his talents were set forth in a poetical Epitaph, which was destroyed, in the Great Fire, but has been preserved by Stow, and reprinted by Hawkins.

MEASURE, in relation to music pure and simple, apart from the dance, means the group of beats or main rhythms which are contained between two bar-lines. This is the measure of time, and defines the number of pulsations, such as 2, 3, 4, 6, 9, or other aggregate which is to be taken as the determinate standard or unit by which the multifarious complications of rhythms in an extended piece of music are to be ultimately regulated. [C.H.H.P.]

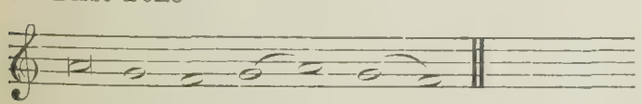
MEASURE originally denoted any dance remarkable for its well-defined rhythm, but in time the name was applied to a solemn and stately dance, of the nature of a Pavan or a Minuet. The dignified character of the dance is proved by the use of the expression 'to tread a measure'; a phrase of frequent occurrence in the works of the Elizabethan dramatists. In the reigns of Elizabeth and James I, Measures were danced at court, and at the public entertainments periodically given by the Societies of Law and Equity. On these occasions the great legal and state dignitaries took part in them, but the custom seems rapidly to have died out under Charles I. It is somewhat remarkable that no trace can be found of any special music to which Measures were danced; this circumstance seems to prove that there was no definite form of dance tune for them, but that any stately and rhythmical air was used for the purpose. [W.B.S.]

MÉDÉE. Opera in 3 acts; words by Hoffmann, music by Cherubini. Produced at the Théâtre Feydeau, March 13, 1797; in London, at Her Majesty's Theatre, in Italian, with recitatives by Arditi, June 6, 1865. [G.]

MEDESIMO TEMPO, 'in the same time,' is occasionally used in the same way as L'Istesso Tempo, and has the same meaning. [J.A.F.M.]

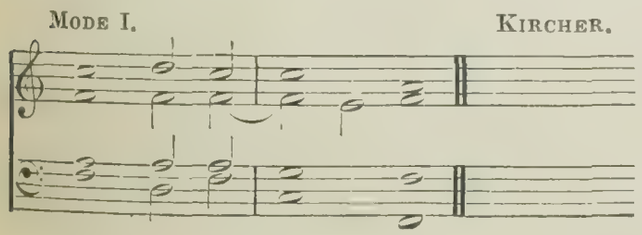
MEDIAL CADENCE (*Clausula in medio modi*). I. Among the numerous Cadences formed upon the Regular and Conceded Modulations of the Ecclesiastical Modes, that proper to the Mediant holds a place inferior in importance only to those occupied by the Final and Dominant.

In Plain Chaunt Melodies, the Medial Cadence sometimes leads to a close so satisfactory that it almost sounds final; as in the First Ending of the First Tone—

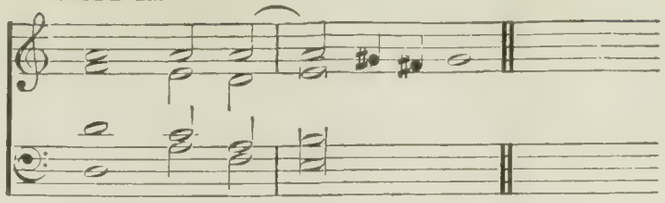


In Polyphonic Music, it is susceptible of infinite variety of treatment, as may be seen from the following examples—

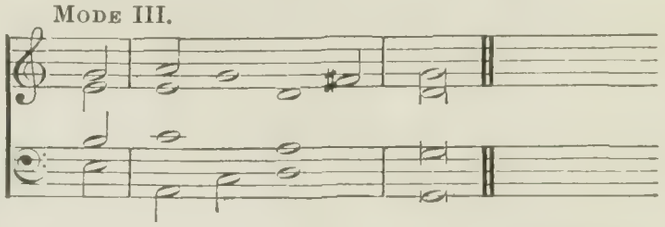
Mode I. Kircher.



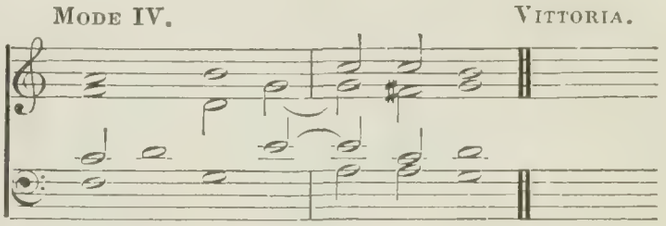
Mode II.



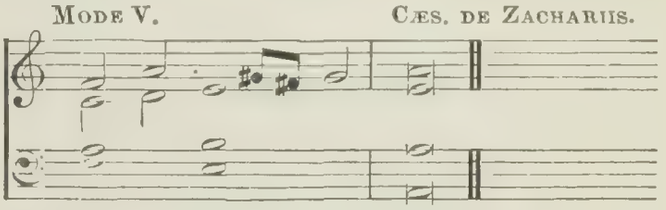
Mode III.

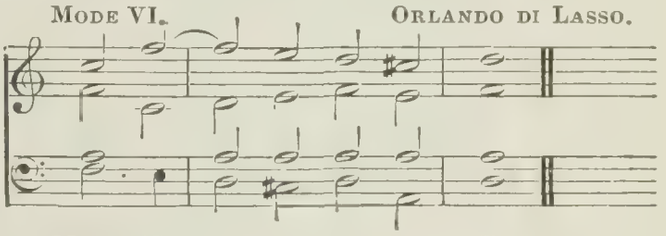


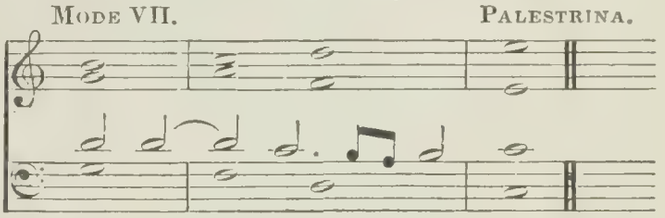
Mode IV. Vittoria.

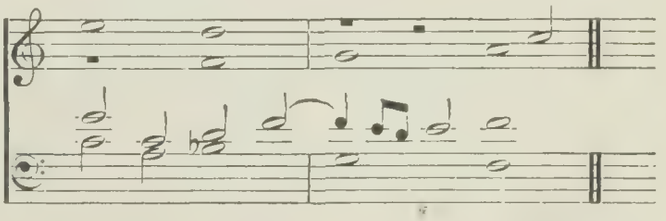


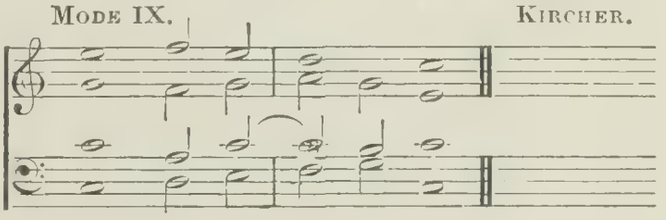
Mode V. Cæs. de Zachariis.



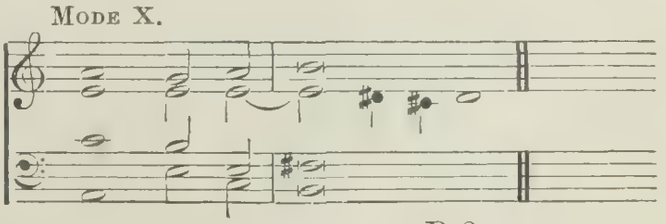
Mode VI. Orlando di Lasso.

Mode VII. Palestrina.

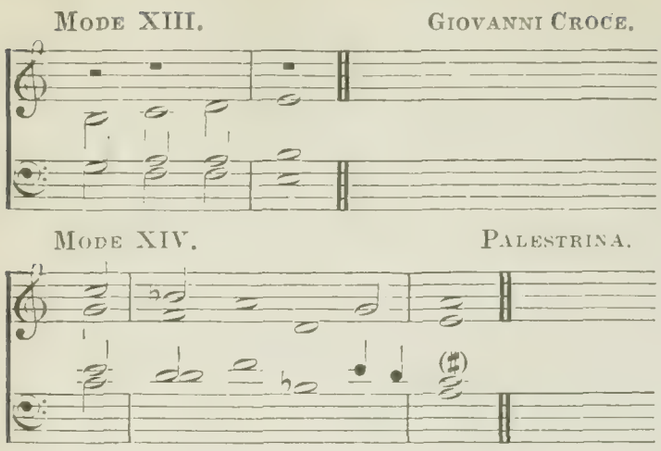


Mode VIII. Palestrina.

Mode IX. Kircher.

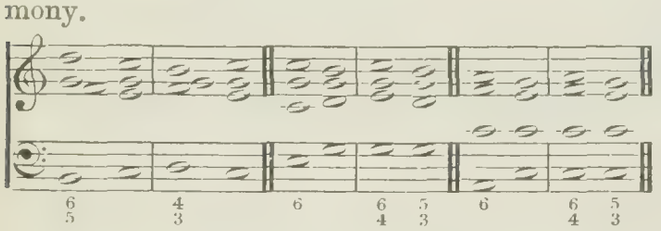


Mode X.





In the selection of these examples, we have confined ourselves exclusively to True Cadences, for the sake of illustrating our subject with the greater clearness: but, the Old Masters constantly employed Cadences of other kinds, in this part of the Mode, for the purpose of avoiding the monotony consequent upon the too frequent repetition of similar forms. It is only by careful study of the best works of the best period, that the invigorating effect of this expedient can be fully appreciated. [See Mediant; Modes, the Ecclesiastical; Modulations; Clausula Vera, Appendix.]

II. This term is also applied, by Dr. Callcott, and some other writers on Modern Music, to closes in which the Leading Chord is represented by an Inverted instead of a Fundamental Harmony.

Though Cadences of this kind are in constant use, we rarely meet with them, now, under their old name. Most writers of the present day prefer to describe them as Inverted Cadences, specifying particular instances, when necessary, as the First or Second Inversion of the Perfect, Imperfect, or Plagal Cadence, as the case may be: the opposite term, 'Radical Cadence,' being reserved for closes in which the Root appears in the Bass of both Chords. [W.S.R.]

MEDIANT (from the Lat. *Medius*, middle). I. One of the three most significant Regular Modulations of the Ecclesiastical Modes, ranking next in importance to the Dominant, or Reciting-Note. [See Modes, the Ecclesiastical; Modulations, Regular and Conceded.]

The normal position of the Mediant, in the Authentic Modes, lies as nearly as possible midway between the Final and the Dominant. It makes its nearest approach to the fulfilment of this condition, in Modes I, V, IX, and XIII, in which the Dominant is represented by the Fifth of the Scale, and the Mediant, by the Third. In Mode III, the substitution of C for B, in the case of the Dominant, leads to an irregularity: the Mediant is still the Third of the Scale; but, it lies a Third above the Final, and a Fourth below the Reciting-Note. A similar incongruity would arise in the proscribed Mode XI, were it in practical use: for, theoretically, its Final is B, its Dominant G, and its Mediant D. In Mode VII, C is taken for the Mediant, instead of B, in order to avoid forbidden relations with F: the position, therefore, in this case, is, a Fourth above the Final, and a Second below the Dominant.

In the Plagal Modes, the position of the Mediant is governed rather by the necessity for securing a convenient note for the Modulation, than by any fixed law. In Modes II, IV, and X, it is the note immediately below the Dominant: and the same arrangement would take place in the discarded Mode XII, were it in use. In Modes VI, and XIV, it is a Third below the Final. In Mode VIII, it is a Second below the Final; the Second above the Final being sometimes—though not very frequently—substituted for it, in order to avoid forbidden relations with B.

The following Table exhibits, at one view, the Mediants of all the Modes in general use, both Authentic, and Plagal:—

Mode I, F.	Mode V, A.	Mode IX, C.
Mode II, E.	Mode VI, D.	Mode X, B.
Mode III, G.	Mode VII, C.	Mode XIII, E.
Mode IV, G.	Mode VIII, F.	Mode XIV, A.

The functions of the Mediant are important, and well defined.

In the Authentic Modes it is constantly used as an Absolute Initial: and, in cases of emergency, it may be so used in the Plagal Modes, also; especially in the VIIIth, in which it frequently occupies that prominent position. By virtue of this privilege, it may appear as the first note of a Plain Chaunt Melody of any kind. In common with the other Regular Modulations, it may begin, or end, any of the intermediate phrases of a Plain Chaunt Melody; and may even begin the last phrase. But, it can never terminate the last phrase. This rule admits of no exception; and is not even broken in those Endings of the Gregorian Tones for the Psalms which close upon the Mediant: for, in these cases, the real close must be sought for in the Antiphon, which immediately follows the Psalm; and this invariably ends upon the Final of the Mode. [See Antiphon; Tones, the Gregorian.]

II. In Modern Music, the term, Mediant, is always applied to the Third of the Scale, by reason of its intermediate position, between the Tonic and the Dominant.

The office of this note is extremely important, inasmuch as it determines whether the Tonality of the Scale is Major or Minor. [W.S.R.]

MEDIATION (Lat. *Mediatio*). That division of a Gregorian Tone which lies between the Intonation, and the Ending, forming, as it were, the main body of the Chaunt.

The Mediation begins, like the Ending, with a Reciting-Note—the Dominant of the Mode—whence it passes on to a short melodious phrase, the character of which differs, considerably, in

different Tones. Each Tone has, in reality, only one Mediation; though that one exhibits itself, in most cases, in at least three different forms —one, used for the Psalms, one, for the Introits, and a third—commonly called the 'Festal Form'—for the Canticles. Moreover, Tones II, IV, V, VI, and VIII have each a special form of Mediation, used only when the first half of the Verse to which it is sung ends with a monosyllable, or Hebrew proper name. For examples of these different forms, see TONES, THE GREGORIAN; under which heading will also be found a detailed account of the connexion of the Mediation with the other members of the Chaunt.

In addition to these recognised forms of the Mediation, certain others have attained, from time to time, a considerable amount of local popularity, in consequence of the claim put forth, by particular Dioceses—especially in France—to a peculiar 'Use' of their own. The utter abolition of such Diocesan Uses—almost all of which can be proved to have originated in a corrupt method of chaunting—is one of the objects contemplated by the compilers of the Ratisbon Office-Books, as revised by the Sacred Congregation of Rites, and formally sanctioned by the authority of the Holy See. Should this object be attained, and a fixed standard adopted, free from modern innovations, and conformable, in every respect, to the antient purity of the Plain Chaunt, it will have the effect of silencing a few Gallican Mediations, which have long been established favourites, and the absence of which will, at first, perhaps be regretted: but it cannot fail to result in a vast improvement of the general style of chaunting the Psalms, and Canticles. [See MACICOTATICUM.] [W.S.R.]

MÉDECIN MALGRÉ LUI, LE. Adapted from Molière by Barbier and Carré, music by M. Gounod. Produced at the Théâtre Lyrique, Jan. 15, 1858. In English, as 'The Mock Doctor,' at Covent Garden, Feb. 27, 1865. [G.]

MEERESSTILLE UND GLÜCKLICHE FAHRT, *i.e.* Calm Sea and Prosperous Voyage, a poem by Goethe, which has been set to music by two great masters.

1. By Beethoven, for chorus and orchestra. Composed in 1815, first performed at the Great Redoutensaal in Vienna on Christmas day of that year, and published Feb. 28, 1823, by Steiner. It is dedicated 'to the immortal Goethe.' The reverse of the title-page contains 3 lines from Voss's translation of the Odyssey (viii. 479), thus rendered by Lang and Butcher:—

'For from all men on earth minstrels get their meed of honour and worship; inasmuch as the muse teacheth them the paths of song, and loveth the tribe of minstrels.'

A letter from Beethoven to the publisher, dated June 12, and apparently belonging to the year 1824, calls it a cantata, and asks for the loan of the score, that he 'might write a kind of overture to it.' This intention does not appear to have been carried out.

2. By Mendelssohn, for orchestra only. Written in the summer of 1828, first performed at Berlin Dec. 1, 1832, remodelled and 'made thirty times as good as before,' and published as op. 27 and No. 3 of his Concert Overtures in 1834. We learn from a passage in his sister's diary[1] that Mendelssohn wished to avoid the form of an introduction and overture, and to throw his work into two companion pictures. [G.]

MEHLIG, ANNA, a distinguished pianist, was born at Stuttgart, July 11, 1846. She received her musical education at the Conservatorium of her native town, and afterwards spent a year at Weimar studying under Liszt. In 1866 she made her first appearance in England, playing Hummel's Concerto in B minor at the Philharmonic on April 30. She revisited England each year till 1869 inclusive, playing regularly at the Philharmonic and Crystal Palace, and other concerts. She then took a long tour in America, where she met with great success. In 1875 she reappeared in England, playing Chopin's E minor Concerto at the Crystal Palace on Oct. 9, and has been here every season since that time. Her répertoire is large, her power of execution remarkable, and her style is full of refinement and poetry. [G.]

MÉHUL, ETIENNE HENRI, born June 24, 1763, at Givet in the Ardennes, son of a cook, who was too poor to give him much education. Even in childhood he showed a passion for music, and a remarkable perseverance in overcoming obstacles, and at 10 was appointed organist to the convent of the Récollets at Givet. Having learned all that his master, a poor blind organist, could teach him, he was thrown on his own resources, until the arrival, at the neighbouring convent of Lavaldieu, of a new organist, Wilhelm Hauser, whose playing had attracted the attention of the Abbot Lissoir, when visiting the Abbey of Scheussenried in Swabia. The monks of Lavaldieu, wishing to make music a special feature in their services, had a good organ, and the playing of Hauser, who was a sound and good musician, caused quite an excitement in that secluded corner of the Ardennes. Lavaldieu was several leagues from Givet, but Méhul often walked over to hear him; and at length, with the consent of his father, was admitted into the convent, and became the most diligent, as he was the most gifted, of the eight pupils under Hauser's training. At 14 he became deputy organist; and a distinguished amateur who heard him play was so struck by his evident power of imagination, that he determined to take him to Paris, and in 1778 Méhul bade farewell to the flowers he loved to cultivate, and the instructor who had put him in the way to become a great musician. On his arrival in Paris he at once went to Edelmann for instruction in pianoforte playing and composition. To earn his bread he gave lessons, and composed two sonatas (1781) which bear no traces of a master mind; but this was not the line in which he was destined to distinction. In 1779 he was present at the first performance of 'Iphigénie en Tauride,' and the effect produced on one with his cultivated intellect, his love of the beautiful,

1 Hensel's 'Die Familie Mendelssohn,' i. 194.

and passionate though reserved nature, was immense. He expressed his admiration to Gluck himself, who received the young enthusiast graciously, gave him valuable advice, and undertook his instruction in the philosophical and poetical parts of music. Encouraged by the success of a cantata with orchestra composed to one of Rousseau's sacred odes, and produced at the Concert Spirituel in March 1782, he might have gone on writing church music, had not Gluck shown him his true vocation, and directed his attention to the stage. Solely for practice he composed one after another three operas, 'Psyché et l'Amour,' a pastoral by Voisenon previously set by Saint Amans; 'Anacréon,' the third act of a ballet by Bernard and Rameau, produced in 1757 as 'Les Surprises de l'Amour'; and 'Lausus et Lydie,' 3 acts, to a libretto adapted by Valadier from Marmontel. These unpublished scores are lost, no trace of them being discoverable in any of the public libraries of Paris.

Méhul now felt himself in a position to appear before the public, and Valadier having furnished him with the libretto of 'Cora et Alonzo,' 4 acts, also taken from Marmontel, the score was soon ready, and accepted by the Académie, but there the matter ended. Tired of waiting, he resolved to try his fortune at another theatre, and having made the acquaintance of Hoffmann he obtained from him the libretto of 'Euphrosine et Coradin, ou le Tyran corrigé,' 3 acts (Sept. 4, 1790). In this opéra-comique the public recognised at once a force, a sincerity of accent, a dramatic truth, and a gift of accurately expressing the meaning of the words, which were throughout the main characteristics of Méhul's mature genius. Its success was instantaneous; and the duet 'Gardez-vous de la jalousie,' the close of which contains a modulation as unexpected as it is effective, speedily became a favourite throughout France. Henceforth Méhul had ample opportunities of satisfying his productive instinct, and he brought out successively:—

'Cora' (1791); 'Stratonice' (May 3, 1792); 'Le jeune Sage et le vieux Fou' (1793); 'Horatius Coclès' and 'Phrosine et Mélidore' (1794); 'La Caverne' (1795), not so successful as Lesueur's on the same subject; 'Doria' and 'Le jeune Henri' (1797); 'Adrien' (June 4) and 'Ariodant' (Oct. 11, 1799); 'Epicure,' with Cherubini (March 14), and 'Bion' (Dec. 27, 1800); 'L'Irato, ou l'Emporté' (Feb. 17, 1801); 'Une Folie' (April 4), 'Le Trésor supposé,' 'Joanna,' and 'L'Heureux malgré lui' (1802); 'Héléna' and 'Le Baiser et la Quittance,' with Kreutzer, Boieldieu, and Nicolo (1803); 'Les deux Aveugles de Tolede' (Jan. 28), 'Uthal' (May 17), and 'Gabrielle d'Estrées' (June 25, 1806); 'Joseph' (Feb. 17, 1807).

Astonishing as it may seem, these 24 operas were not the only works Méhul produced within 17 years. He composed and published in addition many patriotic songs and cantatas, among others the 'Chant national du 14 Juillet,' the 'Chant du Départ,' the 'Chant du Retour,' the 'Chanson de Roland,' and choruses to 'Timoléon' a tragedy by Joseph Chénier; two ballets, 'Le Jugement de Paris' (1793) and 'La Dansomanie' (1800); several operettas, and other 'morceaux de circonstance,' such as 'Le Pont de Lodi,' etc., all unpublished except the 'Chant lyrique' for the inauguration of the statue voted to Napoleon by the Institut.

The epoch at which he composed 'Uthal' and 'Joseph' was the culminating point of Méhul's career. He was already a member of the Institut (1795) and a chevalier of the Legion of Honour (1802), and had been inspector of instruction at the Conservatoire from its foundation. His pupils looked up to him and he was a favourite in the best society, but such homage did not blind him to the fact that in science his colleagues Cherubini and Catel were his superiors, owing to his want of early systematic training. This accounts for his laborious efforts to change his style, and excel in more than one department of music. His symphonies, though performed at the Conservatoire, cannot rank with those of Haydn and Mozart; indeed none of his other orchestral works rise to the level of his overtures. Of his ballets 'Le Retour d'Ulysse' (1807), and 'Persée et Andromède' (1810) in which he introduced many pieces from 'Ariodant,' were well received, but 'Les Amazones, ou la fondation de Thebes' disappeared after nine performances. An opéra-comique in 1 act, 'Le Prince Troubadour' (1813), was not more successful, but his last work, 'La Journée aux Aventures,' 3 acts (Nov. 16, 1816), kept the boards for some time. Its success was partly due to its being known at the time that Méhul was dying of consumption. Two months after its production he was sent to Provence, but the change came too late; he returned to Paris, and died there Oct. 18, 1817, aged 54. Besides six unpublished operas composed between 1787–97, he left the unfinished score of 'Valentine de Milan,' a 3-act opéra-comique, completed by his nephew and pupil Daussoigne-Méhul (born at Givet, June 10, 1790, died at Liege, March 10, 1875), and produced Nov. 28, 1822.

The most conspicuous quality of Méhul's work as a whole is its absolute passion. This is exemplified most strikingly in 'Stratonice' and 'Ariodant.' Not less obvious are the traces of the various influences under which he passed. Between 'Ariodant' and 'Joseph' must be placed all those repeated attempts to vary his style, and convince his detractors that he could compose light and graceful airs as well as grand, pathetic, and sustained melodies, which cannot be considered as anything but failures, although the ignorant amateurs of the day pronounced 'L'Irato' to be true Italian music. 'Joseph,' which dates from the midst of the Revolution, before the Empire, belongs to a different epoch, and to a different class of ideas. Méhul's noble character, his refined sentiment, and religious tendencies, the traces of his early education, in his perfect acquaintance with the church modes and plainsong, and his power of writing excellent church music, are all apparent in this powerful work, the simplicity, grandeur, and dramatic truth of which will always command the admiration of impartial musicians.

Méhul was not so fortunate as Grétry in finding a poet whose creative faculties harmonised thoroughly with his own; and he was fascinated by any subject—antique, chevaleresque,

Ossianic, Spanish, patriarchal, or biblical — so long as it afforded him opportunities for local colouring, the importance of which he often exaggerated. His overtures to 'Le Jeune Henri' 'Horatius Coclès,' 'Timoléon,' and 'Les deux Aveugles de Tolède' are however incomparably superior to anything of the kind which preceded them; and most striking are such passages as the introduction to 'Ariodant' where three cellos and a trombone hold a kind of dialogue, and that in 'Mélidore et Phrosine,' where four horns which have a complete part throughout the score, accompany the voice of a dying man with a kind of smothered rattle. In 'Uthal' the violins are entirely absent, their places being taken by the violas, in order to produce a soft and misty effect. Grétry was shocked at this innovation, and so wearied by its monotony, that he cried on leaving the theatre after the first performance, 'Six francs for a fiddle-string!'

Though Méhul's new and ingenious combinations were not always successful, and though his melodies were often wanting in that life and dash which rouse an audience, it must be acknowledged that with all his faults his work bears the stamp of a very individual mind and character, and the impress of that mighty race of 1789, with whom to will was to do, but amongst whose many gifts that of grace was too often wanting. Had he but possessed this fascinating quality, Méhul might have been the Mozart of France. As it is, we cannot withhold our admiration from the man who carried on Gluck's work with even more than Gluck's musical skill, regenerated opéra-comique, and placed himself at the head of the composers of his own time and nation.

The portrait of Méhul which we engrave is taken from a remarkable print by Quenedey, 1808.

Quatre-mère de Quincy pronounced his eulogium at the Institut in Oct. 1818, and Vieillard, one of his intimate friends, published an interesting 'Notice' of him (Paris, 1859). The library of the Conservatoire contains many of his autographs, several being fragments of unpublished operas. The writer of this article discovered among them 'La Naissance d'Oscar Leclerc,' not elsewhere mentioned, an opéra-comique 'La Taupe,' and an 'Ouverture burlesque' for Piano, violin and reeds, interesting merely as musical curiosities. [G.C.]

MEIBOM (in Latin MEIBOMIUS), Marcus, learned historian of music, born early in the 17th century at Toenningen in Schleswig Holstein. Nothing is known of his studies, but his great work, 'Antiquæ musicæ auctores septem græce et latine' (Amsterdam, Elzevir), was published in 1652, and as in those days eminence was rarely attained in early youth, the date of his birth can hardly have been either 1626 or 1630 as commonly stated. The work was dedicated to Queen Christina of Sweden, at whose court he resided for some time. On one occasion however, while singing at the Queen's request his version of an ancient Greek melody, the whole court burst out laughing, and Meibom imagining that the Queen's physician Bourdelot was the instigator of this unseemly mirth gave him a box on the ear, and was in consequence dismissed. He took refuge with Frederic III. of Denmark, who gave him a professorship at Upsala, but he soon returned to Holland. Having endeavoured in vain to find a capitalist who would carry into execution his scheme of restoring the ancient triremes, he came to England in 1674 with the view of making arrangements for a new edition of the Old Testament. This project also failed, and returning to Holland, he died at Utrecht in 1711. The book already mentioned is one of the most valuable sources of information on ancient music, and may be considered a precursor of Gerber and Coussemaker. For his numerous works on music and geometry the reader is referred to Fétis. [F.G.]

MEISTER, ALTE. A collection of 40 P.F. pieces of the 17th and 18th centuries, edited by E. Pauer, published by Breitkopf & Härtel:—

Rameau, Gavotte and Variations in A minor.
Kirnberger, Fugue (3 parts) in D minor.
Do., Do., (2 parts) in D.
Marpurg, Capriccio in F.
Méhul, Sonata in A.
J. Ch. Bach, Sonata in C minor.
C. P. E. Pach, Allegro in A.
W. Fr. Bach, Fugue in C minor.
Kuhnau, Sonata in D.
Pad. Martini, Prelude, Fugue, and Allegro in E minor.
J. L. Krebs, Partita in B♭.
Do., Do. E♭.
Mätheson, 4 Gigues.
Couperin, La Bandoline, Les Agréments.
Paradies, Sonata in D.
Zipoli, Preludio, Corrente, Sarabanda, and Giga in G minor.
Cherubini, Sonata in B♭.
Hässler, Sonata in A minor.
Wagenseil, Sonata in F.
Benda, Largo and Presto in F.
Frohberger, Toccata in D minor.
Sacchini, Sonata in F.
Hasse, Allegro in B♭.
W. Fr. Bach, Sonata in C.
Rolle, Sonata in E♭.
Handel, Capriccio in G.
Rameau, La Livri, L'Agaçante, La Timide.
Loeilly, Suite in G minor.
Rossi, Andantino and Allegro in G.
F. Turini, Presto in G minor and Sonata in D♭.
C. P. E. Bach, La Xenophone, Sibylle. La Complaisante, Les Langueurs tendres.
Graun, Gigue in B♭ minor.
Matielli, Gigue, Adagio, and Allegro.
Sarti, Allegro in G.
Grazioli, Sonata in G.
D. Scarlatti, 2 Studies.
Mattheson, Suite in C minor.
Couperin, La Bersan, L'Ausonienne. Les Charmes, Le Bavolet flottant.
Schobert, Minuet and Allegro molto in E♭.
Muffat, Gigue in B♭ and Allegro spiritoso in D. [G.]

MEISTERSINGER VON NÜRNBERG, DIE. An opera; words and music by Richard Wagner, completed in Oct. 1867, and first per-

formed at Munich, June 21, 1868, under the direction of von Bülow. [G.]

MEL, RINALDO DEL, 'Gentilhuomo Fiamengo,' and distinguished composer of the 16th century. The date and town of his birth are not known, but his nationality is assured, not only by the above title, which appears on more than one of his works, but by his own words, 'la natione nostra Fiammengo.' He is not to be confused with Gaudio Mell, a name which Adami,[1] Liberati,[2] and Martini[3] give to Palestrina's master Goudimel. Having served Sebastian, King of Portugal, and his successor, Cardinal don Henriquez as Chapelmaster, he arrived in Rome in 1580. This change in his career may be accounted for by the annexation of Portugal to Spain in that year. If Philip II. was unwilling to keep up a useless retinue in Lisbon, he would certainly make no exception in favour of 'Flemish gentlemen,' who indeed were never to his liking. Why Mel turned his steps to Rome we know not. Once there, however, he presented himself without loss of time to Palestrina, but soon found himself out of his depth on musical subjects, and confessed that Rinaldo's questions could not keep pace with Pierluigi's answers. So the ex-Chapelmaster set himself down to school tasks again, ambitious to become a worthy disciple of that Roman school which he declared was the greatest in Europe.[4] His diploma was soon obtained, for his publications began in 1582, and between that year and 1595 he published 5 books of motets and 15 books of madrigals, besides contributing to various collections which carried his name from Rome to Venice, Nuremberg, Antwerp, and Munich.

Up to 1590 he probably lived chiefly in Rome, though we find him at Liége in 1587,[5] where some of his family were in the service of Ernest, Duke of Bavaria. Part of the time he is said to have been chamber musician to Gabriel Paleotto, archbishop of Bologna, who had himself some knowledge of music.[6] When the diocese of Sabina was placed under Paleotto's charge in 1591 he founded a college, improved the cathedral at Magliano, and made many changes in the internal government. The appointment of a new Chapelmaster agrees well enough with these facts, and it is in the year 1591 that we hear of Mel's appointment to the cathedral and the new college. He dates from Calvi, a little town near Magliano, March 20, 1593, and from Magliano[7] itself, 1595. From this time his publications cease, and we have no further record of him. He is said to have been already well advanced in life when he left Portugal, and by this time was probably an old man. So we may assume that the end of his life was near, and that he did not long survive Palestrina.

1 'Osservazioni per ben regolare Capella pontif. (Roma 1711). (Brit. Mus. C. 20 c.)

2 Lettera in risposta ad una del Sig. Pers. (Brit. Mus. 556 c, 8.)

3 'Giudicio di Apollo,' bound up with 3rd vol. of Martini's 'Storia della Musica.' (Brit. Mus. 557 eq.)

4 Baini is responsible for this story. See 'Memorie di Palestrina.'

5 Motets à 6 (Anvers 1558). See also Fétis, Biographie, under 'Melle, Renaut de.'

6 See Fantuzzi, 'Notizie delli Scrittori Bolognesi' (Bologna 1788).

7 See dedication of 'Liber 5us motectorum' (Venice 1595).

Mel's works are at present difficult to obtain. The British Museum does little more than record his name,[8] and in the Fétis Library at Brussels, such a rich treasure-house, he is quite unknown. The only work in modern notation is a Litany in the 'Musica Divina,' Ann. II, vol. 3 (Ratisbon, 1869). [J.R.S.-B.]

MELISMA (Gr. Μέλισμα, a Song). Any kind of Air, or Melody, as opposed to Recitative, or other music of a purely declamatory character. Thus, Mendelssohn employs the term[9] in order to distinguish the Mediation and Ending of a Gregorian Tone from the Dominant, or Reciting Note. Other writers sometimes use it (less correctly) in the sense of *Fioritura*, or even *Cadenza*.

A work by Thomas Ravenscroft, entitled 'Melismata; Musical Phansies fitting the Court, citie, and country humours' (London, 1611), is much prized by collectors. [W.S.R.]

MELL, DAVIS; familiarly called Davie Mell. An eminent Violinist and Clockmaker, resident in London, about the middle of the 17th century, and honourably mentioned by Aubrey and Anthony à Wood. In the year 1657, he visited Oxford, where, as we learn from Wood's Diary, 'Peter Pett, Will. Bull, Ken. Digby, and others of Allsoules, as also A. W. did give him a very handsome entertainment in the Taverne cal'd "The Salutation" in S. Marie's Parish . . . . The Company did look upon Mr. Mell to have a prodigious hand on the Violin, & they thought that no person, as all in London did, could goe beyond him. But, when Tho. Baltzar, an Outlander, came to Oxon. in the next yeare, they had other thoughts of Mr. Mell, who, tho he play'd farr sweeter than Baltzar, yet Baltzar's hand was more quick, & could run it insensibly to the end of the Fingerboard.' [See BALTZAR, THOMAS.]

Aubrey[10] tells a curious story of a child of Mell's, who was cured of a crooked back by the touch of a dead hand. [W.S.R.]

MELLON, ALFRED, born in Birmingham, 1820, became a violinist in the opera and other orchestras, and afterwards leader of the ballet at the Royal Italian Opera, Covent Garden. He was next director of the music at the Haymarket and Adelphi theatres, and subsequently conductor of the Pyne and Harrison English Opera Company, who in 1859 produced his opera, 'Victorine,' at Covent Garden; he was conductor of the Musical Society, and of the Promenade Concerts which for several seasons were given under his name at Covent Garden. In Sept. 1865 he was chosen conductor of the Liverpool Philharmonic Society. He married Miss Woolgar, the well-known actress. He died March 27, 1867. [W.H.H.]

MELODISTS' CLUB, THE. A society at one time of much promise, founded in 1825, by ad-

8 A 'quinto' part of the 2nd book of Madrigals (à 6), the only book of Mel's in the library, gives the title 'Gentilhuomo F.,' and contains the dedication to Cardinal Minucci, which speaks of 'la natione nostra Fiammengo,' and bears the date 'Calvi, March 20, 1593.'

9 See his letter to Zelter, dated Rome, June 16, 1831.

10 'Miscellanies,' under the article 'Miranda.'

mirers of Charles Dibdin, 'for the promotion of ballad composition and melody.' In 1827 and 28 a library was formed, and prizes offered for songs; and the prize songs were afterwards published in a volume. In 1833 two prizes of 10 guineas were offered for songs in the style of Arne, Shield, or Dibdin, and gained by Blewitt and Hobbs. In 1837 prizes of 5 guineas for words and 10 guineas for music of a song; which were gained by Wilson and Hobbs for the song 'Send round the wine.' The object of the Club is well described in the following words of Sir H. Bishop in presenting some music to the Library in 1840: 'It is from my perfect conviction that good and appropriate melody is the chief attribute of excellence in music of every style, from the simple ballad to the most elaborate composition, that I hail the establishment of the Melodists' Club, from its patronage of native genius, and its enccouragement of melody, as essentially calculated to aid the cause of the musical art in this country.' The entrance to the Club was 5 guineas, and the annual subscription 8 guineas. Many noblemen and gentlemen supported it, and its professional members embraced Sir George Smart, Braham, Balfe, T. Cooke, Hawes, Sterndale Bennett, and other eminent English musicians. Among the artists who took part in the music in its earlier day were J. B. Cramer, Moscheles, Hummel, Field, Benedict, Lipinski, and many more players of the highest distinction. Mr. T. Cooke was musical director, and Mr. John Parry hon. secretary. [C. M.]

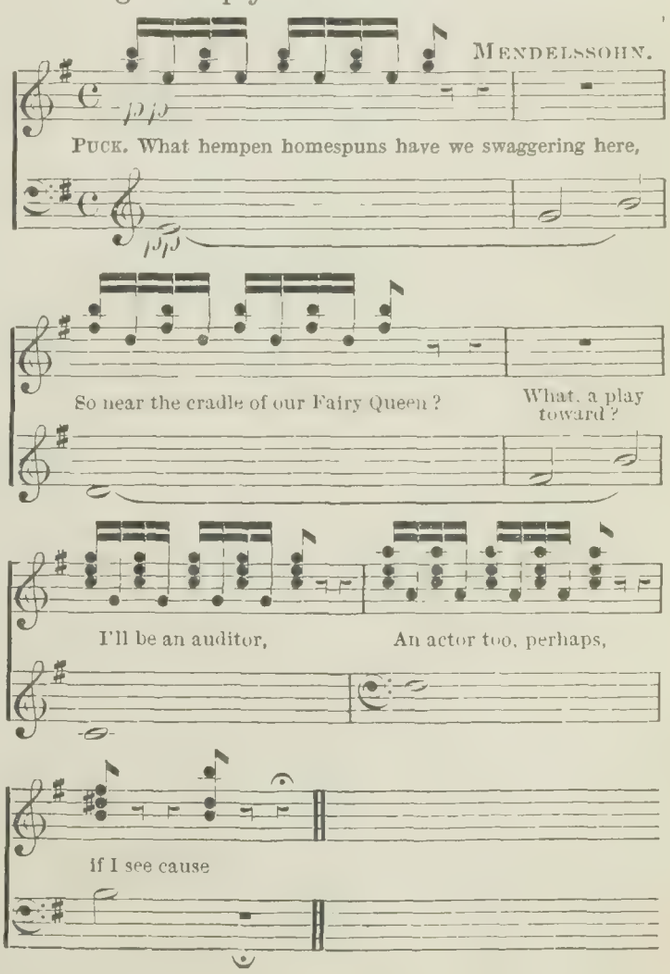
MELODRAMA (Fr. *Melodrame*). I. A Play—generally, of the Romantic School—in which the dialogue is frequently relieved by Music, sometimes of an incidental, and sometimes of a purely dramatic character.

Such a Play was the *Pygmalion* of Jean Jacques Rousseau, who has been credited, on the strength of it, with having invented the style. The so-called English Operas, of the older School—The Beggar's Opera, The Iron Chest, The Castle of Andalusia, The Quaker, The English Fleet, No Song no Supper, Guy Mannering, and a hundred others—are all really Melodramas. It is difficult, indeed, in the case of English and German pieces with spoken Dialogue, to say exactly where Melodrama ends, and Opera begins. The line must be drawn, somewhere: but, unless we adopt the substitution of Recitative for Dialogue as a final test, its exact position must always remain more or less doubtful. On the other hand, were we to accept this distinction, we should be compelled to class at least half of the best German Operas as Melodramas—an indignity which was once actually inflicted upon 'Der Freischütz.'

One rarely-failing characteristic of the popular Melodrama of the present day we must not omit to mention. Both in England, and on the Continent, its Music, as a general rule, is so miserably poor, that the piece would be infinitely more entertaining without it. Perhaps, therefore, we may be justified in giving the name of Opera to those pieces in which the Music is the chief attraction, and that of Melodrama, to those in which the predominating interest is centred in the Dialogue.

II. A peculiar kind of dramatic composition, in which the Actor recites his part, in an ordinary speaking voice, while the orchestra plays a more or less elaborate accompaniment, appropriate to the situation, and calculated to bring its salient points into the highest possible relief.

That the true Melodrama originated in Germany is certain: and there can be equally little doubt that the merit of its invention rests—notwithstanding all the arguments that can be adduced in favour of rival claimants—with Georg Benda, who first used it, with striking effect, in his 'Ariadne auf Naxos,' produced, at Gotha, in the year 1774. Since that time it has been employed to far greater advantage in the German Schools of Composition than in any others; and found more favour with German composers than with those of any other country. The finest examples produced since the beginning of the present century are, the Grave-digging Scene, in 'Fidelio'; the Dream, in 'Egmont'; the Incantation Scene, in 'Der Freischütz'; and some Scenes in Mendelssohn's 'Midsummer Night's Dream.' Unhappily, the performance of these finely-conceived movements is not often very satisfactory. The difficulty of modulating the voice judiciously, in music of this description, is, indeed, almost insuperable. The general temptation is, to let it glide, insensibly, into some note sounded by the Orchestra; in which case, the effect produced resembles that of a Recitative, sung hideously out of tune—a perversion of the Composer's meaning, which, in passages like the following is simply intolerable.



Few Artists seem to think this frightful difficulty worth the trouble of special study. More than one great German singer has, however, succeeded in overcoming it perfectly, and in winning rich laurels by his perseverance; notably, Herr Staudigl, whose rendering of the great Scene in 'Der Freischütz' was a triumph of Melodramatic Art. [W.S.R.]

MELODY is the general term which is vaguely used to denote successions of single notes which are musically effective. It is sometimes used as if synonymous with Tune or Air, but in point of fact many several portions of either Tunes or Airs may be accurately characterised as 'melody' which could not reasonably be made to carry the name of the whole of which they form only a part. Tunes and airs are for the most part constructively and definitely complete, and by following certain laws in the distribution of the phrases and the balance of the groups of rhythms, convey a total impression to the hearer; but melody has a more indefinite signification, and need not be a distinct artistic whole according to the accepted laws of art, though it is obvious that to be artistic it must conform to such laws as lie within its range. For example, the term 'melody' is often with justice applied to the inner parts of fine contrapuntal writing, and examples will occur to every one in numerous choruses and symphony movements and other instrumental works where it is so perfectly woven into the substance of the work that it cannot be singled out as a complete tune or air, though it nevertheless stands out from the rest by reason of its greater beauty.

Melody probably originated in declamation through recitative, to which it has the closest relationship. In early stages of musical art vocal music must have been almost exclusively in the form of recitative, which in some cases was evidently brought to a very high pitch of expressive perfection, and no doubt merged into melody at times, much as prose in passages of strong feeling occasionally merges into poetry. The lowest forms of recitative are merely approximations to musical sounds and intervals imitating the inflexions of the voice in speaking: from this there is a gradual rise to the accompanied recitative, of which we have an example of the highest melodious and artistic beauty in the 'Am Abend da es kühle war,' near the end of Bach's Matthäus Passion. In some cases an intermediate form between recitative and tunes or airs is distinguished as an Arioso, of which we have very beautiful examples in Bach's 'Johannes Passion,' and in several of his Cantatas, and in Mendelssohn's 'Elijah.' Moreover we have opportunities of comparing mere declamatory recitative and melody in juxtaposition, as both Bach and Mendelssohn adopted the device of breaking into melody in especially solemn parts of recitative; as in No. 17 of the Matthäus Passion to the words 'Nehmet, esset,' etc., and in Nos. 41 and 44 in 'St. Paul,' near the end of each.

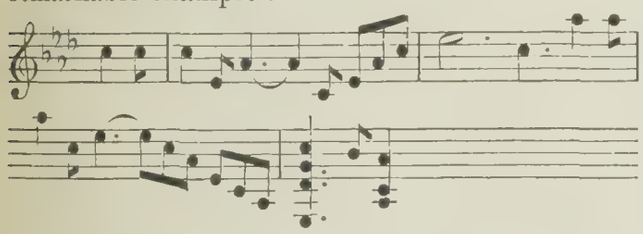
It appears then that recitative and melody overlap. The former, in proportion as it approximates to speech in simple narration or description, tends to be disjointed and unsystematised; and in proportion as it tends, on the other hand, towards being musically expressive in relation to things which are fit to be musically embodied, it becomes melody. In fact the growth of melody out of recitative is by assuming greater regularity and continuity and more appreciable systematisation of groups of rhythms and intervals.

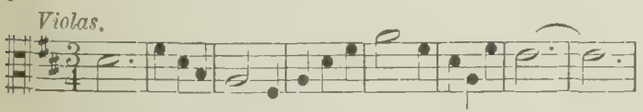
The elements of effect in melody are extremely various and complicated. In the present case it will only be possible to indicate in the slightest manner some of the outlines. In the matter of rhythm there are two things which play a part—the rhythmic qualities of language, and dance rhythms. For example, a language which presents marked contrasts of emphasis in syllables which lie close together will infallibly produce corresponding rhythms in the national music; and though these may often be considerably smoothed out by civilisation and contact with other peoples, no small quantity pass into and are absorbed in the mass of general music, as characteristic Hungarian rhythms have done through the intervention of Haydn, Schubert, Beethoven, and other distinguished composers. [See MAGYAR MUSIC, p. 197.]

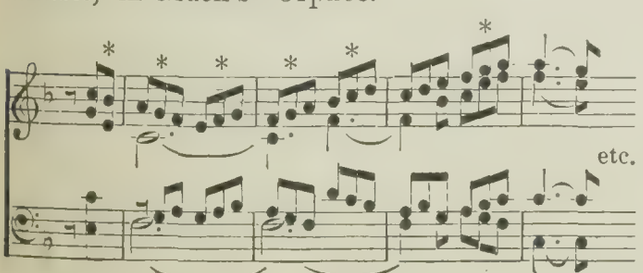
Dance-rhythms play an equally important part, and those rhythms and motions of sound which represent or are the musical counterpart of the more dignified gestures and motions of the body which accompany certain states of feeling, which, with the ancients and some mediæval peoples, formed a beautiful element in dancing, and are still travestied in modern ballets.

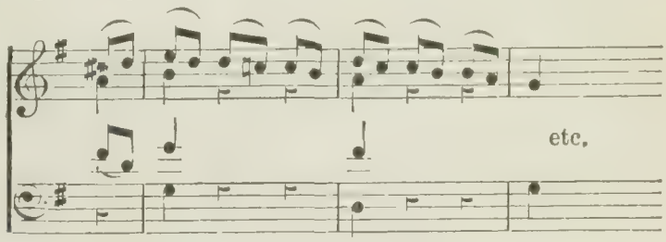
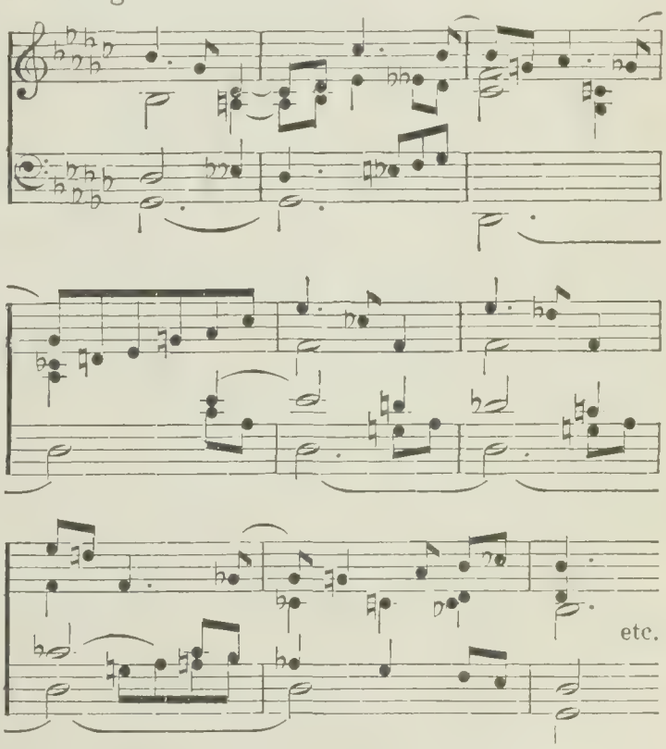
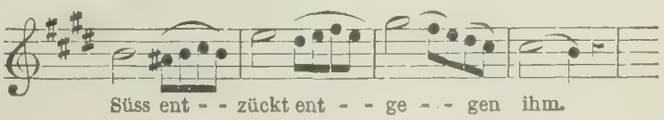
In the distribution of the intervals which separate the successive sounds, harmony and harmonic devices appear to have very powerful influence. Even in the times before harmony was a recognised power in music we are often surprised to meet with devices which appear to show a perception of the elements of tonal relationship, which may indicate that a sense of harmony was developing for a great length of time in the human mind before it was definitely recognised by musicians. However, in tunes of barbaric people who have no notion of harmony whatever, passages of melody also occur which to a modern eye look exceedingly like arpeggios or analyses of familiar harmonies: and as it is next to impossible for those who are saturated with the simpler harmonic successions to realise the feelings of people who knew of nothing beyond homophonic or single-toned music, we must conclude that the authors of these tunes had a feeling for the relations of notes to one another, pure and simple, which produced intervals similar to those which we derive from familiar harmonic combinations. Thus we are driven to express their melody in terms of harmony, and to analyse it on that basis: and we are moreover often unavoidably deceived in this, for transcribers of national and ancient tunes, being so habituated to harmonic music and to the scales which have been adopted

for the purposes of harmony, give garbled versions of the originals without being fully aware of it, or possibly thinking that the tunes were wrong and that they were setting them right. And in some cases the tunes are unmercifully twisted into forms of melody to which an harmonic accompaniment may be adjusted, and thereby their value and interest both to the philosopher and to every musician who hears with understanding ears is considerably impaired. [See IRISH MUSIC.]

Modern melody is almost invariably either actually derived from, or representative of, harmony, and is dependent for a great deal of its effect thereupon. In the first place it is immediately representative in one of two ways; either as the upper outline of a series of different chords, and therefore representing changing harmonies; or else by being constructed of different notes taken from the same chord, and therefore representing different phases of permanent harmony. Examples of either of these forms being kept up for any length of time are not very common; of the first the largest number will be found among hymn tunes and other forms of simple note-against-note harmony;—the first phrase of 'Batti batti' approaches it very nearly, and the second subject of the first movement in Beethoven's Waldstein Sonata, or the first four bars of 'Selig sind die Todten' in Spohr's 'Die letzten Dinge' are an exact illustration. Of the second form the first subject of Weber's Sonata in A♭ is a remarkable example:—

since in this no notes foreign to the chord of A♭ are interposed till the penultimate of all. The first subject of the Eroica Symphony in like manner represents the chord of E♭, and its perfectly unadorned simplicity adds force to the unexpected C♯, when it appears, and to its yet more unexpected resolution; the first subject of Brahms's Violin Concerto is a yet further example to the point:—



The simplest variation of these forms is arrived at by the interposition of passing notes between notes which are part of the essential chord or chords, as in the following from 'Cet asile aimable,' in Gluck's 'Orphée.'

The notes with asterisks may all be regarded as passing notes between the notes which represent the harmonies.

This often produces successions of notes which are next to each other in the scale; in other words, progression by single degrees, of which we have magnificent examples in some of the versions of the great subject of the latter part of Beethoven's 9th Symphony, in the first subject of his Violin Concerto, and in the last chorus of Bach's Matthäus Passion. When these passing notes fall on the strong beats of the bar they lead to a new element of melodic effect, both by deferring the essential note of the chord and by lessening the obviousness of its appearance, and by affording one of the many means, with suspensions, appoggiaturas, and the like, of obtaining the slurred group of two notes which is alike characteristic of Bach, Gluck, Mozart, and other great inventors of melody, as in the following example from Mozart's Quartet in D major:—

The use of chromatic preparatory passing notes pushes the harmonic substratum still further out of sight, and gives more zest and interest to the melodic outline; as an example may be taken the following from the 2nd Act of Tristan und Isolde.

Along with these elements of variety there are devices of turns and such embellishments, such as in the beginning of the celebrated tune in Der Freischütz, which Agatha sings in the 2nd scene of the 2nd Act:—

Sequences also, and imitations and anticipations, and all the most elaborate devices of resolution, come into play, such as interpolation of notes between the discordant note and its resolution. Further, there are endless refinements of grouping of phrases, and repetition of rhythms and groups of intervals in condensed forms and in different parts of the scale, which introduce an intellectual element even into the department of pure melody.

Lastly, it may be pointed out that the order and character of the successions of harmony which any special form of melody represents has a great deal to do with its importance. Commonplace tunes represent commonplace and trite successions of harmony in a commonplace way, while melody of a higher order usually represents successions which are in themselves more significant and more freely distributed. The giants of art have produced tunes the melody of which may represent the simplest harmonic successions, but they do it in their own way, and the result is proportionate to their powers and judgment. Unfortunately, the material of the simpler order of melody tends to be exhausted, and a large proportion of new melody has to be constructed on a more complicated basis. To take simple forms is often only to make use of what the great masters rejected; and indeed the old forms by which tunes are constructively defined are growing so hackneyed that their introduction in many cases is a matter for great tact and consideration More subtle means of defining the outlines of these forms are possible, as well as more subtle construction in the periods themselves. The result in both cases will be to give melody an appearance of greater expansion and continuity, which it may perfectly have without being either diffuse or chaotic, except to those who have not sufficient musical gift or cultivation to realise it. In instrumental music there is more need for distinctness in the outline of the subjects than in the music of the drama; but even in that case it may be suggested that a thing may stand out by reason of its own proper individuality quite as well and more artistically than if it is only to be distinguished from its surroundings by having a heavy blank line round it. Melody will always be one of the most important factors in the musical art, but it has gone through different phases, and will go through more. Some insight into its direction may be gained by examination of existing examples, and comparison of average characters at different periods of the history of music, but every fresh great composer who comes is sure to be ahead of our calculations, and if he rings true will tell us things that are not dreamed of in our philosophy. [C.H.H.P.]

MELOPHONIC SOCIETY, THE. Established 1837, 'for the practice of the most classical specimens of choral and other music,' by band and choir, under the management of J. H. Griesbach, H. Westrop, J. Surman, and H. J. Banister. The first performance, on Nov. 23, 1837, at Wornum's Music Hall, Store Street, was the Creation, followed during the season by Beethoven's Mass in C, Romberg's Ode 'The Transient and the Eternal,' Judas Maccabæus, and St. Paul. In subsequent years the programmes comprised works of smaller dimensions, including Beethoven's Choral Fantasia. [C.M.]

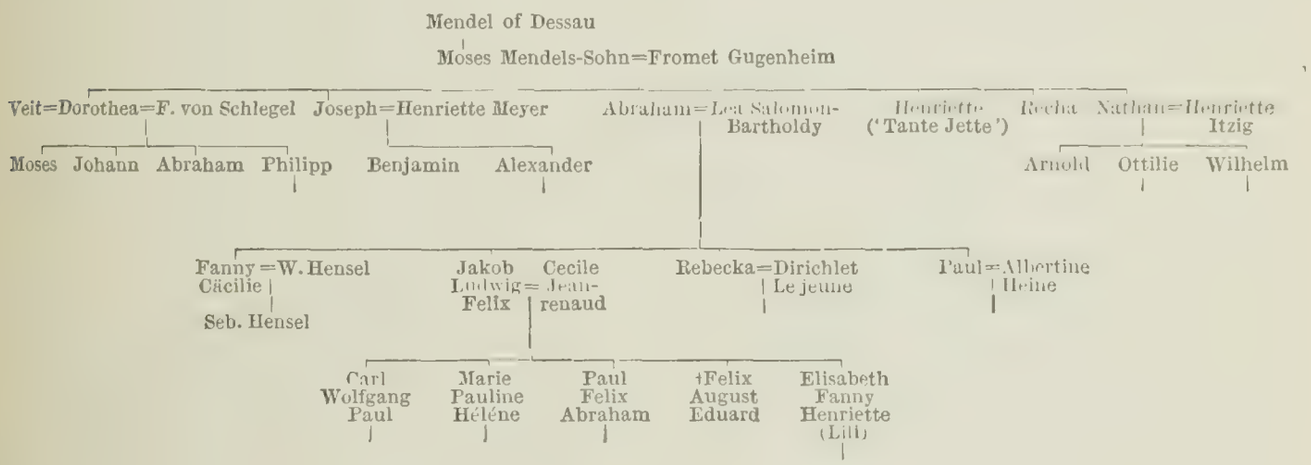
MELOPIANO. A grand piano with a *sostinente* attachment, the invention of Signor Caldera, applied in England by Messrs. Kirkman & Son, who have secured the sole right to use it here, and have made several instruments with it. The principle is original, the apparently sustained sounds being produced by reiterated blows of small hammers placed nearer the wrestplank bridge than the striking-place of the ordinary hammers, and suspended by a bar above and crossing the strings. The bar is kept in tremulous motion by means of a fly-wheel and pedal which the player has to keep going. These additional hammers would cause a continuous sound were it not for the dampers of the ordinary action which govern by simple string communication the checks that keep them still. Pressing down the keys the dampers rise and the checks are withdrawn. A crescendo to the sostinente is obtained by a knee movement which raises the transverse bar, directs the little hammers into closer proximity with the strings, and strengthens their blow. The quick repetition deceives and at the same time flatters the ear by a peculiar charm of *timbre* inherent in steel wire when the sounds can be prolonged. The ordinary hammers are controlled by the performer as usual, and may be accompanied by the attachment, or the damper pedal may be used, for which due provision is made. It will be observed that the Melopiano has a special expression for which special music will no doubt be written or improvised. The cost of the application of this ingenious invention is about 30 guineas. [A.J.H.]

MELUSINE. 'To the legend of the lovely Melusine' is the title of an overture of Mendelssohn's for orchestra, completed at Düsseldorf, November 14, 1833, first performed there in the following July, and published as op. 32, the 4th of the Concert Overtures. In the autograph Mendelssohn spells the name with an *a*—'Melusin*a*.' [G.]

MENDEL, Hermann, editor of the largest and most comprehensive dictionary of music that has yet appeared, born at Halle, Aug. 6, 1834. He studied music with energy in Leipzig and Berlin. From 1862 to 68 he carried on a music business in the latter city, and at the same time wrote in various musical periodicals and took an active part in music generally. His lives of Meyerbeer and Otto Nicolai have been published separately. In 1870 Mendel started the work already mentioned—'Musikalisches Conversations Lexikon'—with the help of a large and distinguished staff of writers. He died on Oct. 26, 1876, and the Lexicon has been since completed in 8 vols. under the editorship of Dr. Reissmann. [G.]

MENDELSSOHN.[1] JAKOB LUDWIG FELIX MENDELSSOHN-BARTHOLDY was born at Hamburg, in the Grosse Michaelisstrasse No. 14,[2] Friday, Feb. 3, 1809. *That* was at all events a lucky Friday. The family was already well known from Moses Mendelssohn, the grandfather of Felix, 'The Modern Plato,' whose 'Phädon,' a dialogue upon the immortality of the soul, based on the Phædo of Plato, was translated, long before the birth of his illustrious grandson, into almost every European[3] (and at least one Asiatic) language. Moses was the son of Mendel, a poor Jewish schoolmaster of Dessau, on the Elbe, and was born there Sept. 6, 1729. The name Mendelssohn, *i.e.* 'son of Mendel,' is the ordinary Jewish, oriental, way of forming a name. Moses migrated at 14 years old to Berlin, settled there in 1762, married Fromet, daughter of Abraham Gugenheim, of Hamburg, had 6 children, 3 sons and 3 daughters, published his Phädon at Berlin in 1767, and died there Jan. 4, 1786. He was a small humpbacked man with a keen eager face, bright eyes, and a humorous mouth. The first peculiarity was traceable in his grandchild Fanny, and the bright eyes were one of Felix's most noticeable characteristics. After the death of Moses his widow left Berlin with Joseph, the eldest son, and returned to her native city.

Abraham, the second son, born Dec. 11, 1776, went to Paris, and in 1803 was cashier to Fould's bank there. In 1804 he resigned this post and went into partnership with his elder brother Joseph; married Dec. 26, 1804, Lea Salomon (born March 15, 1777), of a Jewish family in Berlin, and settled in Hamburg, carrying on his business at the house above mentioned, and having also a house out of town called 'Marten's Mühle.' He remained in Hamburg till 1811, and there were born to him Fanny Cäcilie (Nov. 14, 1805), Jakob Ludwig Felix (Feb. 3, 1809), and Rebecka (April 11, 1811). During the French occupation of Hamburg, life



became intolerable, and shortly after Rebecka's birth the whole family escaped in disguise to Berlin, where they started the eminent banking-house, and lived in a large house on the Neue Promenade, in the N.E. quarter of the town, a broad open street or place between the Spree and the Haacksche Markt, with houses on one side only, the other side lying open to a canal with trees, a sufficiently retired spot as late as 1820 for Felix and his friends to play in front of it.[4] There, ten days after the battle of Leipzig, Abraham's second son and youngest child Paul was born (Oct. 30, 1813). The daughters of Moses Mendelssohn, Dorothea and Henriette, became Catholics. Dorothea married Friedrich von Schlegel, and Henriette was governess to the only daughter of General Sebastiani, afterwards (1847) so unfortunate as the Duchesse de Praslin. The sons remained Jews, but at length Abraham saw that the change was inevitable, and decided[5] to have his children baptised and brought up as Protestant Christians. This decision was taken on the advice and example of his wife's brother, Salomon Bartholdy, to whom also is due the adoption of the name Bartholdy. He himself had taken it, and he urged it on his brother-in-law as a means of distinction from the rest of the family. Salomon was a man of mark. He resided in Rome for some time as Prussian Consul-General; had his villa (Casa Bartholdy) decorated with frescoes,[6] by Veit, Schadow, Cornelius, Overbeck, and Schnorr, collected objects of art, and died there in 1827, leaving his fortune to his sister Lea. He was cast off by his mother

[1] N.B. The following abbreviations are used for the references in this article:—F.M.='Die Familie Mendelssohn,' Berlin 1879; Dev.='Devrient's Recollections,' London 1869; L. i.=Letters from Italy and Switzerland—'Reisebriefe'; L. ii.=Letters from 1833 to 47. When the original is referred to the title 'Briefe,' i. or ii. is used; H.=Hiller's Mendelssohn, London 1874; G. & M.=Goethe and Mendelssohn, 2nd ed., London 1874; B.=Benedict's Sketch, London 1853; Mos.=Moscheles's Life. London 1873; C.=Chorley's Life, London 1873; P.=Polko's Reminiscences, London 1869; Sch.=Schubring's Erinnerungen, in 'Daheim,' 1866, No. 26; C.E.H.=C. E. Horsley's Reminiscences, in 'The Choir' for Jan. and Feb. 1873; Dorn=Recollections of Mendelssohn and his friends by Dr. Heinrich Dorn, in 'Temple Bar' for Feb. 1872; A.M.Z.='Allgemeine musikalische Zeitung' (Leipzig); N.M.Z. 'Neue musikalische Zeitung,' Schumann's paper (Leipzig).

[2] Ferdinand David, destined to become so great a friend of Mendelssohn's, was born in the same house the year after. The house is at the corner of the Brunnenstrasse, and is now, through the affectionate care of Mr. and Madame Otto Goldschmidt, decorated with a memorial tablet over the front door.

[3] Dutch (Hague 1769); French, 2 versions (Paris 1772, Berlin 1772); Italian, 2 do. (Chur 1773, Parma 1800); Danish (Copenhagen 1779); Hebrew (Berlin 1786); English (London 1789); also Russian, Polish, and Hungarian. It is a curious evidence of the slowness with which music penetrates into literary circles in England, that the excellent article on Moses Mendelssohn in the Penny Cyclopædia, from which the words in the text are quoted, though published in 1839, makes no mention of Felix, though he had then been four times in this country. The Phädon attracted the notice of no less a person than Mirabeau—'Sur M. Mendelssohn,' etc., London 1787.

[4] Dev. 2.

[5] F.M. i. 83.

[6] Felix's letter, Feb. 1, 1831; Fanny's do., F.M. ii. 127.

for his conversion, and was only reconciled long after at the entreaty of [1]Fanny. At a later date Abraham and Lea were received into the Christian Church at Frankfort, and Lea took the additional names of Felicia Paulina, from her sons.

Abraham Mendelssohn was accustomed to describe his position in life by saying 'formerly[2] I was the son of my father, now I am the father of my [3] son.' But though not so prominent as either, he was a man of strong character, wise judgment, and very remarkable ability. These qualities are strikingly obvious in the success of his method for the education of his children, and in the few of his letters[4] which are published; and they are testified to in a very remarkable manner by his son in many passages of his letters, and in the thorough deference which he always pays to the judgment of his father, not only on matters relating to the conduct of life, but on points of art. Though not, like Leopold Mozart, a technical musician, and apparently having no acquaintance with the art, he had yet an insight into it which many musicians might envy. 'I am often,' says his son, 'quite unable to understand how it is possible to have so accurate a judgment about music without being a technical musician, and if I could only say what I feel in the same clear and intelligent manner that you always do, I would certainly never make another confused speech as long as I live.'[5] Or again, this time after his death, 'not only my father, but . . . my teacher both in art and in life.'[6]

Though apparently cold in his manners, and somewhat stern in his tone, and towards the end perhaps unduly irritable, Abraham Mendelssohn was greatly beloved by his wife and children. Felix, in particular, is described by the latest biographer[7] as 'enthusiastically, almost fanatically, fond of him,' and the letters show how close was the confidence which existed between them. Hardly less remarkable was the mother. She was one of those rare persons whose influence seems to be almost in proportion to the absence of any attempt to exert it. Hiller, when a boy, saw her once, and the impression made upon him by the power of her quiet kindness and gentleness remained[8] fresh in his mind after more than half a century. When her house was thronged with the intellect and wit of Berlin, she was the centre of the circle and the leader of the conversation.[9] Her letters, of which large numbers exist in manuscript, are full of cleverness and character. The education of her children was her great object in life. She was strict—we may now think [10] over strict; but no one who looks at the result in the character of her children can say that her method was not a wise one. They loved her dearly to the end, and the last letters which Felix wrote to her are full of an overflowing tenderness and a natural confidential intimacy which nothing can surpass. Calm and reserved like her husband, she was full of feeling, and had on occasion bursts of passion. Felix's intention to leave Berlin affected her to a 'terrible' degree—a degree which surprised him. He confesses that his yielding to the wishes of the King, after having made up his mind to retire, was due solely to her. 'You think that in my official position I *could* do nothing else. It was not that. It was my mother.'[11]

How far she was herself a pianoforte-player we are not told, but the remark which she made after Fanny's birth, 'that the child had got Bach-fugue fingers,' shows that she knew a good deal about the matter. We learn also [12] that she herself for some time taught the two eldest children music, beginning with lessons five minutes long, and gradually increasing the time until they went through a regular course of instruction. For many years Felix and Fanny never practised or played without the mother sitting by them, knitting in hand.

Felix was scarcely three when his family escaped to Berlin. The first definite event of which we hear after this is a visit to Paris by Joseph and Abraham in 1816, for the liquidation of the indemnity to be paid by France to Prussia on account of the war. Abraham took his family with him, and Felix and Fanny, then 7 and 11 respectively, were taught the piano by Madame Bigot, a remarkable musician, and apparently an excellent teacher. She was the daughter of a Madame Kiéné, and in 1816 was 30 years old. Miniatures of the four children were taken during this visit, which are still in existence. Soon after their return from Paris to the grandmother's house at the Neue Promenade, where the family still lived, the children's education seems to have begun systematically. Heyse[13] was their tutor for general subjects, Ludwig Berger for the piano, Zelter for thorough bass and composition, Henning for the violin, and Rösel for landscape. Greek Felix learned with Rebecka, two years his junior, and advanced as far as Æschylus.[14] On Oct. 24, 1818, he made his first appearance in public at a concert given by a certain Herr Gugel, in which he played the pianoforte part of a Trio for P. F. and 2 Horns by Woelfl, and was much [15] applauded. The children were kept very closely to their lessons, and Felix is remembered in after-life to have said how much they enjoyed the Sundays, because then they were not forced to get up at 5 o'clock to work. Early in his 11th year, on April 11, 1819, he entered the singing class of the Singakademie as an alto, for the Friday practisings. There and elsewhere 'he took his place,' says Devrient,[16] 'amongst the grown people in his child's suit, a tight-fitting jacket

1 F.M. i. 83.

2 'Früher war ich der Sohn meines Vaters, jetzt bin ich der Vater meines Sohnes' (F.M. i. 77). Said Talleyrand: —'L'on disait il y a douze ans que M. de St. Aulaire etoit beau père de M. de Cazes; l'on dit maintenant que M. de Cazes est gendre de M. de St. Aulaire.'—Macaulay's Life, i. 232.

3 Elsewhere he describes himself as a mere dash, a *gedankenstrich* (—) between father and son. (F.M. i. 367.)

4 Letters, ii. 66, 83; F.M. i. 84, 87, 91; 347-386.

5 Letter, March 23, 1835. 6 Briefe, ii. 106; Dec. 9, 1835.

7 F.M. i. 424. Compare 349. 8 Hiller, p. 3. 9 Dev. 38.

10 Devrient gives an instance or two of it; see p. 8, and 57 note.

11 Letter, Jan. 13, 1843. See too Nov. 4, 1834. 12 Benedict, p. 6.

13 Father of Paul Heyse the novelist. 14 Schubring, 374*a*.

15 A.M.Z. 1818, p. 791. 16 Dev. p. 2.

cut very low at the neck, and with full trowsers buttoned over it. Into the slanting pockets of these he liked to thrust his hands, rocking his curly head (he had long brown curls) from side to side, and shifting restlessly from one foot to the other.'

With 1820, that is to say with his 12th year, Felix seems to have begun systematically to compose; at least with that year begins the invaluable series of 44 volumes, in which Mendelssohn's methodical habits have preserved a collection of autographs or copies of a great part of his works, published and unpublished, down to the time of his death, the majority carefully inscribed with both date and place—which are now deposited in the Imperial Library at Berlin.

To the year 1820 are attributable between 50 and 60 movements, including amongst them a Trio for P.F. and strings (3 movements); a Sonata for P.F. and Violin in F (3 do.); 2 movements for the same in D minor; 2 full Sonatas for P.F. solo; the beginning of a 3rd in G minor, finished the next year, and published in 1868 (as op. 105); 6 pieces for P.F. solo; 3 do. for do., 4 hands; 4 pieces for Organ; 3 songs for single voice; 2 do. for 4 men's voices; a Cantata, 'In rührend feierlichen Tönen'; and a Lustspiel, or little comedy, for Voices and P.F. in 3 scenes, beginning 'Ich Felix Mendelssohn.' The earliest date is that to the cantata—Jan. 13, 1820. The extraordinary neatness and finish, which characterise Mendelssohn's MSS. to the end, are observable in the earliest of these childish productions, and the mysterious letters L. e. g. G. or H. d. m., so familiar to those who know his latest scores, are usually at the head of each.

Among the pieces for 1821 are 5 sinfonies for string quartet, each in 3 movements; 9 fugues for ditto; the completion of the G minor P.F. Sonata (op. 105); motets for 4 voices; a couple of songs; a couple of études for P.F. solo; 2 one-act operas, 'Soldatenliebschaft' and 'Die beiden [1]Pädagogen'; and half a third, 'Die wandernde Comödianten.' This was the year of his acquaintance with Weber, then in Berlin for the production of Freischütz, and of an enthusiasm on the part of the boy for that romantic composer which he never [2]lost. This too was the year of his first visit to Goethe. Zelter took his pupil to Weimar in November, and they passed sixteen days under the old poet's roof.[3]

The same incessant and varied production marks 1822 and 1823. In the summer of 1822 the whole family made a tour in Switzerland. Starting on July 6, they went by Cassel (for Spohr), Frankfort, Darmstadt, Schaffhausen, Amsteg, Interlachen, Vevey, and Chamounix; a large and merry party of ten, besides servants. The tour was taken at great leisure, and on the return two important halts were made—first at Frankfort, to make the acquaintance of Schelble, the conductor of the famous Cäcilien-Verein, whom Felix astonished by extemporising on Bach's motets; and at Weimar, for a second visit to Goethe.[4]

At Secheron, near Geneva, 2 songs were written (Sept. 18); and the Pianoforte Quartet in C minor, afterwards published as op. 1, was begun to be put on paper (the autograph being marked 'Begun at Secheron 20 Sept., 1822'), and was finished after the return home. Besides this, the records of these two years (1822 and 23) contain 6 more symphonies, Nos. 7, 8, 9, 10, 11, 12; 5 detached pieces for strings; 5 concertos for solo instruments with quartet accompaniment, viz. 1 for Violin solo, 1 for P.F. solo, 1 for P.F. and Violin, and 2 for two P.F.s; 2 quartets for P.F. and strings, viz. in C minor (op. 1) and in F minor (op. 2); sonatas for P.F. and Violin (op. 4) and for P.F. and Viola (MS.); a fantasia and 3 other pieces for the Organ; a fugue and fantasia for P.F.; a Kyrie for two choirs; a psalm, 3 songs, a piece for contralto solo and strings in 3 movements to Italian text (No. 167), 2 songs for men's voices, and the completion of the fourth opera, 'Die beiden Neffen,' or 'Der Onkel aus Boston,' which was a full-grown piece in three acts. The symphonies show a similar advance. They are in four movements instead of three, as before, and the length of the movements increases. No. 8, in D, written Nov. 6—Nov. 27, after the return from Switzerland, has an *Adagio e grave* before the opening Allegro. The slow movement is for 3 violas and bass, and the finale has a prominent part for the cello. This symphony must have pleased the composer or some of his audience in whose judgment he believed, since within a month he began to rescore it for full orchestra. He wrote a new trio for the minuet, and in this form it became Symphony No. 9. The three last of the six are for quintet, and the scherzos of Nos. 10 and 12 are founded on Swiss tunes, in No. 12 with the addition of triangles, cymbals, and drums. The independent cello part is conspicuous throughout. This advance in his music is in keeping with the change going on in Felix himself. He was now nearly 15, was growing fast,[5] his features and his expression were altering and maturing, his hair was cut short,[6] and he was put into jackets and trowsers. His extemporising—which he had begun to practise early in 1821[7]—was already remarkable,[8] and there was a dash of audacity in it hardly characteristic of the mature man. Thus Goethe wished to hear a certain fugue of Bach's, and as Felix could not remember it all, he developed it himself at great length, which he would hardly have done later[9].

In 1822 he made a second appearance in public of a more serious nature than before, viz. on March 31, at a concert of Aloys Schmitt's, in which he played with Schmitt a duet of Dussek's for 2 pianos; and on Dec. 5 he again appeared at a concert of Anna Milder's, in a

[1] Words by Dr. Caspar (Dev. p. 5). [2] H. 32.
[3] See details in 'Goethe and Mendelssohn.' See also Rellstab, 'aus meinem Leben,' ii. 135; and Lobe, in 'Once a Week' for 1867.
[4] G. & M. 33. [5] Zelter, in G. & M. 35. [6] F.M. i. 130; D. 10.
[7] F.M. 100. [8] D. 11. [9] F.M. i. 129.

P.F. concerto of his own, probably that in A minor with quintet accompaniment.[1]

It must not be supposed that the symphonies, operas, quartets, concertos, and other works mentioned were written for exercise only. It had been the custom in the Mendelssohn house for some time past to have musical parties on alternate Sunday mornings, with a small orchestra, in the large dining-room of the house, and the programmes included one or more of Felix's compositions. As a rule the pianoforte part was taken by himself or Fanny, or both, while Rebecka sang, and Paul played[2] the cello. But Felix always conducted, even when so small as to have to stand on a stool to be seen; and thus enjoyed the benefit not only of hearing his compositions played (a benefit for which less fortunate composers—Schubert, for example—have sighed in vain) but of the practice in conducting and in playing before an audience.[3] The size of the room was not sufficient for a large audience, but on these occasions it was always full, and few musicians of note passed through Berlin without being present.[4] In performing the operettas and operas, no attempt was made to act them. The characters were distributed as far as the music went, but the dialogue was read out from the piano, and the chorus sat round the dining-table. Zelter, in strong contrast to his usual habit of impartial[5] neglect of his pupils, was not only regularly there, but would criticise the piece at the close of the performance, and if he often praised would sometimes blame. The comments of his hearers however were received by Felix with perfect simplicity. Devrient has well described how entirely the music itself was his aim, and how completely subordinated were self-consciousness and vanity to the desire of learning, testing, and progressing in his art. These Sunday performances, however, were only one feature of the artistic and intellectual life of the house. Music went on every evening more or less, theatricals, impromptu or studied, were often got up, and there was a constant flux and reflux of young, clever, distinguished people, who made the suppers delightfully gay and noisy, and among whom Felix was the favourite.

The full rehearsal of his fourth opera, 'Die beiden Neffen,' on his birthday, Feb. 3, 1824, was an event in the boy's life. At supper, after the conclusion of the work, Zelter, adopting freemason phraseology, raised him from the grade of 'apprentice,' and pronounced him an 'assistant,' 'in the name of Mozart, and of Haydn, and of old Bach.'[6] A great incentive to his progress had been given shortly before this in the score of Bach's Passion, copied by Zelter's express permission from the MS. in the Singakademie, and given him by his grandmother at Christmas, 1823. The copy was made by Eduard Rietz,[7] who had succeeded Henning as his violin teacher, and to whom he was deeply attached. His confirmation took place about this date, under Wilmsen, a well-known clergyman of Berlin. Preparation for confirmation in Germany is often a long and severe process, and though it may not[8] in Felix's case have led to any increase in church-going, as it probably would in that of an English lad similarly situated, yet we may be sure that it deepened that natural religious feeling which was so strong an element in the foundation of his character.

In the compositions of 1824 there is a great advance. The Symphony in C minor (op. 11)—which we know as 'No. I,' but which on the autograph in the library of the Philharmonic Society is marked 'No. XIII'—was composed between March 3 and 31. The Sestet for P.F. and strings (op. 110), the Quartet in B minor[9] (op. 3), a fantasia for 4 hands on the P.F., and a motet in 5 nos., are all amongst the works of this year. An important event in the summer of 1824 was a visit of the father, Felix, and Rebecka, to Dobberan, a bathing place on the shores of the Baltic near Rostock. For the wind-band at the bath-establishment Felix wrote an overture, which he afterwards scored for a full military band and published as Op. 24. But the chief result of the visit was that he there for the first time saw the sea, and received those impressions and images which afterwards found their tangible shape in the Meeresstille Overture.

Among the great artists who came into contact with Felix at this time was Moscheles, then on his way from Vienna to Paris and London. He was already famous as a player, and Madame Mendelssohn calls him 'the prince of pianists.' He remained in Berlin for six weeks in November and December, 1824, and was almost daily at the Mendelssohns'; and after a time, at the urgent request of the parents, and with great hesitation on his own part, gave Felix regular lessons on the pianoforte every other day. Moscheles was now just turned thirty. It is pleasant to read of his unfeigned love and admiration for Felix and his home—'a family such as I have never known before; Felix a mature artist, and yet but fifteen; Fanny extraordinarily gifted, playing Bach's fugues by heart and with astonishing correctness—in fact, a thorough musician. The parents give me the impression of people of the highest cultivation. They are very far from being over-proud of their children; indeed, they are in anxiety about Felix's future, whether his gifts are lasting, and will lead to a solid, permanent future, or whether he may not suddenly collapse, like so many other gifted children.' 'He has no need of lessons; if he wishes to take a hint from me as to anything new to him, he can easily do so.' Such remarks as these do honour to all concerned, and it is delightful to

[1] A.M.Z. 1822. 273; 1823, 55. [2] F.M. ii. 45.

[3] It seems that he accompanied the quartet symphonies on the piano. Dorn, in his Recollections, expressly says so, and the slow movement of the Symphony No. 10 contains a note in Mendelssohn's own writing, 'Das Klavier mit dem Basse,' which seems to prove it. The practice therefore did not end with last century, as has been supposed (On the growth of the Modern Orchestra, Mus. Association 1878-9, p. 37). Indeed, as we shall see, Mendelssohn conducted from the Piano at the Philharmonic in 1829.

[4] F.M. i. 137. [5] Dev. 4. [6] F.M. i. 140; Dorn, 399.

[7] Or Ritz, as Mendelssohn always spells it. He seems to have been on the whole Felix's most intimate early friend.

[8] Sch. 375. [9] Finished Jan. 18, 1825.

find Mendelssohn years afterwards, in the full glory of his great fame, referring to these very lessons as having fanned the sacred fire within him and urged him on to [1]enthusiasm.

Moscheles has preserved two of the Sunday morning programmes :—

'Nov. 28. Morning music at the Mendelssohn's :—Felix's C minor Quartet ; D major Symphony ; Concerto by Bach (Fanny) ; Duet for 2 pianos in D minor, Arnold.'

'Dec. 12. Sunday music at Mendelssohn's :—Felix's F minor Quartet. I played my Duet for 2 Pianos in G. Little Schilling played Hummel's Trio in G.'

Moscheles was followed by Spohr, who came to superintend the production of his 'Jessonda' (Feb. 14, 1825). He was often at the house, and on very intimate [2]terms, though he does not mention the fact in his Autobiography.

One or two accounts by competent judges of Felix's style of playing at this time have survived. Hiller was with him in Frankfort in the spring of 1825, and [3]speaks both of his extemporising, and of his playing the music of others. With the latter he delighted both Hiller and André (who relished neither his face, his ideas, nor his manners) by playing the *Allegretto* of Beethoven's 7th Symphony in such a 'powerful orchestral style' as fairly to stop André's mouth. With the former he carried Hiller away by extemporising on Handel's choruses in 'Judas,' as he had done Schelble, in the same room, three years before, on subjects from Bach's motets. This time his playing was quite in the vein of his subject, 'the figures thoroughly Handelian, the force and clearness of the passages in thirds and sixths and octaves really grand, and yet all belonging to the subject-matter, thoroughly true, genuine, living music, with no trace of display.' Dorn is more explicit as to his accompanying—the duet in Fidelio. 'He astonished me in the passage, Du wieder nun in meinen Armen, Gott! by the way in which he represented the cello and the basso parts on the piano, playing them two octaves apart. I asked him why he chose that striking way of rendering the passage, and he explained it all to me in the kindest manner. How many times since, says Dorn, has that duet been sung, but how seldom has it been so [4]accompanied!' He rarely played from book, either at this or any other time of his life. Even works like Beethoven's 9th Symphony, and the Sonata in B♭ (op. 106), he knew [5]by heart. One of the grounds of Spontini's enmity to him is said to have been a performance of the 9th Symphony by Felix, without book, before Spontini himself had even heard it, and it is known on the best authority that he played the Symphony through by heart only a few months before his death. Here we may say that he had a passion for Beethoven's latest works, his acquaintance with which dated from their publication, Beethoven's last years (1820–27) exactly corresponding with his own growth to maturity. It was almost the only subject on which he disagreed with his [6]father. On the other hand, the devotion of such very conservative artists as David, Rietz, and Bennett, to those works, is most probably due to Mendelssohn's influence. Marx [7]challenges his reading of Beethoven ; but this is to fly in the face of the judgment of all other critics.

The elder Mendelssohn made at this time a journey to Paris, for the purpose of fetching his sister Henriette back to Germany, and took Felix with him. They arrived on March 22. One of the first things he mentions is the astonishment of his relatives at finding him no longer a [8]child. He plunged at once into musical society. Hummel, Onslow, Boucher, Herz, Halévy, Kalkbrenner, Moscheles (on his way back from Hamburg to London, with his bride), Pixis, Rode, Baillot, Kreutzer, Rossini, Paer, Meyerbeer, Plantade, and many more, were there, and all glad to make acquaintance with the wonderful boy. At Madame Kiéné's—Madame Bigot's mother—he played his new Quartet (in B minor) with Baillot and others, and with the greatest success.

The French musicians, however, made but a bad impression on him. Partly, no doubt, this is exaggerated in his letters, as in his criticism on Auber's [9]Leocadie ; but the ignorance of German music—even [10]Onslow, for example, had never heard a note of Fidelio—and the insults to some of its masterpieces (such as the transformation of Freischütz into 'Robin des [11]Bois,' and the comparison of a passage in Bach to a duet of Monsigny), and the general devotion to effect and outside glitter—these were just the things to enrage the lad at that enthusiastic age. With Cherubini their intercourse was very satisfactory. The old Florentine was more than civil to Felix, and his expressions of satisfaction (so very rare in his mouth) must have given the father the encouragement which he was so [12]slow to take in the great future of his boy. Felix describes him in a few words as 'an extinct volcano, now and then blazing up, but all covered with ashes and stones.' He wrote a Kyrie '*a 5 voci* and *grandissimo* orchestra' at [13]Cherubini's instance, which he describes as 'bigger than anything he had yet [14]done.' It seems to have been lost. Through all this the letters home are as many as ever, full of music, descriptions, and jokes—often very bad ones. Here, for instance, is a good professional query, 'Ask Ritz if he knows what *Fes moll* is.'

On May 19, 1825, the father and son left Paris with Henriette ('Tante Jette'), who had retired from her post at General Sebastiani's with an ample pension, and thenceforward resided at Berlin. On the road home they paid a short

[1] Moscheles Leben, i. 93 ; ii. 161. [2] F.M. i. 144.
[3] Hiller, pp. 5, 6. [4] Dorn, p. 398.
[5] Marx, 'Errinerungen,' ii. 117, confirmed to me by the Duke of Meiningen, Taubert, Schleinitz, Klengel, Davison, and others.
[6] Letter, Nov. 22, 1830. [7] Errin. ii. 135. [8] F.M. i. 146.
[9] G. & M. p. 43. [10] F.M. i. 149, and MS. letter. [11] G. & M. 48.
[12] Marx (Errin. ii. 113, 114) says that the father's hesitation as to his son's future was so great, that, even to a late date, he constantly urged him to go into business. He believed that his son had no genius for music, and that it was all the happier for him that he had not.
[13] Zelter's Letters, iv. 35 ; G. & M. 49.
[14] 'An Dickigkeit alles übertrifft.'

visit (the third) to Goethe, at Weimar. Felix played the B minor Quartet, and delighted the poet by dedicating it to [1]him. It is a marvellous work for a boy of sixteen, and an enormous advance on either of its two predecessors; but probably no one—not even the composer—suspected that the Scherzo (in F♯ minor, 3-8) was to be the first of a 'family of scherzi which, if he had produced nothing else, would stamp him as an inventor in the most emphatic signification of the word.' It must be admitted that Goethe made him a very poor return for his charming music. Anything more stiff and ungraceful than the verses which he wrote for him, and which are given in 'Goethe and Mendelssohn,' it would be difficult to find, unless it be another stanza, also addressed to Felix, and printed in vol. vi. p. 144 of the poet's works :—

Wenn das Talent verständig waltet,	If Talent reigns with Wisdom great,
Wirksame Tugend nie veraltet.	Virtue is never out of date.
Wer Menschen gründlich konnt' erfreun,	He who can give us pleasure true
Der darf sich vor der Zeit nicht scheun;	Need never fear what Time can do;
Und möchtet ihr ihm Beifall geben,	And will you Talent your approval give?
So gebt ihn uns, die wir ihn frisch beleben.	Then give it us who make her newly live.

They were at home before the end of May. The fiery Capriccio for P.F. in F♯ minor (afterwards published as op. 5), so full of the spirit of Bach, is dated July 23 of this year, and the score of Camacho's wedding—an opera in two acts by Klingemann, founded on an episode in Don Quixote—Aug. 10. The Capriccio was a great favourite with him, and he called it *un absurdité*.

The Mendelssohn-Bartholdy family was beginning to outgrow the accommodation afforded by the grandmother's roof, and at the end of this summer they removed from No. 7 Neue Promenade to a large house and grounds which had formerly belonged to the noble family of Reck, namely to No. 3 of the Leipziger Strasse, the address so familiar to all readers of Felix's subsequent letters. If we were writing the life of an ancient prophet or poet, we should take the name of the 'Leipzig Road' as a prediction of his ultimate establishment in that town; but no token of such an event was visible at the time. The new residence lay in a part of Berlin which was then very remote, close to the Potsdam Gate, on the edge of the old Thiergarten, or deer-park, of Frederick the Great, so far from all the accustomed haunts of their friends, that at first the laments were loud. The house was of a dignified, old-fashioned kind, with spacious and lofty rooms; behind it a large court with offices, and behind that again a beautiful stretch of ground, half park, half garden, with noble trees, lilacs, and other flowering shrubs, turf, alleys, walks, banks, summer-houses, and seats—the whole running far back, covering about ten acres, and being virtually in the country. Its advantages for music were great. The house itself contained a room precisely fitted for large music parties or private theatricals; and at the back of the court, and dividing it from the garden, there was a separate building called the 'Gartenhaus,' the middle of which formed a hall capable of containing several hundred persons, with glass doors opening right on to the lawns and alleys—in short a perfect place for the Sunday music. Though not without its drawbacks in winter—reminding one in Mr. Hensel's almost pathetic [2]description of the normal condition of too many an English house—it was an ideal summer home, and '3, Leipziger Strasse' is in Mendelssohn's mouth a personality, to which he always turned with longing, and which he loved as much as he hated the rest of Berlin. It was identified with the Mendelssohn-Bartholdys till his death, after which it was sold to the state; and the Herrenhaus, or House of Lords of the German government, now stands on the site of the former court and Gartenhaus.[3]

Devrient [4]takes the completion of Camacho and the leaving the grandmother's house as the last acts of Felix's musical minority; and he is hardly wrong, for the next composition was a wonderful leap into maturity. It was no other than the Octet for strings (afterwards published as op. 20), which was finished towards the end of October 1825, and was dedicated as a birthday gift to Edward Ritz. It is the first of his works which can be said to have fully maintained its ground on its own [5]merits, and is a truly astonishing composition for a boy half-way through his 17th year. There is a radiance, a freedom, and an individuality in the style which are far ahead of the 13th Symphony, or any other of the previous instrumental works, and it is steeped throughout in that inexpressible captivating charm which is so remarkable in all Mendelssohn's best compositions. The Scherzo especially (G minor, 2-4) is a movement of extraordinary lightness and grace, and the Finale, besides being a masterly piece of counterpoint (it is a fugue), contains in the introduction of the subject of the scherzo a very early instance of the 'transformation of themes,' of which we have lately heard so much. Felix had confided to [6]Fanny that his motto for the scherzo was the following stanza in the Intermezzo of Faust :—

Orchestra.—*pianissimo.*

Wolkenzug und Nebelflor	Floating cloud and trailing mist
Erhellen sich von oben;	Bright'ning o'er us hover;
Luft im Laub, und Wind im Rohr,	Airs stir the brake, the rushes shake—
—Und alles ist zerstoben.	And all their pomp is over.

and never was a motto more perfectly carried out in execution. The whole of the last part, so light and airy—and the end, in particular, where the fiddles run softly up to the high G, accompanied only with staccato chords—is a perfect illustration of 'alles ist zerstoben.' He afterwards instrumented it for the full orchestra, but it is hard to say if it is improved by the process.—The

[1] For the details see G. & M. 50.

[2] F.M. i. 142.

[3] The large yew-tree which stood close outside the Gartenhaus and was endangered by the extension of the new building, was preserved by the special order of the Emperor, and is still (1879) vigorous, and as gloomy as a yew should be.

[4] Dev. 20.

[5] It was played 14 times at the Monday Popular Concerts between 1859 and 1878.

[6] F.M. i. 154.

so-called Trumpet Overture, in C (op. 101), was almost certainly composed this autumn, and was first heard at a concert given by Maurer, in Berlin, on [1]Nov. 2, at which Felix played the P.F. part of Beethoven's Choral Fantasia. This overture was a special favourite of Abraham Mendelssohn's, who said that he should like to hear it while he died. It was for long in MS. in the hands of the Philharmonic Society, and was not published till many years after the death of the composer. 1826 opens with the String [2]Quintet in A (op. 18), which if not perhaps so great as the Octet, is certainly on the same side of the line, and the scherzo of which, in fugue-form, is a worthy companion to its predecessors. The Sonata in E (op. 6) is of this date (March 22, 1826). So is an interesting looking Andante and Allegro (June 27), written for the wind-band of a Beer-garden which he used to pass on the way to bathe; the MS. is safe in the hands of Dr. Paul Mendelssohn-Bartholdy.

But all these were surpassed by the Overture to 'A Midsummer Night's Dream,' which was composed during the peculiarly fine summer of 1826, under the charming conditions of life in the new [3]garden, and the score of which is signed 'Berlin, Aug. 6, 1826.' It appears to have been the immediate result of a closer acquaintance with Shakspeare, through the medium of Schlegel and Tieck's version, which he and his sisters read this year for the first time. Marx claims to have been much [4]consulted during its progress, and even to have suggested essential modifications. Fanny also no doubt was in this, as in other instances, her brother's confidante, but the result must have astonished even the fondest wishes of those who knew him best. It is asserted by [5]one who has the best right to judge, and is not prone to exaggeration, 'that no one piece of music contains so many points of harmony and orchestration that had never been written before; and yet none of them have the air of experiment, but seem all to have been written with certainty of their success.' In this wonderful overture, as in the Octet and Quintet, the airy fairy lightness, and the peculiar youthful grace, are not less remarkable than the strength of construction and solidity of workmanship which underlie and support them. Not the least singular thing about it is the exact manner in which it is found to fit into the music for the whole play when that music was composed 17 years later. The *motives* of the overture all turn out to have their native places in the [6]drama. After many a performance as a duet on the piano, the overture was played by an orchestra in the Mendelssohns' garden-house, to a crowded audience, and its first production in public seems to have been at Stettin, in Feb. 1827, whither Felix went in very severe weather to conduct [7]it. With the composition of this work he may be said to have taken his final musical degree, and his lessons with Zelter were discontinued.

Camacho had been submitted to Spontini as General-Music-Director in the preceding year by Felix himself. Spontini was then, by an odd freak of fortune, living in a house which had for some time been occupied by the Mendelssohns in the early part of their residence in Berlin, viz. 28 Markgrafen Strasse, opposite the Catholic church. Taking the young composer by the arm, Spontini led him to the window, and pointing to the dome across the street, said, 'Mon ami, il vous faut des idées grandes comme cette [8]coupole.' This from a man of 52, in the highest position, to a boy of 17, could hardly have been meant for anything but kindly, though pompous, advice. But it was not so taken. The Mendelssohns and Spontini were not only of radically different natures, but they belonged to opposite parties in music, and there was considerable friction in their intercourse. At length, early in 1827, after various obstructions on Spontini's part, the opera was given out for rehearsal and study, and on April 29 was produced. The house—not the Opera, but the smaller theatre—was crowded with friends, and the applause vehement; at the end the composer was loudly called for, but he had left the theatre, and Devrient had to appear in his stead. Owing to the illness of Blum, the tenor, the second performance was postponed, and the piece was never again brought forward. Partly from the many curious obstructions which arose in the course of the rehearsals, and the personal criticisms which followed it, partly perhaps from a just feeling that the libretto was poor and his music somewhat exaggerated, but mainly no doubt from the fact that during two such progressive years as had passed since he wrote the piece he had [9]outgrown his work, Felix seems to have so far lost interest in it as not to press for another performance. The music was published complete in Pianoforte score by Laue, of Berlin, and one of the songs was included in op. 10, as No. 8. It should not be overlooked that the part of Don Quixote affords an instance of the use of 'Leit-motif'—a term which has very lately come into prominence, but which was here Mendelssohn's own invention.

A nature so keenly sensitive as his could hardly be expected to pass with impunity through such worries as attended the production of the opera. He was so sincere and honest that the sneers of the press irritated him unduly. A year before

[1] A.M.Z. xxvii. p. 825. The autograph was once in possession of Mr. Schleinitz. From him it went into the omnivorous maw of Julius Rietz, and was probably sold by his executors; but to whom? The MS. in our Philharmonic library is a copy with corrections by Mendelssohn.

[2] Zelter, letter of June 6. This MS. too seems to have disappeared.

[3] The first letter that I have found dated from the Leipziger Strasse, 'am 7 July 1826, im Garten,' says, 'to-day or to-morrow I shall begin to dream the Midsummer night's dream.'

[4] Dev. 35. Marx, Errin. ii. 231—3.

[5] Prof. Macfarren, Philharmonic book, April 30, 1877.

[6] Reissmann, 62.

[7] F.M. i. 156. Felix's MS. letter from Stettin, Feb. 17, 1827, is the first in which his father is addressed as 'Herr Stadtrath.'

[8] 'My friend, your ideas must be grand—grand as that dome.' Marx, Errin. i. 247.

[9] 'For God's sake,' says he in 1843 to Mr. Bartholomew, 'do not let my old sin of Camacho's Wedding be stirred up again!' (Polko, by Lady Wallace, p. 217.) In the same manner in 1835 he protests to Mrs. Voigt against the performance of his C minor Symphony—at least without the explanation that it was written by a boy of barely 15. (Acht Briefe, etc., p. 20.)

he had vented his feelings in some lines which will be new to most readers :—

Schreibt der Komponiste ernst, Schläfert er uns ein ; Schreibt der Komponiste froh, Ist er zu gemein.	If the artist gravely writes, To sleep it will beguile. If the artist gaily writes, It is a vulgar style.
Schreibt der Komponiste lang, Ist er zum Erbarmen ; Schreibt ein Komponiste kurz, Kann man nicht erwarmen.	If the artist writes at length, How sad his hearers' lot! If the artist briefly writes, No man will care one jot.
Schreibt ein Komponiste klar, Ist's ein armen Tropf ; Schreibt ein Komponiste tief Rappelt's ihn am Kopf.	If an artist simply writes, A fool he 's said to be. If an artist deeply writes, He 's mad ; 'tis plain to see.
Schreib' er also wie er will, Keinem steht es an ; Darum schreib ein Komponist Wie er will und kann.[1]	In whatsoever way he writes He can't please every man ; Therefore let an artist write How he likes and can.

But on the present occasion the annoyance was too deep to be thrown off by a joke. It did in fact for a time seriously affect his health and spirits, and probably laid the foundation for that dislike of the officialism and pretension, the artists and institutions, the very soil and situation of Berlin, which so curiously pervades his letters whenever he touches on that [2]city. His depression was increased by the death of an old friend, named Hanstein, who was carried off this spring, and by the side of whose deathbed Felix composed the well-known Fugue in E minor (op. 35, no. 1). The chorale in the major, which forms the climax of the fugue, is intended, as we are told on good authority, to express his friend's [3]release. But Felix was too young and healthy, and his nature too eager, to allow him to remain in despondency. A sonata in B♭, for P.F. solo (afterwards published as op. 106) is signed May 31, 1827, and on Whit-Sunday, June 3, we find him at Sakrow, near Potsdam, the property of his friend Magnus, composing the charming Lied, 'Ist es wahr?' which within a few months he employed to advantage in his Quartet in A minor (op. 13). Meantime—probably [4]in 1826—he had entered the university of Berlin, where his tutor Heyse was now a professor. For his matriculation essay he sent in a translation in verse of the Andria of Terence, which primarily served as a birthday present to his [5]mother (March 15). This translation was published in a [6]volume, with a preface and essay, and a version of the 9th Satire of Horace, by Heyse. Mendelssohn's translation has been recently examined by an eminent English scholar, who reports that as a version it is precise and faithful, exceedingly literal, and corresponding closely with the original both in rhythm and metre, while its language, as far as an Englishman may judge of German, is quite worthy of representing the limpid Latin of Terence. Professor Munro also points out that as this was the first attempt in Germany to render Terence in his own metres, it may be presumed to have set the example to the scholars who have since that date, as a rule, translated Plautus and Terence and other kindred Greek and Latin classics in the original metres. It was by no means his first attempt at verse; for a long mock-heroic of the year 1820 has been preserved, called the Paphleïs, in 3 cantos, occupied with the adventures of his brother Paul (Paphlos), full of slang and humour, and in hexameters.

Whether Felix went through the regular university course or not, does not appear, but no doubt the proceeding was a systematic one, and he certainly attended several classes, amongst them those of [7]Hegel, and took especial pleasure in the lectures of the great Carl Ritter on geography. Of his notes of these, two folio volumes, closely written in a hand like copper-plate, and dated 1827 and 28, still exist. Italian he was probably familiar with before he went to Italy; and in later years he knew it so thoroughly as to be able to translate into German verse the very crabbed sonnets of Dante, Boccaccio, Cecco Angiolieri, and Cino, for his uncle Joseph [8]in 1840. Landscape drawing, in which he was ultimately to excel so greatly, he had already worked at for several years. For mathematics he had neither taste nor capacity, and Schubring pathetically describes the impossibility of making him comprehend how the polestar could be a guide in travelling.

The change into the new house was a great event in the family life. Felix began gymnastics, and became a very great proficient in them. He also learned to ride, and to swim, and with him learning a thing meant practising it to the utmost, and getting all the enjoyment and advantage that could be extracted from it. He was a great dancer, now and for many years after. Billiards he played brilliantly. Skating was the one outdoor exercise which he did not succeed in—he could not stand the cold. The garden was a vast attraction to their friends, and *Boccia* (a kind of bowls) was the favourite game under the old chestnut-trees which still overshadow the central alley. The large rooms also gave a great impetus to the music, and to the mixed society which now flocked to the house more than ever. We hear of Rahel and Varnhagen, Bettina, Heine, Holtei, Lindblad, Steffens, Gans, Marx, Kugler, Droysen ; of Humboldt, W.[9] Müller, Hegel (for whom alone a card-table was provided), and other intellectual and artistic persons, famous, or to be famous afterwards. Young people too there were in troops; the life was free, and it must have been a delightful, wholesome, and thoroughly enjoyable time. Among the features of the garden life was a newspaper, which in summer was called 'Gartenzeitung,' 'The Garden Times'; in winter 'Schnee-und-Thee-zeitung,' 'The Snow-and-Tea Times.' It appears to have been edited by Felix and Marx, but all comers were free to contribute, for which purpose pens, ink, and paper lay in one of the summer-houses. Nor was it confined to the younger part of the society, but grave personages, like Humboldt and Zelter even, did not disdain to add their morsel of fun or satire. In all this

1 Written for his mother's birthday, March 15, 1826. See 'Ueber Land und Meer,' 1873, No. 36.

2 See the two letters to Verkenius, Aug. 14 and 23, 1841; also one to Hiller, March 25, 1843 (H. p. 207), and far more strongly in many an unpublished letter.

3 Schubring, 375 *a*.

4 I cannot obtain the exact date.

5 Schubring, 374 *b*.

6 'Das Mädchen von Andros, eine Komödie des Terentius, in den Versmassen des Originals übersetzt von F····. Mit Einleitung und Anmerkungen herausgegeben von K. W. L. Heyse. Angehängt ist die 9te Satire des Horatius, übersetzt von dem Herausgeber. Berlin 1826. Bei Ferdinand Dümmler.' The preface is dated 'July 1826.'

7 One course of these was on Music. Zelter, in G. & M. 54.

8 They are given in their place in the later editions of the Letters, vol. ii.

9 Father of Max Müller, and author of Schubert's 'Schöne Müllerin.'

brilliant interchange of art, science, and literature, Felix, even at this early date, was the prominent figure. It was now as it was all through his life. When he entered the room every one was anxious to speak to him. Women of double his age made love to him, and men, years afterwards, recollected the evenings they had spent with him, and treasured every word that fell from his [1] lips. One who knew him well at this time, but afterwards broke with him, speaks of the separation as 'a draught of wormwood, the bitter taste of which remained for years.' [2]

The latter half of August and the whole of September were passed in a tour with Magnus and Heydemann [3] through the Harz mountains to Baden-Baden (where his amusing adventures must be read in his letters), and thence by Heidelberg, where he made the acquaintance of [4] Thibaut and his old Italian music, to Frankfort. At Frankfort he saw Schelble and Hiller, and delighted them with his new A minor Quartet (op. 13)—not yet fully written down; and with the 'Midsummer Night's Dream' overture, which although a year old was still new to the world.

The annoyance about Camacho had vanished with the tour, and Felix could now treat the story as a joke, and take off the principal persons concerned. The A minor Quartet was completed directly after his return home, and is dated 'Berlin, Oct. 27, 1827.' Of further compositions this year we know only of the beautiful fugue in E♭ for strings (on his favourite old ecclesiastical subject), which since his death has been published as the 4th movement of op. 81. It is dated Berlin, Nov. 1. Also a 'Tu es Petrus' for choir and orchestra, written for Fanny's birthday (Nov. 14), and published as op. 111. A very comic 'Kinder-symphonie' for the Christmas home party, for the same orchestra as Haydn's, and a motet for 4 voices and small orchestra on the chorale 'Christe du Lamm Gottes,' are named by Fanny in a [5] letter. Soon after this their circle sustained a loss in the departure of Klingemann, one of the cleverest and most genial of the set, to London as Secretary to the Hans Legation. During this winter Felix—incited thereto by a complaint of Schubring's, that Bach always seemed to him like an arithmetical exercise—formed a select choir [6] of 16 voices, who met at his house on Saturday evenings, and at once began to practise the Passion. This was the seed which blossomed in the public performance of that great work a year later, and that again in the formation of the Bachgesellschaft, and the publication of the Grand Mass, and all the Church Cantatas and other works, which have proved such mines of wealth. Long and complicated as the Passion is, he must have known it by heart even at that early date; for among other anecdotes proving as much, Schubring, who may be implicitly believed, relates that one evening after accompanying one of the choruses at the piano without book, he said, 'at the 23rd bar the sopranos have C and not C sharp.'

March 1828 was occupied by the composition of a long cantata to words by Levezow, for the Tercentenary Festival of Albert Dürer, at the Singakademie at [7] Berlin, on April 18. It was undertaken at the request of the Akademie der Künste, and is written for solo voices, chorus, and orchestra, and contains 15 numbers. The 'Trumpet Overture' preceded it in performance. Felix was not in love with his task, but as the work grew into shape and the rehearsals progressed, he became reconciled to it; the performance was good, and Fanny's sisterly verdict is that 'she never remembers to have spent a pleasanter [8] hour.' The work remains in MS. at the Singakademie and the Berlin Bibliothek, and has probably the faults of almost all such compositions. Even Beethoven failed when he had to write to order. Fate however had a second task of the same kind in store for Felix, with some curious variations. This time the cantata was for a meeting (or, as we should now call it, a 'congress') of physicians and investigators of natural science, to whom a festival was given by A. von Humboldt as president. Rellstab wrote the words, and Felix was invited to compose the music. It contains 7 numbers for solo and chorus. Owing to a whim of Humboldt's the chorus was confined to men's voices, and the orchestra to clarinets, horns, trumpets, cellos, and basses. The thing came off in September; but no ladies—not even Fanny—were admitted, no report is given in the musical paper; and as there is no mention of it in the MS. Catalogue the autograph has probably vanished. Chopin was [9] present at the sitting of the congress, and saw Mendelssohn with Spontini and Zelter; but his modesty kept him from introducing himself, and their acquaintance was put off to a later date.

Felix had however during the summer been occupied in a more congenial task than such *pièces d'occasion* as these, viz. in the composition of the Overture to Goethe's 'Calm sea and Prosperous voyage,' on which we find him employed in June. Fanny gives us the interesting [10] information that he especially avoided the form of an Overture with Introduction, and wished his work to stand as two companion pictures. She mentions also his having written pianoforte pieces at this time, including some 'Lieder ohne Worte' (a title not destined to come before the world for some years) and a great Antiphona and Responsorium for 4 choirs, 'Hora est,' etc., which still remains in MS.

For Christmas he wrote a second Kinder-symphonie, which delighted every one so much that it had to be repeated on the [11] spot. He also re-scored Handel's Acis and Galatea, and the Dettingen Te Deum, at Zelter's desire, for the use of the [12] Singakademie. They have since been published, but are not satisfactory specimens of such work. He also wrote the Variations in D

[1] For instances of this see Dorn, and also Gathy in N. M. Z. 1848.
[2] Marx, Errin. ii. 138.
[3] Louis Heydemann was a very eccentric person. He possessed many MSS. of Mendelssohn's—amongst others the Sonata in E (op. 7) and the Cello variations (op. 17). These—10 in number, dating from 1824 to 29—are now all in the possession of Dr. Paul Mendelssohn-Bartholdy.
[4] F. M. i. 161-166. [5] F. M. i. 180, 181. [6] Schubring, 375 *a*.
[7] A.M.Z. 1828, p. 364. [8] F. M. i. 189.
[9] Karasowski, chap. iv. [10] F.M. i. 194. [11] F.M. i. 199.
[12] F.M. i. 199, compared with Devrient, 161.

for P.F. and Cello (op. 17), dated Jan. 30, 1829, and dedicated to his brother Paul, who was more than a fair Cello player. The 'Calm sea and Prosperous voyage' was finished, or finished as nearly as any score of Mendelssohn's can be said to have been finished before it was publicly performed, and had received those innumerable corrections and alterations and afterthoughts, which he always gave his works, and which in some instances caused the delay of their appearance for years—which in fact prevented the appearance of the Italian Symphony till his removal made any further revision impossible. We have already seen that the basis of the work was furnished by the visit to Dobberan. A MS. letter from that place to Fanny (July 27, 1824) gives her an account of the sea in the two conditions in which it is [1]depicted in the overture.

Felix's little choir had steadily continued their practice of the Passion, and the better they knew the mighty work the more urgent became their desire for a public performance by the Singakademie (300 to 400 voices) under Felix's own care. Apart from the difficulties of the music, with its double choruses and double orchestra, two main obstacles appeared to lie in the way—the opposition of Zelter as head of the Akademie, and the apathy of the public. Felix, for one, 'utterly [2]disbelieved' in the possibility of overcoming either, and with him were his parents and Marx, whose influence in the house was great. Against him were Devrient, Schubring, Bauer, and one or two other enthusiasts. At length Devrient and Felix determined to go and beard Zelter in his den. They encountered a few rough words, but their enthusiasm gained the day. Zelter yielded, and allowed Felix to conduct the [3]rehearsals of the Akademie. The principal solo singers of the Opera at once gave in their adhesion; the rehearsals began; Felix's tact, skill, and intimate knowledge of the music carried everything before them, the public flocked to the rehearsals; and on Wednesday, March 11, 1829, the first performance of the Passion took place since the death of Bach; every ticket was taken, and a thousand people turned away from the doors. Thus in Felix's own words (for once and once only alluding to his descent) 'it was an actor and a Jew who restored this great Christian work to the [4]people.' There was a second performance under Felix on Bach's birthday, March 21. It is probable that these successes did not add to Felix's popularity with the musicians of Berlin. Whether it was his age, his manner, his birth, the position held by his family, or what, certain it is that he was at this time in some way under a cloud. He had so far quarrelled with the Royal Orchestra that they refused to be conducted by him, and concerts at which his works were given were badly attended.[5]

Paganini made his first appearance in Berlin this month, gave four concerts, and [6]bewitched the Berliners as he did every one else. He very soon found his way to the Leipziger [7]Strasse. It would be interesting to know if he heard the Passion, and if, like Rossini, some years later, he professed himself a convert to Bach.

Whistling's Handbuch shows that by the end of this year Felix had published his 3 P.F. Quartets; the Sonata for P.F. and V.; the Caprice, op. 5; the Sonata for P.F. solo; the Wedding of Camacho; and the first two books of Songs. The dedications of these throw a light on some things. The quartets are inscribed respectively to Prince A. Radzivil (a friend of the family, who was present at the first performance of the 'Beiden Pädagogen' at the Neue Promenade), Zelter, and Goethe; the Violin Sonata to E. Ritz, Felix's favourite violin player; the 7 Characteristic P.F. pieces to Ludwig Berger, his P.F. teacher. The rest have no dedications.

The engagement of Fanny Mendelssohn to William Hensel the painter of Berlin took place on January 22, 1829, in the middle of the excitement about the Passion; and on April 10 Felix took leave for England. He was now 20. His age, the termination of his liability to military [8]service, the friction just alluded to between himself and the musical world of Berlin—all things invited him to travel, and [9]Zelter was not wrong in saying that it was good for him to leave home for a time. Hitherto also he had worked without fee or reward. He was now to prove that he could make his living by [10]music. But more than this was involved. His visit to England was the first section of a long [11]journey, planned by the care and sagacity of his father, and destined to occupy the next three years of his life. In this journey he was 'closely to examine the various countries, and to fix on one in which to live and work; to make his name and abilities known, so that where he settled he should not be received as a stranger; and lastly to employ his good fortune in life, and the liberality of his father, in preparing the ground for future [12]efforts.' The journey was thus to be to him what the artistic tour of other musicians had been to them; but with the important difference, resulting from his fortunate position in life, that the establishment of his musical reputation was not the exclusive object, but that his journey was to give him a knowledge of the world, and form his character and manners. The answer attributed to a young Scotch student who was afterwards to become a great English archbishop, when asked why he had come to Oxford—'to improve myself and to make friends'—exactly expresses the special object of Mendelssohn's tour, and is the mark which happily distinguished it from those of so many of his predecessors in the art. Music had not been adopted as a profession for Felix without much hesitation, and resistance on the part of some of his relations, and his father was wisely resolved that in so doing nothing should be sacrificed in the general culture

1 'Sometimes it lies as smooth as a mirror, without waves, breakers, or noise . . . sometimes it is so wild and furious that I dare not go in.'
2 Dev. 46.
3 They began about the end of January. F.M. i. 204.
4 Dev. 57. 5 See his letter to Ganz, in G. & M. 186.
6 A.M.Z. 1829, 256. 7 Marx, Errin. ii. 75. 8 F.M. i. 188.
9 Corr. with Goethe, letter 641. 10 L. April, 16, 1835.
11 'My great journey' he calls it, G. & M. 100, 187.
12 Letter, Feb. 21, 1832.

and elevation of his son. 'To improve himself, and to make friends' was Mendelssohn's motto, not only during his grand tour but throughout his career.

It was their first serious parting. His father and Rebecka accompanied him to Hamburg. The boat (the 'Attwood') left on the Saturday evening before Easter Sunday, April 18, and it was not till noon on Tuesday, the 21st, that he reached the Custom House, London. The passage was a very bad one, the engines broke down, and Mendelssohn lay insensible for the whole of Sunday and Monday. He was welcomed on landing by Klingemann and Moscheles, and had a lodging at 103, Great Portland [1] Street, where his landlord was Heincke, a German ironmonger.

It was the middle of the musical season, and Malibran made her first reappearance at the Opera, as Desdemona, on the night of his arrival. His account of her, with other letters describing this period, will be found in Hensel's 'Familie Mendelssohn' (i. 115–294), and in Devrient's 'Recollections.' Other singers in London at that time were Sontag, Pisaroni, Mad. Stockhausen, and Donzelli; also Velluti, the castrato, a strange survival of the ancient world, whom it is difficult to think of in connexion with Felix Mendelssohn-Bartholdy. De Beriot and Madame Dulcken were among the players. Fétis too was in London delivering his lectures on 'La musique à la portée de tout le monde,' in French, to English audiences.

Felix was much with the Moscheleses, and there met Neukomm, with whom, in everything but his music, he sympathised warmly.

His first appearance before an English audience was at the Philharmonic Concert (then held in the Argyll Rooms, at the upper end of Regent Street) on Monday evening, May 25, when he conducted his Symphony in C minor. Old John Cramer 'led him to the piano,' at which in those days the conductor sat or stood, 'as if he were a young [2] lady.' The applause was immense, and the Scherzo (scored by him from his Ottet for this occasion, in place of the original Minuet and Trio) was obstinately encored against his [3] wish. How deeply he felt the warmth of his reception may be seen from his letter to the [4] Society. He published the Symphony with a dedication to the [5] Philharmonic, and they on their part elected him an honorary member on Nov. 29, 1829. It was thus an English body which gave him his first recognition as a [6] composer. The simple applause of London had wiped out the sneers and misunderstandings of Berlin. This he never forgot; it recurs throughout his correspondence, and animates his account of his latest visits to us. Near the close of his life he spoke of it as 'having lifted a stone from his [7] heart.' The English had much to learn, and he could laugh heartily [8] at them; but at least they loved him and his music, and were quite in earnest in their appreciation. Five days afterwards, on the 30th, at 2 p.m., he appeared again in the same room at what is vaguely called in the Times of June 1, 'the fourth grand concert.' He played the Concertstück of Weber—as the same journal informs us—'with no music before him.' A charming [9] letter, equal to any in the whole collection for its gaiety and bright humour, describes his coming to the rooms early to try the piano—a new Clementi—and his losing himself in extemporising till he was recalled by finding that the audience were taking their seats. Two other concerts must be mentioned:—one by Drouet, the flute-player, on Midsummer Night, at which, most appropriately, the Overture to the Midsummer Night's Dream was given, for the first time in England, and he himself played the Eb Concerto of Beethoven, then an absolute novelty in this [10] country. After the concert the score of the overture was left in the hackney coach by Mr. Attwood, and [11] lost. On Mendelssohn's hearing of it, he said, 'Never mind, I will make another.' He did, and on comparing it with the parts no variations were found. The other concert was on July 13, for the benefit of the sufferers from the floods in [12] Silesia. At this the Overture was repeated, and Felix and Moscheles played (for the first and only time in England) a Concerto by the former for two Pianofortes and Orchestra, [13] in E. All this was a brilliant beginning as far as compositions went; it placed him in the best possible position before the musical society of London, but it did not do much to solve the question of livelihood, since the only commission which we hear of his receiving, and which delighted him hugely, he was compelled for obvious reasons to decline, viz. a festival hymn for Ceylon for the anniversary of the emancipation of the natives!—an idea so comical that he says it had kept him laughing inwardly for two [14] days. A MS. letter of this time (dated June 7) is signed 'Composer to the Island of Ceylon.'

But he found time for other things besides music; for the House of Commons, and picture galleries, and balls at Devonshire House and Lansdowne House, and so many other parties, that the good people at home took fright and thought he was giving up music for society, and would [15] become a drawing-room ornament. The charm of his manner and his entire simplicity took people captive, and he laid a good foundation this year for the time to come.

An amusing little picture of [16] himself and his friends Rosen and Mühlenfeld, coming home late from a state dinner at the Prussian Ambassador's, buying three German sausages, and then finding a quiet street in which to devour them, with a

[1] The corner of Ridinghouse Street, now, and since 1853, numbered 79.
[2] F.M.i. 226. [3] Ibid.
[4] Hogarth, 51. The letter is in French.
[5] The autograph of the Symphony—in the green cloth boards so familiar to those who know his MS. scores—is now in the Society's Library.
[6] See the statement to this effect in the A.M.Z. for 1836, p. 337.
[7] Letter to Mad. Goldschmidt.
[8] See F.M. 1. 232, and Dev. 81, 82. [9] F.M. i. 227, dated June 7.
[10] First played at the Philharmonic by Mrs. Anderson four years later, June 16, 1834. [11] On the authority of Mr. W. H. Husk.
[12] This was suggested by Mendelssohn's uncle Nathan, who lived in Silesia, to his brother Abraham, and by him communicated to Felix. (F.M. i. 236.)
[13] See Felix's letters describing this, July 10, 16, and 17 (F.M. i. 233–240); also Moscheles' Life, i. 227. The autograph of the Concerto is dated Oct. 17, 1823.
[14] F.M. i. 230. [15] Dev. 78. [16] F.M. i. 235.

three-part song and peals of laughter between the mouthfuls, shows how gaily life went on outside the concert-room.

At length the musical season was over. Felix and Klingemann left London about July 21, and, stopping at York and [1]Durham, were in [2]Edinburgh by the 28th. On the 29th they were [3]present at the annual competition of Highland Pipers in the Theatre Royal. On the 30th, before leaving 'the gray metropolis of the north,' they went over Holyrood Palace, saw the traditional scene of the murder of Rizzio, and the chapel, with the altar at which Mary was crowned standing 'open to the sky, and surrounded with grass and ivy, and everything ruined and decayed'; 'and I think,' he continues, 'that I found there the beginning of my Scotch [4]Symphony.' The passage which he then wrote down was the first 16 bars of the Introduction, which recurs at the end of the first movement, and thus forms, as it were, the motto of the work.

From Edinburgh they went to Abbotsford, and thence by Stirling, Perth, and Dunkeld, to Blair-Athol; then on foot by Fort-William to Tobermory, sketching and writing enormous letters at every step. On the way they visited Fingal's Cave, and Felix, writing 'auf einer Hebride'—'on one of the Hebrides'—Aug. 7, gives twenty bars of music, 'to show how extraordinarily the place affected me.' These 20 bars, an actual inspiration, are virtually [5]identical with the opening of the wonderful Overture which bears the name of 'Hebrides' or 'Fingal's Cave.' Then came Glasgow, and then Liverpool. At Liverpool they went over a new American liner called the Napoleon, and Felix, finding a Broadwood piano in the saloon, sat down to it and played for himself and his friend the first movement of Fanny's 'Easter-Sonata'—whatever that may have been. Home was always in his thoughts. Then to Holyhead for Ireland, but the weather was dreadful (apparently as bad as in 1879)—'yesterday was a good day, for I was only wet through three times.' So he turned back to Liverpool, there said good-bye to Klingemann, and went on by Chester to the house of Mr. John Taylor, the mining engineer, at Coed-du near Holywell. Here he remained for some days, seeing a very pleasant side of English country life, and making an indelible impression on his hosts; and here he composed the three pieces which form op. 16, the first of which, in key, tempo, and melody, closely resembles the introduction to the Scotch [6]Symphony. The following letter, written after his death by a member of the Taylor family, gives a good idea of the clever, genial, gay, and yet serious, nature of the man at this happy time of life:—

It was in the year 1829 that we first became acquainted with Mr. Mendelssohn. He was introduced to us by my aunt, Mrs. Austin, who had well known his cousin Professor Mendelssohn, at Bonn. He visited us early in the season in Bedford Row, but our real friendship began at Coed-du, which was a house near Mold in Flintshire, rented for many years by my father, Mr. John Taylor.

Mr. Mendelssohn came down there to spend a little time with us, in the course of a tour in England and Scotland. My father and mother received him kindly, as they did everybody, but his arrival created no particular sensation, as many strangers came to our house to see the mines under my father's management, and foreigners were often welcomed there. Soon however we began to find that a most accomplished mind had come among us, quick to observe, delicate to distinguish. There was a little shyness about him, great modesty. We knew little about his music, but the wonder of it grew upon us; and I remember one night when my two sisters and I went to our rooms how we began saying to each other 'Surely this must be a man of genius.... we can't be mistaken about the music; never did we hear any one play so before. Yet we know the best London musicians. Surely by and bye we shall hear that Felix Mendelssohn-Bartholdy is a great name in the world.'

My father's birthday happened while Mr. Mendelssohn was with us. There was a grand expedition to a distant mine, up among the hills; a tent carried up there, a dinner to the miners. We had speeches, and health-drinkings, and Mendelssohn threw himself into the whole thing, as if he had been one of us. He interested himself in hearing about the condition and way of life of the Welsh miners. Nothing was lost upon him. A letter that he wrote to my brother John just after he left Coed-du, charmingly describes the impressions he carried away of that country. Sometimes he would go out sketching with us girls, sitting down very seriously to draw, but making the greatest fun of attempts which he considered to be unsuccessful. One figure of a Welsh girl he imagined to be like a camel, and she was called the camel accordingly. Though he scorned his own drawings, he had the genuine artist-feeling, and great love for pictures. I need not say how deeply he entered into the beauty of the hills and the woods. His way of representing them was not with the pencil; but in the evenings his improvised music would show what he had observed or felt in the past day. The piece called The Rivulet, which he wrote at that time, for my sister Susan, will show what I mean; it was a recollection of a real actual [6]rivulet.

We observed how natural objects seemed to suggest music to him. There was in my sister Honora's garden, a pretty creeping [7]plant, new at that time, covered with little trumpet-like flowers. He was struck with it, and played for her the music which (he said) the fairies might play on those trumpets. When he wrote out the piece (called a Capriccio in E minor) he drew a little branch of that flower all up the margin of the paper.

The piece (an Andante and Allegro) which Mr. Mendelssohn wrote for me, was suggested by the sight of a bunch of carnations and [8]roses. The carnations that year were very fine with us. He liked them best of all [9]the flowers, would have one often in his button-hole. We found he intended the arpeggio passages in that composition as a reminder of the sweet scent of the flower rising up.

Mr. Mendelssohn was not a bit 'sentimental,' though he had so much sentiment. Nobody enjoyed fun more than he, and his laughing was the most joyous that could be. One evening in hot summer we staid in the wood above our house later than usual. We had been building a house of fir branches in Susan's garden up in the wood. We made a fire, a little way off it, in a thicket among the trees, Mendelssohn helping with the utmost zeal, dragging up more and more wood: we tired ourselves with our merry work; we sat down round our fire, the smoke went off, the ashes were glowing, it began to get dark, but we could not like to leave our bonfire. 'If we had but some music,' Mendelssohn said; 'Could any one get something to play on?' Then my brother recollected that we were near the gardener's cottage, and that the gardener had a fiddle. Off rushed our boys to get the fiddle. When it came, it was the wretchedest thing in the world, and it had but one string. Mendelssohn took the instrument into his hands, and fell into fits of laughter over it when he heard the sounds it made. His laughter was very catch-

1 They can be traced by Felix's sketches. 2 F.M. i. 240.

3 F.M. i. 240; Hogarth, 77. I owe the date to the kindness of Mr. Glen of Edinburgh. 4 F.M. i. 244.

5 10 of the present score, as he afterwards diminished the notation by one half. A facsimile is given in F.M. i. 257.

6 Both Allegros are in 6-8, and the Andante is repeated at the end of each. The piece is dated Coed-du, Sept. 4.

6 This piece was long a favourite of his. A water-colour drawing by Schirmer, inspired by Felix's playing of it, is still in the possession of the family (Dev. 175). 7 *Ecremocarpus.*

8 The account given above of the origin and intention of these three pieces (op. 16) is confirmed by a letter of his own printed in F.M. i. 279. The autograph of No. 1 is headed 'Nelken und Rosen in menge'—Carnations and Roses in plenty. 9 Compare Mos. i. 297.

ing, he put us all into peals of merriment. But he, somehow, afterwards brought beautiful music out of the poor old fiddle, and we sat listening to one strain after another till the darkness sent us home.

My cousin [1]John Edward Taylor was staying with us at that time. He had composed an imitation Welsh air, and he was, before breakfast, playing over this, all unconscious that Mr. Mendelssohn (whose bed-room was next the drawing-room) was hearing every note. That night, when we had music as usual, Mr. Mendelssohn sat down to play. After an elegant prelude, and with all possible advantage, John Edward heard his poor little air introduced as the subject of the evening. And having dwelt upon it, and adorned it in every graceful manner, Mendelssohn in his pretty, playful way, bowing to the *composer*, gave all the praise to him.

I suppose some of the charm of his speech might lie in the unusual choice of words which he as a German made in speaking English. He lisped a little. He used an action of nodding his head quickly till the long locks of hair would fall over his high forehead with the vehemence of his assent to anything he liked.

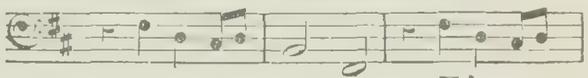
Sometimes he used to talk very seriously with my mother. Seeing that we brothers and sisters lived lovingly together and with our parents, he spoke about this to my mother, told her how he had known families where it was not so; and used the words 'You know not how happy you are.'

He was so far from any sort of pretension, or from making a favour of giving his music to us, that one evening when the family from a neighbouring house came to dinner, and we had dancing afterwards, he took his turn in playing quadrilles and waltzes with the others. He was the first person who taught us gallopades, and he first played us Weber's last waltz. He enjoyed dancing like any other young man of his age. He was then 20 years old. He had written his Midsummer Night's Dream [Overture] before that time. I well remember his playing it. He left Coed-du early in September 1829.

We saw Mr. Mendelssohn whenever he came to England, but the visits he made to us in London have not left so much impression upon me as that one at Coed-du did. I can however call to mind a party at my father's in Bedford Row where he was present. Sir George Smart was there also: when the latter was asked to play he said to my mother, 'No, no, don't call upon the old post-horse, when you have a high-mettled young racer at hand.' The end of it was a duet played by Sir George and Mr. Mendelssohn together. Our dear old master, Mr. Attwood, often met him at our house. Once he went with us to a ball at Mr. Attwood's at Norwood. Returning by daylight I remember how Mr. Mendelssohn admired the view of St. Paul's in the early dawn which we got from Blackfriars bridge. But the happiest visit to us was that one when he first brought his sweet young wife to see my mother. Madame Felix Mendelssohn was a bride then, and we all of us said he could not have found one more worthy of himself. And with the delightful remembrance of his happiness then, I will end these fragments.

His head was at this time full of music—the Eb Violin [2] Quartet (op. 12); an organ piece for Fanny's [3] wedding; the Reformation Symphony, the Scotch Symphony, the Hebrides Overture, as well as vocal music, 'of which he will say nothing.' Other subjects however occupied even more of his letters than music. Such were a private plan for a journey to Italy in company with the parents and Rebecka, for which he enters into a little conspiracy with his sister; and a scheme for the celebration of his parents' silver wedding (Dec. 26, 1829) by the performance of three operettas (Liederspiel), his own 'Soldatenliebschaft,' a second to be written by Hensel and composed by Fanny, and the third an 'Idyll' by Klingemann and himself, which when once it entered his head rapidly took shape, and by the end of October appears to have been virtually [4]complete.

By Sept. 10 he was again in London, this time [5]at 35, Bury Street, St. James's; on the 14th he finished and signed the Eb Quartet, and on the 17th was thrown from a gig and hurt his knee, which forced him to keep his bed for nearly two months, and thus to miss not only a tour through Holland and Belgium with his father, but Fanny's wedding. Confinement to bed however does not prevent his writing home with the greatest regularity. On Sept. 22 he ends his letter with the first phrase of the Hebrides Overture—'aber zum Wiedersehen,



F.'

On Oct. 23 he informs them that he is beginning again to compose—and so on. He was nursed by Klingemann, and well cared for by Sir Lewis and Lady Moller, by Attwood, and Hawes, the musicians, the Göschens, and others. His first drive was on Nov. 6, when he found London 'indescribably beautiful.' A week later he went to [6]Norwood to the Attwoods, then back to town for 'the fourteen happiest days he had ever known,' and on Nov. 29 was at Hotel Quillacq, Calais, on his road home. He reached Berlin to find the Hensels and the Devrients inhabiting rooms in the garden-house. His lameness still obliged him to walk with a stick; but this did not impede the mounting of his [7]piece for the silver wedding, which came off with the greatest success on Dec. 26, and displayed an amount of dramatic ability which excited the desire of his friends that he should again write for the [8]stage. The Liederspiel however was not enough to occupy him, and during this winter he composed a [9]Symphony for the tercentenary festival of the Augsburg Confession, which was in preparation for June 25, 1830. This work, in the key of D, is that which we shall often again refer to as the 'Reformation Symphony.' He also wrote the fine Fantasia in F♯ minor (op. 28), which he called his 'Scotch [10]Sonata'—a piece too little played. A Chair of Music was founded in the Berlin university this winter expressly with a view to its being filled by Mendelssohn. But on the offer being made he declined it, and at his instance Marx was appointed in his [11]stead. There can be no doubt that he was right. Nothing probably could have entirely kept down Mendelssohn's ardour for composition; but it is certain that to have exchanged the career of a composer for that of a university teacher would have added a serious burden to the many

1 Afterwards Gresham Professor.

2 F.M. 276, 279, 280. The autograph of the Quartet, in the possession of Mr. Rudorf, is dated 'London, Sept. 14, 1829.' Though published as No. I. it is thus really his second string quartet. See above, p. 260 *a*.

3 Fanny herself wrote the piece which was actually played at the wedding, Oct. 3, 1829 (F.M. 296). Felix's piece, however, was finished and written out (L. July 25, 1844).

4 F.M. i. 302-304; Dev. 86.

5 F.M. i. 301.

6 Op. 16, No. 2, is dated 'Norwood, Surrey, Nov. 18.' There is a MS. letter from the same address, Nov. 15. The house was on Biggin Hill.

7 'Heimkehr aus der Fremde' (the Return from abroad) was translated by Chorley as 'The Son and Stranger,' and produced at the Haymarket Theatre July 7, 1851.

8 Dev. 94.

9 For some curious details regarding this see Dev. 96. Schubring (374 *b*) tells the same story of the Trumpet Overture.

10 The MS., in Mr. Schleinitz's possession, is entitled 'Sonate écossaise,' and dated 'Berlin, Jan. 29, 1833'; but he played it at Goethe's, May 24, 1830 (L. i. 7).

11 Dev. 98.

occupations which already beset him, besides forcing him to exchange a pursuit which he loved and succeeded in, for one for which he had no turn—for teaching was [1]not his *forte*.

The winter was over, his leg was well, and he was on the point of resuming his 'great journey' in its southern portion, when, at the end of March, 1830, both Rebecka and he were taken with the measles. This involved a delay of a month, and it was not till [2]May 13 that he was able to start. His father accompanied him as far as Dessau, the original seat of the family, where he remained for a few days with his friend Schubring.

He travelled through Leipzig, Weissenfels, and Naumburg, and reached Weimar on the 20th. There he remained a fortnight in the enjoyment of the closest intercourse with Goethe and his family, playing and leading what he calls a mad life—[3]Heidenleben. There his portrait was taken, which, though like, 'made him look very sulky,' and a copy of the score of the Reformation Symphony was made and sent to Fanny. On June 3 he took leave [4]of Goethe for the last time, and went by Nuremberg to Munich, which he reached on [5]June 6. At Munich he made a long halt, remaining till the end of the month; made the acquaintance of Josephine Lang, Delphine Schauroth, and other interesting persons, and was fêted to an extraordinary [6]extent—'several parties every evening, and more pianoforte playing than I ever recollect'—all which must be read in the letter of Marx, and in his own delightful [7]pages. On the 14th, her birthday, he sends Fanny a little Song without Words (Lied) in A, and on the 26th a much longer one in B♭ minor, which he afterwards altered, and [8]published as Op. 30, No. 2. Both here and at Vienna he is disgusted at the ignorance on the part of the best players—Mozart, Haydn, and Beethoven utterly ignored, Hummel, Field, Kalkbrenner, accepted as classics. He himself played the best music, and with the best effect, and his visit must have been an epoch in the taste of both [9]places.

From Munich he went through the Salzkammergut, by Salzburg, Ischl, and the Traunsee, to Linz, and thence to Vienna, Aug. 13. Here he passed more than a month of the gayest [10]life with Hauser the [11]singer, Merk the cellist, the Pereiras, the Eskeles, and others, but not so gay as to interfere with serious composition—witness a cantata or anthem on 'O Haupt voll Blut und [12]Wunden' (MS.), and an 'Ave Maria' for Tenor solo and 8 voices (op. 23, no. 2), both of this date. On Sept. 28 we [13]find him at Presburg, witnessing the coronation of the Crown Prince Ferdinand as King of Hungary; then at Lilienfeld; and by Gratz, Udine, etc., he reached Venice on Oct. 9.

[1] See a similar remark in Hauptmann's Letters to Hauser (i. 157) in reference to a similar attempt in 1835.
[2] F.M. i. 313 (inaccurately August).
[3] Letter, May 25. See letters in G. & M. [4] G. & M. 70.
[5] L. June 6, 1831. [6] L. Oct. 16. [7] F.M. i. 313-327.
[8] In this, as in several other cases, he has altered the notation from quavers to semiquavers.
[9] Letters to Zelter (June 22 and Oct. 16, 1830). [10] L. Feb. 18, 1836.
[11] Afterwards Director of the Munich Conservatorium, and Spohr's correspondent. [12] Dev. 105. [13] L. i. 21.

His stay in Italy, and his journey through Switzerland back to Munich, are so fully depicted in the first volume of his Letters, that it is only necessary to allude to the chief points. He went from Venice by Bologna to Florence, reaching it on Oct. 22, and remaining there for a week. He arrived in Rome on Nov. 1—the same day as Goethe had done, as he is careful to remark—and he lived there till April 10, at No. 5 Piazza di Spagna. The latter half of April and the whole of May were devoted to Naples (Sti. Combi, Sta. Lucia, No. 13, on the 3rd floor) and the Bay—Sorrento, Ischia, Amalfi, etc. Here he met Benedict and renewed the acquaintance which they had begun as boys in Berlin in 1821, when Benedict [14]was Weber's pupil. By June 5 he was back in Rome, and after a fortnight's interval set out on his homeward journey by Florence (June 24), Genoa, Milan (July 7-15), Lago Maggiore and the Islands, the Simplon, Martigny, and the Col de Balme, to Chamouni and Geneva. Thence on foot across the mountains to Interlaken; and thence by Grindelwald and the Furka to Lucerne, Aug. 27, 28. At Interlaken, besides sketching, and writing both letters and songs, he composed the only [15]waltzes of which—strange as it seems in one so madly fond of dancing—any trace survives. At Lucerne he wrote his last letter to [16]Goethe, and no doubt mentioned his being engaged in the composition of the Walpurgisnacht, which must have brought out from the poet the explanation of the aim of his poem which is printed at the beginning of Mendelssohn's music, with the date Sept. 9, 1831. Then, still on foot, he went by Wallenstadt and St. Gall to Augsburg, and returned to Munich early in September.

Into both the Nature and the Art of this extended and varied tract he entered with enthusiasm. The engravings with which his father's house was richly furnished, and Hensel's copies of the Italian masters, had prepared him for many of the great pictures; but to see them on the spot was to give them new life, and it is delightful to read his rapturous comments on the Titians of Venice and Rome, the gems in the Tribune of Florence, Guido's Aurora, and other masterpieces. His remarks are instructive and to the point; no vague generalities or raptures, but real criticism into the effect or meaning or treatment of the work; and yet rather from the point of view of an intelligent amateur than with any assumption of technical knowledge, and always with sympathy and [17]kindness. Nor is his eye for nature less keen, or his enthusiasm less abundant. His descriptions of the scenery of Switzerland during the extraordinarily stormy season of his journey there, are worthy of the greatest painters or letter-writers. Some of his expressions rise to grandeur.

'It was a day,' says he, describing his walk over the Wengern Alp, 'as if made on purpose. The sky was flecked with white clouds floating far above the highest snow-peaks, no mists below

[14] B. 7. [15] L. Aug. 11. [16] G. & M. 80.
[17] Letters, Oct. 25, 1830, June 25, 1831, Sept. 14, 1839.

on any of the mountains, and all their summits glittering brightly in the morning air, every undulation and the face of every hill clear and distinct. . . . I remembered the mountains before only as huge peaks. It was their height that formerly took such possession of me. Now it was their boundless extent that I particularly felt, their huge broad masses, the close connexion of all these enormous fortresses, which seemed to be crowding together and stretching out their hands to each other. Then too recollect that every glacier, every snowy plateau, every rocky summit was dazzling with light and glory, and that the more distant summits of the further ranges seemed to stretch over and peer in upon us. I do believe that such are the thoughts of God Himself. Those who do not know Him may here find Him and the nature which He has created, brought strongly before their [1] eyes.' Other expressions are very happy :—'The mountains are acknowledged to be finest after rain, and to-day looked as fresh as if they had just burst the [2] shell.' Again, in approaching Naples—'To me the finest object in nature is and always will be the sea. I love it almost more than the sky. I always feel happy when I see before me the wide expanse of waters.'

In Rome he devoted all the time that he could spare from work to the methodical examination of the place and the people. But his music stood first, and surely no one before or since was ever so self-denying on a first visit to the Eternal City. Not even for the sirocco would he give up work in the [3] prescribed hours. His plan was to compose or practise till noon, and then spend the whole of the rest of the daylight in the open air. He enters into everything with enthusiasm—it is 'a delightful existence.' 'Rome in all its vast dimensions lies before him like an interesting problem, and he goes deliberately to work, daily selecting some different object—the ruins of the ancient city, the Borghese Gallery, the Capitol, St. Peter's, or the Vatican.' 'Each day is thus made memorable, and, as I take my time, each object becomes indelibly impressed upon me. . . . . When I have fairly imprinted an object on my mind, and each day a fresh one, twilight has usually arrived, and the day is over.' Into society he enters with keen zest, giving and receiving pleasure wherever he goes, and 'amusing himself thoroughly and [4] divinely.' 'His looking-glass is stuck full of visiting-cards, and he spends every evening with a fresh acquaintance.' His visits to Horace Vernet and Thorwaldsen, Santini's visits to him; the ball at Torlonia's, where he first saw the young English beauty, and that at the Palazzo Albani, where he danced with her; the mad frolics of the Carnival, the monks in the street (on whom he 'will one day write a special treatise'), the peasants in the rain, the very air and sunshine—all delight him in the most simple, healthy, and natural manner. 'Oh! if I could but send you in this letter one quarter of an hour of all this pleasure, or tell you how life actually flies in Rome, every minute bringing its own memorable [5] delights.' On the other hand, he has no mercy on anything like affectation or conceit. He lashes the German painters for their hats, their beards, their dogs, their discontent, and their incompetence, just as he does one or two German musicians for their empty pretension. The few words which he devotes to Berlioz (who although always his good friend is antagonistic to him on every point) and his companion Montfort, are strongly tinged with the same [6] feeling. On the other hand, nothing can be more genuinely and good-naturedly comic than his account of the attempt to sing Marcello's psalms by a company of dilettanti assisted by a Papal singer.[7]

This sound and healthy habit of mind it is, perhaps, which excludes the sentimental—we might almost say the devotional—feeling which is so markedly absent from his letters. Strange that an artist who so enjoyed the remains of ancient Italy should have had no love of antiquity as such. At sight of Nisida he recalls the fact that it was the refuge of Brutus, and that Cicero visited him there. 'The sea lay between the islands, and the rocks, covered with vegetation, bent over it then just as they do now. These are the antiquities that interest me, and are much more suggestive than crumbling mason-work.' 'The outlines of the Alban hills remain unchanged. There they can scribble no names and compose no inscriptions. . . . and to these I cling.' In reference to music the same spirit shows itself still more strongly in his indignation at the ancient Gregorian music to the Passion in the Holy Week services. 'It does irritate me to hear such sacred and touching words sung to such insignificant dull music. They say it is *canto fermo*, Gregorian, etc. No matter. If at that period there was neither the feeling nor the capacity to write in a different style, at all events we have now the power to do so'; and he goes on to suggest two alternative plans for altering and reforming the service, suggestions almost reminding one of the proposition in which the Empress Eugénie endeavoured to enlist the other Empresses and Queens of Europe, to pull down the church of the Holy Sepulchre at Jerusalem and rebuild it in conformity with modern taste and requirements. Religious he is, deeply and strongly religious; every letter shows it. It is the unconscious, healthy, happy confidence of a sound mind in a sound body, of a man to whom the sense of God and Duty are as natural as the air he breathes or the tunes which come into his head, and to whom a wrong action is an impossibility. But of devotional sentiment, of that yearning dependence, which dictated the 130th Psalm, or the feeling which animates Beethoven's passionate prayers and [8] confessions, we find hardly a trace, in his letters or his music.

He was very fortunate in the time of his visit to

[1] L. Aug. 14. [2] L. Aug. 24. [3] Berlioz, Voy. mus. i. 76. [4] L. Dec. 10, 1837.

[5] L. Feb. 8.

[6] L. March 29. It is curious to compare Berlioz's account (Voyage mus. i. 73) of Mendelssohn with the above.

[7] L. March 1. [8] See vol. i. 194 *a*.

Rome. Pope Pius VIII. died while he was there, and he came in for all the ceremonies of Gregory XVI.'s installation, in addition to the services of Holy Week, etc. These latter he has described in the fullest manner, not only as to their picturesque and general effect, but down to the smallest details of the music, in regard to which he rivalled Mozart's famous feat. [See MISERERE.] They form the subject of two long letters to Zelter, dated [1]Dec. 1, 1830, and June 16, 1831; and as all the particulars had to be caught while he listened, they testify in the strongest manner to the sharpness of his ear and the retentiveness of his memory. Indeed it is impossible not to feel that in such letters as these he is on his own ground, and that intense as was his enjoyment of nature, painting, society, and life, he belonged really to none of these things—was 'neither a politician nor a dancer, nor an actor, nor a *bel esprit*, but a [2]musician.' And so it proved in fact. For with all these distractions his Italian journey was fruitful in work. The 'Walpurgis-night,' the result of his last visit to Weimar, was finished, in its first form, at Milan (the MS. is dated 'Mailand, July 15, 1831'); the 'Hebrides,' also in its first form, is signed 'Rome, Dec. 16, 1830.' The Italian and Scotch Symphonies were begun and far advanced before he left Italy. Several smaller works belong to this period—the Psalm 'Non Nobis' (Nov. 16, 1830); the three church pieces which form op. 23; a Christmas Cantata, still in MS. (Jan. 28, 1831); the Hymn 'Verleih' uns Frieden' (Feb. 10); the 3 Motets for the nuns of the French Chapel: and although few, if any, of these minor pieces can be really said to live, yet they embody much labour and devotion, and were admirable stepping-stones to the great vocal works of his later life. In fact then, as always, he was what Berlioz [3]calls him, 'un producteur infatigable,' and thus obtained that facility which few composers have possessed in greater degree than Mozart and himself. He sought the society of musicians. Besides Berlioz, Montfort, and Benedict, we find frequent mention of Baini, Donizetti, Coccia, and Madame Fodor. At Milan his encounter with Madame Ertmann, the intimate friend of Beethoven, was a happy accident, and turned to the happiest account. There too he met the son of Mozart, and delighted him with his father's Overtures to Don Juan and the Magic Flute, played in his own 'splendid orchestral style' on the piano. Not the least pleasant portions of his letters from Switzerland are those describing his organ-playing at the little remote Swiss churches at Engelberg, Wallenstadt, Sargans, and Lindau—from which we would gladly quote if space allowed.

Nor was his drawing-book idle. Between May 16 and August 24, 1831, 35 sketches are in the hands of one of his daughters alone, implying a corresponding number for the other portions of the tour. How characteristic of his enormous enjoyment of life is the following passage (Sargans, Sept. 3): 'Besides organ playing I have much to finish in my new drawing-book (I filled another completely at Engelberg); then I must dine, and eat like a whole regiment; then after dinner the organ again, and so forget my rainy day.'

The great event of his second visit to Munich was the production (and no doubt the composition) of his G minor Concerto, 'a thing rapidly thrown [4]off,' which he played on Oct. 17, 1831, at a concert which also comprised his Symphony in C minor, his Overture to the Midsummer Night's Dream, and an extempore performance. Before leaving he received a commission [5]to compose an opera for the Munich Theatre. From Munich he travelled by Stuttgart (Nov. 7) and Heidelberg to Frankfort, and thence to Düsseldorf (Nov. 27), to consult Immermann as to the libretto for the Munich opera, and arranged with him for one founded on [6]The Tempest. The artistic life of Düsseldorf pleased him extremely, and no doubt this visit laid the foundation for his future connection with that town.

He arrived in Paris about the middle of December, and found, of his German friends, Hiller and Franck settled there. He renewed his acquaintance with the Parisian musicians who had known him as a boy in 1825, especially with Baillot; and made many new friends, Habeneck, Franchomme, Cuvillon, and others. Chopin, Meyerbeer, Herz, Liszt, Kalkbrenner, Ole Bull, were all there, and Mendelssohn seems to have been very much with them. He went a great deal into society and played frequently, was constantly at the theatre, and as constantly at the Louvre, enjoyed life thoroughly, saw everything, according to his wont, including the political scenes which were then more than ever interesting in Paris; knew everybody; and in fact, as he expresses it, 'cast himself thoroughly into the [7]vortex.' His Overture to The Midsummer Night's Dream was performed at the Société des Concerts (Conservatoire) on Feb. 19, 1832, and he himself played the Concerto of Beethoven in G at the concert of March 18. His Reformation Symphony was rehearsed, but the orchestra thought it too [8]learned, and it never reached performance. His Octet was played in church at a mass commemorative of Beethoven, and several times in private; so was his Quintet (with a new [9]Adagio) and his Quartets, both for strings and for piano. The pupils of the Conservatoire, he writes, are working their fingers off to play 'Ist es [10]wahr?' His playing was applauded as much as heart could wish, and his reception in all circles was of the very best.

On the other hand, there were drawbacks. Edward Ritz, his great friend, died (Jan. 23) while he was there; the news reached him on his birthday. Goethe too died (March 22). The rejection of his Reformation Symphony, the centre of so many [11]hopes, was a disappointment

[1] This was added to the Reisebriefe in a subsequent edition, and is not included in the English translation.
[2] L. Dec. 28, 1831. [3] Voy. mus. i. 76.
[4] Briefe, ii. 22. [5] L. Dec. 19, 1831. [6] L. Dec. 19, 1831; Jan. 11, 1832.
[7] L. Jan. 11, 1832; Dec. 28, 1831. [8] H. 21.
[9] Written in memory of E. Ritz, and replacing a Minuet in F sharp minor, with Trio in double Canon.
[10] The Lied embodied in the A minor Quartet. See above, p. 260.
[11] H. 21.

which must have thrown a deep shadow over everything, and no doubt after so much gaiety there was a reaction, and his old dislike to the French character—traces of which are not wanting in a letter to Immermann dated Jan. 11—returned. In addition to this his health had not latterly been good, and in March he had an attack of [1]cholera. Though he alludes to it in joke, he probably felt the truth of a remark in the Figaro that 'Paris is the tomb of all [2]reputations.' Brilliantly and cordially as he was received, he left no lasting mark there; his name does not reappear in the programmes of the Conservatoire for 11 years, and it was not till the establishment of the Concerts populaires in 1861 that his music became at all familiar to [3]the Parisians. He himself never again set foot in Paris.

On April 23, 1832, he was once more in his beloved London, and at his old quarters, 103 Great Portland Street. 'That smoky nest,' he exclaims, amid the sunshine of the Naples summer, 'is fated to be now and ever my favourite residence; my heart swells when I think of [4]it.' And here he was back in it again! It was warm, the lilacs were in bloom, his old friends were as cordial as if they had never parted, he was warmly welcomed everywhere, and felt his health return in full measure. His letters of this date are full of a genuine heartfelt satisfaction. He plunged at once into musical life. The Hebrides was played in MS. by the Philharmonic on May 14, and he performed his G minor Concerto, on an Erard piano, at the concerts of May 28 and June 18. He gave a MS. score of his overture to the society, and they presented him with a piece of plate. During his stay in London he wrote his Capriccio brillant in B (op. 22), and played it at a [5]concert of Mori's. On Sunday, June 10, he played the organ [6]at St. Paul's. He also published a four-hand [7]arrangement of the M.N.D. Overture with Cramer, and the 1st Book of Songs without [8]Words, with Novello, and played at many concerts. A more important thing still was the revision of the Hebrides Overture, to which he appears to have put the final touches on June 20 (five weeks after its performance at the Philharmonic), that being the date on the autograph score in possession of the family of Sterndale Bennett, which agrees in all essentials with the printed copy. On May 15 Zelter died, and he received the news of the loss of his old friend at Mr. Attwood's house, Biggin Hill, Norwood. The vision of a possible offer of Zelter's post at the Singakademie crossed his mind, and is discussed with his father; but it was not destined to be fulfilled. Among the friends whom he made during this visit, never to lose till death, were the Horsleys, a family living in the country at Kensington. Mr. W. Horsley was one of our most eminent glee-writers, his daughters were unusually musical, one of the sons is now an R.A., and another was for many years a bright ornament to English music. The circle was not altogether unlike his Berlin home, and in his own [9]words he seldom spent a day without meeting one or other of the family.

In July 1832 he returned to Berlin, to find the charm of the summer life in the garden as great as before. His darling sister Rebecka had been married to Professor Dirichlet in May. Another change was that the Devrients had migrated to another place, and Hensel's studios now occupied all the spare space in the garden-house. Immermann's promised libretto was waiting for him on his return, but from the terms in which he asks for Devrient's opinion on it, it is evident that it disappointed him, and we hear no more of the [10]subject. St. Paul was beginning to occupy his mind (of which more anon), and he had not long been back when the election of the conductor for the Singakademie in Zelter's place came on the *tapis*. The details may be read [11]elsewhere; it is enough to say here that chiefly through the extra zeal and want of tact of his friend Devrient, though with the best intentions, Mendelssohn, for no fault of his own, was dragged before the public as an opponent of Rungenhagen; and at length, on Jan. 22, 1833, was defeated by 60 votes out of 236. The defeat was aggravated by a sad want of judgment on the part of the family, who not only were annoyed, but showed their annoyance by withdrawing from the Akademie, and thus making an open hostility. Felix himself said little, but he felt it deeply. He [12]describes it as a time of uncertainty, anxiety, and suspense, which was as bad as a serious illness; and no doubt it widened the breach in his liking for Berlin, which had been begun by the rejection of Camacho. He doubtless found some consolation in a Grand Piano which was forwarded to him in August by Mr. Pierre Erard of London.

His musical activity was at all events not impaired. Besides occupying himself with the Sunday music at home, Felix, during this winter, gave three public concerts at the room of the [13]Singakademie in Nov. and Dec. 1832, and Jan. 1833, at which he brought forward his Walpurgisnight, his Reformation Symphony, his Overtures to the Midsummer Night's Dream, Meeresstille, and Hebrides, his G minor Concerto and his Capriccio in B minor; besides playing two sonatas and the G major Concerto of Beethoven, and a Concerto of Bach in D minor—all, be it remembered, novelties at that time even to many experienced musicians. In addition to this he was working seriously at the Italian Symphony. The Philharmonic Society of London had passed a resolution on Nov. 5, 1832, asking him to compose 'a symphony, an overture, and a vocal piece,' and offering him a hundred guineas for the exclusive right of performance during

1 H. 33. Letter to Bärmann, in Letters of Dist. Musicians, April 16.
2 Fétis is inaccurate in citing this as Mendelssohn's own expression. See Letter, March 31, 1832.
3 This want of sympathy, combined with an astonishing amount of ignorance, is amusingly displayed in the following description from the catalogue of a well-known French autograph collector:—'Mendelssohn Bartholdy (Felix) remarquable intelligence, mais cœur egoïste et froid; qui n'ayant pu gravir d'un pas sur les sommets de l'art, s'est refugié dans la musique de chambre.' Can ignorance and confidence go further?
4 L. May 28, 1831.
5 Rietz's List. Also Mos. i. 271.
6 Mos. i. 272.
7 Ibid.
8 Under the name of Original Melodies for the P.F. (Novello).
9 G. & M. 97.
10 Dev. 142.
11 See especially Dev. 145-156.
12 L. March 4, 1833.
13 A.M.Z. 1833, 125. The dates are not given.

two [1] years. Of these the Italian Symphony was to be one, and the MS. score of the work accordingly bears the date of March 13, 1833. On April 27 he wrote to the Society offering them the symphony with 'two new overtures, finished since last year' (doubtless the Meeresstille and the Trumpet Overture), the extra one being intended 'as a sign of his gratitude for the pleasure and honour they had again conferred upon him.' Graceful and apparently spontaneous as it is, the symphony had not been an easy task. Mendelssohn was not exempt from the lot of most artists who attempt a great poem or a great composition; on the contrary, 'the bitterest moments he ever endured or could have imagined,' were those which he experienced during the autumn when the work was in progress, and up to the last he had his doubts and misgivings as to the result. Now, however, when it was finished, he found that it 'pleased him and showed [2] progress'—a very modest expression for a work so full of original thought, masterly expression, consummate execution, and sunny beauty, as the Italian Symphony, and moreover such a prodigious [3] advance on his last work of the same kind!

On Feb. 6, 1833, a son was born to the Moscheleses, and one of the first letters written was to Mendelssohn, asking him to be godfather to the child. He sent a capital letter in reply, with an elaborate [4] sketch, and he transmitted later a cradle song—published as Op. 47, No. 6—for his godchild, Felix Moscheles. Early in April he left Berlin for Düsseldorf, to arrange for conducting the Lower Rhine Festival at the end of May. As soon as the arrangements were completed, he went on to London for the christening of his godchild, and also to conduct the Philharmonic Concert of May 13, when his Italian Symphony was performed for the first time, and he himself played Mozart's D minor Concerto. This was his third visit. He was there by April 26—again at his old lodgings in Great Portland Street—and on May 1 he played at Moscheles's annual concert a brilliant set of 4-hand variations on the Gipsy March in Preciosa, which the two had composed [5] together. He left shortly after the 13th and returned to Düsseldorf, in ample time for the rehearsal of the Festival, which began on Whit Sunday, May 26, and was an immense success. Israel in [6] Egypt was the *pièce de resistance*, and among the other works were Beethoven's Pastoral Symphony and Overture to Leonora, and his own Trumpet Overture. Abraham Mendelssohn had come from Berlin for the Festival, and an excellent account of it will be found in his letters, printed by [7] Hensel, admirable letters, full of point and wisdom, and showing better than anything else could the deep affection and perfect understanding which existed between father and son. The brilliant success of the Festival and the personal fascination of Mendelssohn led to an offer from the authorities of Düsseldorf that he should undertake the charge of the entire musical arrangements of the town, embracing the direction of the church music and of two associations, for three years, from Oct. 1, 1833, at a yearly salary of 600 [8] thalers (£90). He had been much attracted by the active artistic life of the place when he visited Immermann at the close of his Italian journey, and there appears to have been no hesitation in his acceptance of the offer. This important agreement concluded, Felix returned to London for the fourth time, taking his father with him. They arrived about the 5th, and went into the lodgings in Great Portland Street. It is the father's first visit, and his letters are full of little hits at the fog, the absence of the sun, the Sundays, and other English peculiarities, and at his son's enthusiasm for it all. As far as the elder Mendelssohn was concerned, the first month was perfectly successful, but in the course of July he was laid up with some complaint in his shin, which confined him to his room for three weeks, and although it gave him an excellent idea of English hospitality, it naturally threw a damp over the latter part of the visit. His blindness, too, seems to [9] have begun to show itself.

His son however experienced no such drawbacks. To his father he was everything. 'I cannot express,' says the grateful old man, 'what he has been to me, what a treasure of love, patience, endurance, thoughtfulness, and tender care he has lavished on me; and much as I owe him indirectly for a thousand kindnesses and attentions from others, I owe him far more for what he has done for me [10] himself.' No letters by Felix of this date have been printed, but enough information can be picked up to show that he fully enjoyed himself. His Trumpet Overture was played at the Philharmonic on June 10. He played the organ at St. Paul's (June 23), Klingemann and other friends at the bellows, and the church empty—Introduction and fugue; extempore; Attwood's Coronation Anthem, 4 hands, with Attwood; and three [11] pieces of Bach's. He also evidently played a great deal in society, and his father's account of a mad evening with Malibran will stand as a type of many [12] such. The Moscheleses, Attwoods, Horsleys, and Alexanders are among the most prominent English names in the diaries and [13] letters. Besides Malibran, Schröder-Devrient, Herz, and Hummel were among the foreign artists in London. On [14] Aug. 4 the two left for Berlin, Abraham having announced that he was bringing home 'a young painter named Alphonse Lovie,' who, of course,

1 See the Resolution and his answer in Hogarth, 59, 60.
2 Letter to Bauer, April 6, 1833.
3 It has been said that the leap from Mendelssohn's C minor to his A major Symphony is as great as that from Beethoven's No. 2 to the Eroica; and relatively this is probably not exaggerated.
4 Which will be found in Moscheles's Life, i. 283. 5 Mos. i. 290.
6 It had been performed by the Singakademie of Berlin, Dec. 8, 1831, but probably with re-instrumentation. It was now done as Handel wrote it. 7 F.M. i. 347-364.
8 I cannot discover his exact *status* or title at Düsseldorf. In his own sketch of his life (see next page) he styles himself Music-director of the Association for the Promotion of Music in Düsseldorf.
9 F.M. i. 397; ii. 62. Compare ii. 20.
10 F.M. i. 384. 11 Ibid. 272. 12 Ibid. 377.
13 Mos. i. 298; Abraham M. in F.M. i. 368, 380, 382, etc.
14 Mos. i. 299.

was no other than [1] Felix himself. They reached Berlin in due course, and by Sept. 27, 1833, Felix was at his new post.

Düsseldorf was the beginning of a new period in his career—of settled life away from the influences of home, which had hitherto formed so important an element in his existence. At Berlin both success and non-success were largely biassed by personal considerations; here he was to start afresh, and to be entirely dependent on himself. He began his new career with vigour. He first attacked the church music, and as 'not one tolerable mass' was to be found, scoured the country as far as Elberfeld, Cologne, and Bonn, and returned with a carriage-load of Palestrina, Lasso, and Lotti. Israel in Egypt, the Messiah, Alexander's Feast, and Egmont are among the music which we hear of at the concerts. At the theatre, after a temporary disturbance, owing to a rise in prices, and a little over-eagerness, he was well received and successful; and at first all was *couleur de rose*—'a more agreeable position I cannot wish [2] for.' But he soon found that the theatre did not suit him; he had too little sympathy with theatrical life, and the responsibility was too irksome. He therefore, after a few months' trial, [3] in March 1834, relinquished his salary as far as the theatre was concerned, and held himself free, as a sort of 'Honorary [4] Intendant.' His influence however made itself felt. Don Juan, Figaro, Cherubini's Deux Journées, were amongst the operas given in the first four months; and in the church we hear of masses by Beethoven and Cherubini, motets of Palestrina's, and cantatas of Bach's, the Dettingen Te Deum, 'and on the whole as much good music as could be expected during my first [5] winter.' He lived on the ground floor of Schadow's [6] house, and was very much in the artistic circle, and always ready to make an excursion, to have a swim, to eat, to ride (for he kept [7] a horse), to dance, or to sleep; was working hard at water-colour drawing, under [8] Schirmer's tuition, and was the life and soul of every company he entered. In May was the Lower Rhine Festival at Aix-la-Chapelle, conducted by Ferdinand Ries; there he met Hiller, and also [9] Chopin, whose acquaintance he had already made [10] in Paris, and who returned with him to Düsseldorf. During the spring of 1834 he was made a member of the Berlin Academy of the [11] Fine Arts.

Meantime, through all these labours and distractions, of pleasure or business alike, he was composing busily and well. The overture to Melusina was finished Nov. 14, 1833, and tried; the Eb Rondo for P.F. and orchestra (op. 29) on Jan. 29, 1834; 'Infelice,' for soprano and orchestra, for the Philharmonic [12] Society (in its first shape), is dated April 3, 34; the fine Capriccio in A minor (op. 33, no. 1), April 9, 34. He had also rewritten and greatly improved the Meeresstille [13] Overture for its publication by Breitkopfs with the M. N. D. and Hebrides. A symphony which he mentions as on the road appears to have been superseded by a still more important work. In one of his letters from Paris (Dec. 19, 1831), complaining of the low morale of the opera librettos, he says that if that style is indispensable he 'will forsake opera and *write oratorios*.' The words had hardly left his pen when he was invited by the Cäcilien-Verein of Frankfort to compose an oratorio on [14] St. Paul. The general plan of the work, and such details as the exclusive use of the Bible and Choral-book, and the introduction of chorales, are stated by him at the very outset. On his return to Berlin he and Marx made a compact by which each was to write an oratorio-book for the other; Mendelssohn was to write 'Moses' for Marx, and Marx 'St. Paul' for [15] Mendelssohn. Mendelssohn executed his task at once, and the full libretto, entitled 'Moses, an Oratorio, composed by A. B. M.,' and signed 'F. M. B., 21 Aug. 1832,' is now in the possession of the [16] family. Marx, on the other hand, not only rejected Mendelssohn's book for 'Moses,' but threw up that of 'St. Paul' on the ground that chorales were an anachronism. In fact, this singular man's function in life seems to have been to differ with everybody. For the text of St. Paul, Mendelssohn was indebted to his own selection and to the aid of his friends Fürst and [17] Schubring. Like Handel, he knew his Bible well; in his oratorios he followed it implicitly, and the three books of St. Paul, Elijah, and the Lobgesang are a proof (if any proof were needed after the Messiah and Israel in Egypt) that, in his own words, 'the Bible is always the best of [18] all.' He began upon the music in March 1834, not anticipating that it would occupy him [19] long; but it dragged on, and was not completed till the beginning of 1836.

Though only Honorary Intendant at the Düsseldorf theatre, he busied himself with the approaching winter season, and before leaving for his holiday corresponded much with Devrient as to the engagement of [20] singers. September 1834 he spent in [21] Berlin, and was back at Düsseldorf [22] for the first concert on Oct. 23, calling on his way at Cassel, and making the acquaintance of [23] Hauptmann, with whom he was destined

1 F.M. i. 386. 2 L. July 20, 1834. 3 L. Mar. 28.
4 L. Aug. 6. 5 L. Mar. 28. 6 H. 38.
7 The acquisition of this horse gives a good idea of his dutiful attitude towards his father. (L. March 28, 1834.)
8 Dev. 174. 9 L. May 23; H. 36. 10 Karasowski, chap. xiv.
11 L. ii. 15, 34. On this occasion he sent in the following 'Memorandum of my biography and art-education.' 'I was born Feb. 3, 1809, at Hamburg; in my 8th year began to learn music, and was taught thorough-bass and composition by Professor Zelter, and the Pianoforte, first by my mother and then by Mr. Ludwig Berger. In the year 1829 I left Berlin, travelled through England and Scotland, South Germany, Italy, Switzerland, and France; visited England twice more in the spring of 1832 and 33, was there made Honorary Member of the Philharmonic Society, and since October 1833, have been Music-director of the Association for the Promotion of Music in Düsseldorf.' This is preserved in the archives of the Academy, and I am indebted for it to the kindness of Mr. Joachim.

12 First sung at the Philharmonic by Mme. Caradori, May 19, 1834.
13 L. Aug. 6, 1834.
14 Letter to Devrient, D. 137, 8.
15 Marx, ii. 139, etc.
16 It shows how fully Mendelssohn realised the connexion of the Old and New Testaments that his concluding chorus, after the giving of the Law, is 'This is the love of God, that we keep His commandments'—from St. John.
17 See Sch.; and L. ii. 5, 36, 39, etc. 18 L. July 15, 1834.
19 L. Sept. 6, 1833, etc. 20 Dev. 177-183.
21 Dev. 183, 184. 22 N.M. Zeitung.
23 Hauptmann's letters to Hauser, i. 139.

in later life to be closely connected. The new theatre opened on Nov. 1. He and Immermann quarrelled as to precedence, or as to the distribution of the duties. The selection of singers and musicians, the bargaining with them, and all the countless worries which beset a manager, and which, by a new agreement, he had to undertake, proved a most uncongenial and moreover a most wasteful task; so uncongenial that at last, the day after the opening of the theatre, he suddenly 'made a *salto mortale*' and threw up all [1]connection with it, not without considerable irritability and [2]inconsistency. After this he continued to do his other duties, and to conduct occasional operas, Julius Rietz being his assistant. With the spring of 1835 he received an invitation from Leipzig through Mr. Schleinitz, which resulted in his taking the post of Conductor of the Gewandhaus Concerts there. His [3]answers to the invitation show not only how very careful he was not to infringe on the rights of others, but also how clearly and practically he looked at all the bearings of a question before he made up his mind upon it. Before the change, however, several things happened. He conducted the Lower Rhine Festival for 1835 at Cologne (June 7–9). The principal works were Handel's Solomon—for which he had written an organ part in Italy; Beethoven's Symphony No. 8, and Overture Op. 124, a 'religious march' and hymn of Cherubini's, and the Morning Hymn of his favourite J. F. Reichardt. The Festival was made more than ordinarily delightful to him by a present of Arnold's edition of Handel in 32 vols. from the committee. His father, mother, and sisters were all there. The parents then went back with him to Düsseldorf; there his mother had a severe attack of illness, which prevented his taking them home to Berlin till the latter part of [4]July. At Cassel the father too fell ill, and Felix's energies were fully taxed on the [5]road. He remained with them at Berlin till the end of August, and then left for Leipzig to make the necessary preparations for beginning the subscription concerts in the Gewandhaus on Oct. 4. His house at Leipzig was in Reichel's garden, off the Promenade. Chopin visited him during the interval, and Felix had the pleasure of introducing him to Clara Wieck, then a girl of 16. Later came his old Berlin friend David from Russia to lead the [6]orchestra, and Moscheles from London for a lengthened visit. Mendelssohn's new engagement began with the best auspices. The relief from the worries and responsibilities of Düsseldorf was [7]immense, and years [8]afterwards he refers to it as 'when I first came to Leipzig and thought I was in Paradise.' He was warmly welcomed on taking his seat, and the first concert led off with his Meeresstille Overture.

[1] L. Nov. 4, 23.
[2] This is brought out in his father's letter, ii. 58. See also Nov. 4.
[3] L. Jan. 26 and April 16, 1835.
[4] Letter to Mrs. Voigt, Düsseldorf, July 17, 1835.
[5] Letter to Schadow, in Polko 193.
[6] He joined definitely Feb. 25, 1836, after Matthai's death (A.M.Z. 1836, 133).
[7] Letter to Hildebrandt in P. 191; also Hiller 47.
[8] L. June 18, 1839.

Rebecka passed through Leipzig on Oct. 14, on her way from Belgium, and Felix and Moscheles accompanied her to Berlin for a visit of two days, returning to Leipzig for the next concert. Short as the visit was, it was more than usually gay. The house was full every evening, and by playing alternately, by playing four hands, and by the comical extempore tricks of which the two friends were so fond, and which they carried on to such perfection, the parents, especially the father, now quite blind, were greatly mystified and [9]amused. And well that it was so, for it was Felix's last opportunity of gratifying the father he so tenderly loved and so deeply reverenced. At half-past 10 a.m. on Nov. 19, 1835, Abraham Mendelssohn was dead. He died the death of the just, passing away, as his father had done, without warning, but also without pain. He turned over in his bed, saying that he would sleep a little; and in half an hour he was gone. Hensel started at once for Leipzig, and by Sunday morning, the 22nd, Felix was in the arms of his mother. How deeply he felt under this peculiarly heavy blow the reader must gather from his own letters. It fell on him with special force, because he was not only away from the family circle, but had no home of his own, as Fanny and Rebecka had, to mitigate the loss. He went back to Leipzig stunned, but determined to do his duty with all his might, finish St. Paul, and thus most perfectly fulfil his father's wishes. He had completed the revision of his Melusina Overture on Nov. 17, only three days before the fatal news reached him, and there was nothing to hinder him from finishing the oratorio.

The business of the day, however, had to go on. One of the chief events in this series of concerts was a performance of the 9th Symphony of [10]Beethoven, Feb. 11, 1836. Another was Mendelssohn's performance of Mozart's D minor Concerto 'as written' (for it seems to have been always hitherto played after some [11]adaptation), on Jan. 29, with cadences which electrified his audience. Leipzig was particularly congenial to Mendelssohn. He was the idol of the town, had an orchestra full of enthusiasm and devotion, a first-rate coadjutor in David, who took much of the mechanical work of the orchestra off his shoulders; and moreover he was relieved of all business arrangements, which were transacted by the committee, especially by Herr Schleinitz. Another point in which he could not but contrast his present position favourably with that at Düsseldorf was the absence of all rivalry or jealousy. The labour of the season however was severe, and he [12]confesses that the first two months had taken more out of him than two years composing would do. The University of Leipzig showed its appreciation of his presence by conferring on him the degree of Phil. Doc. in [13]March.

Meantime Schelble's illness had cancelled the arrangement for producing St. Paul at Frankfort, and it had been secured for the Lower

[9] F.M. i. 422. [10] A.M.Z. 1836, 273. [11] Ibid. 105.
[12] To Hiller, L. Dec. 10, 1837. [13] A.M.Z. 1836, 216.

Rhine Festival of 1836 at Düsseldorf. The Festival lasted from May 22 to May 24 inclusive, and the programmes included, besides the new oratorio, the two overtures to Leonore, both in C, 'No. 1' (then unknown) and 'No. 3'; one of Handel's Chandos anthems, the Davidde penitente of Mozart, and the Ninth Symphony. The oratorio was executed with the greatest enthusiasm, and produced a deep sensation. It was performed on the 22nd, not in the present large music hall, but in the long low room which lies outside of that and below it, and is known as the Rittersaal, a too confined space for the purpose. For the details of the performance, including an escapade of one of the false witnesses, in which the coolness and skill of Fanny alone prevented a break-down, we must refer to the contemporary accounts of Klingemann, Hiller, and [1]Polko. To English readers the interest of the occasion is increased by the fact that Sterndale Bennett, then 20 years old, and fresh from the Royal Academy of Music, was present.

Schelble's illness also induced Mendelssohn to take the direction of the famous Cäcilien-Verein at Frankfort. Leipzig had no claims on him after the concerts were over, and he was thus able to spend six weeks at Frankfort practising the choir in Bach's 'Gottes Zeit,' Handel's 'Samson,' and other works, and improved and inspired them greatly. He resided in Schelble's house at the corner of the 'Schöne Aussicht,' with a view up and down the Main. Hiller was then living in Frankfort; Lindblad was there for a time; and Rossini remained for a few days on his passage through, in constant [2]intercourse with Felix.

Mendelssohn's visit to Frankfort was however fraught with deeper results than these. It was indeed quite providential, since here he met his future wife, Cécile Charlotte Sophie Jeanrenaud, a young lady of great beauty, nearly ten years younger than himself, the second daughter of a clergyman of the French Reformed Church, who had died many years before, leaving his wife (a Souchay by family) and children amongst the aristocracy of the town. The house was close to the Fahrthor, on the quay of the [3]Main. Madame Jeanrenaud was still young and good-looking, and it was a joke in the family that she herself was at first supposed to be the object of Mendelssohn's frequent visits. But though so reserved, he was not the less furiously in love, and those who were in the secret have told us how entirely absorbed he was by his passion, though without any sentimentality. He had already had many a passing attachment. Indeed, being at once so warm-hearted and so peculiarly attractive to women—and also, it should be said, so much sought by them—it is a strong tribute to his self-control that he was never before seriously or permanently involved. On no former occasion, however, is there a trace of any feeling that was not due entirely, or mainly, to some quality or accomplishment of the lady, and not to her actual personality. In the present case there could be no doubt either of the seriousness of his love or of the fact that it centred in Miss Jeanrenaud herself, and not in any of her tastes or pursuits. And yet, in order to test the reality of his feelings, he left Frankfort, at the very height of his passion, for a month's bathing at [4]Scheveningen near the Hague. His friend F. W. Schadow, the painter, accompanied him, and the restless state of his mind may be gathered from his letters to [5]Hiller. His love stood the test of absence triumphantly. Very shortly after his return, on Sept. 9, the engagement took [6]place, at Kronberg, near Frankfort; three weeks of bliss followed, and on Oct. 2 he was in his seat in the Gewandhaus, at the first concert of the season. The day after, Oct. 3, in the distant town of Liverpool, 'St. Paul' was performed for the first time in England, under the direction of Sir G. Smart. The season at Leipzig was a good one; Sterndale Bennett, who had come over at Mendelssohn's invitation, made his first public appearance in his own Concerto in C minor, and the series closed with the Choral Symphony.

His engagement soon became known far and wide, and it is characteristic of Germany, and of Mendelssohn's intimate relation to all concerned in the Gewandhaus, that at one of the concerts, the Finale to Fidelio, 'Wer ein holdes Weib errungen,' should have been put into the programme by the directors with special reference to him, and that he should have been forced into extemporising on that suggestive theme, amid the shouts and enthusiasm of his audience. The rehearsals for the concerts, the concerts themselves, his pupils, friends passing through, visits to his fiancée, an increasing correspondence, kept him more than busy. Bennett was living in Leipzig, and the two friends were much together. In addition to the subscription series and to the regular chamber concerts, there were performances of Israel in Egypt, with new organ part by him, on Nov. 7, and St. Paul, March 16, 1837. The compositions of this winter are few, and all of one kind, namely preludes and fugues for [7]pianoforte. The wedding took place on March 28, 1837, at the Walloon French Reformed Church, Frankfort. For the wedding tour they went to Freiburg, and into the Palatinate, and by the [8]15th of May returned to Frankfort. A journal which they kept together during the honeymoon is full of sketches and droll things of all kinds. In July they were at Bingen, Horchheim, Coblenz, and Düsseldorf for some weeks. At Bingen, while swimming across to Asmannshausen, he had an attack of cramp which nearly cost him his life, and from which he was only saved by the boatman. The musical results of these few months were very important, and include the 42nd Psalm, the String Quartet in E minor, an Andante and Allegro for P.F. in E (still in MS.), the second P.F. Concerto, in D minor, and the 3 Preludes

[1] See The Musical World, June 17, 1836 (and Benedict's 'Sketch,' 27, 28); Hiller's 'Mendelssohn,' 51; and Polko, 43. [2] H. 55, etc.

[3] A pencil-drawing of the Main and the Fahrthor, with the 'Schöne Aussicht' in the distance, taken from the Jeanrenauds' windows, has the following inscription:—'Vendu à Mendelssohn au prix de l'execution d'un nombre indeterminé de Fugues de J. S. Bach, et de la Copie d'un Rondo du même Maitre. LAURENS, à Montpellier.'

[4] H. ch. iv; F.M. ii. 30; Dev. 196. [5] H. 62-72.

[6] Letter to his mother, F.M. ii. 27; P. 63.

[7] Published as Op. 35. See the Catalogue at end of this article.

[8] Dev. 200.

and Fugues for the Organ (op. 37). He was also in earnest correspondence with [1] Schubring as to a second oratorio, on St. Peter.

It must have been hard to tear himself away so soon from his lovely young wife—and indeed he grumbles about it [2] lustily—but he had been engaged to conduct St. Paul, and to play the organ and his new Pianoforte Concerto, at the Birmingham Festival. Accordingly, on Aug. 24, he left Düsseldorf for Rotterdam, crossed to Margate in the 'Attwood,' the same boat which had taken him over in 1829, and on the 27th is in London, on his fifth visit, at Klingemann's house, as cross as a man [3] can well be. But this did not prevent his setting to work with Klingemann at the plan of an oratorio on [4] Elijah, over which they had two mornings' consultation. Before leaving London for Birmingham, he played the organ at St. Paul's—on Sunday afternoon, Sept. 10—and at Christ Church, Newgate Street, on Tuesday morning, the 12th. It was on the former of these two occasions that the vergers, finding that the congregation would not leave the Cathedral, withdrew the organ-blower, and let the wind out of the organ during Bach's Prelude and Fugue in [5] A minor—'near the end of the [6] fugue, before the subject comes in on the Pedals.' At Christ Church he was evidently in a good vein. He played 'six extempore fantasias,' one on a subject given at the moment, and the Bach Fugue just mentioned. Samuel Wesley—our own ancient hero, though 71 years old—was present and played. It was literally his Nunc dimittis: he died in a month from that [7] date. Mendelssohn's organ-playing on these occasions was eagerly watched. He was the greatest of the few great German organ-players who had visited this country, and the English organists, some of them no mean proficients, learned more than one lesson from him. 'It was not,' wrote Dr. Gauntlett, 'that he played Bach for the first time here,—several of us had done that. But he taught us how to play the *slow* fugue, for Adams and others had played them too fast. His words were, Your organists think that Bach did not write a slow fugue for the organ. Also he brought out a number of pedal-fugues which were not known here. We had played a few, but he was the first to play [8] the D major, the G minor, the E major, the C minor, the short E minor,' etc. Even in those that were known he threw out points unsuspected before, as in the A minor Fugue, where he took the episode on the swell, returning to the Great Organ when the pedal re-enters, but transferring the E in the treble to the Great Organ a bar before the other parts, with very fine [9] effect. This shows that with all his strictness he knew how to break a rule. One thing which particularly struck our organists was the contrast between his massive effects and the lightness of his touch in rapid passages. The touch of the Christ Church organ was both deep and heavy, yet he threw off arpeggios as if he were at a piano. His command of the pedal clavier was also a subject of much [10] remark. But we must hasten on. On the evening of the Tuesday he attended a performance of his oratorio by the Sacred Harmonic Society at Exeter Hall. He had conducted three rehearsals, but could not conduct the performance itself, owing to the prohibition of the Birmingham committee. It was the first time he had heard St. Paul as a mere listener, and his private journal says that he found it 'very interesting.' His opinion of English amateurs may be gathered from his [11] letter to the Society, with which his journal fully agrees. 'I can hardly express the gratification I felt in hearing my work performed in so beautiful a manner,—indeed, I shall never wish to hear some parts of it better executed than they were on that night. The power of the choruses—this large body of good and musical voices—and the style in which they sang the whole of my music, gave me the highest and most heartfelt treat; while I thought on the immense improvement which such a number of *real amateurs* must necessarily produce in the country which may boast of it.' On the Wednesday he went to Birmingham, and remained there, rehearsing and arranging, till the Festival began, Tuesday, 19th. At the evening concert of that day he extemporised on the organ, taking the subjects of his fugue from 'Your harps and cymbals' (Solomon), and the first movement of Mozart's Symphony in D, both of which had been performed earlier in the day; he also conducted his Midsummer Night's Dream Overture. On Wednesday he conducted St. Paul, on Thursday evening played his new Concerto in D minor, and on Friday morning, the 22nd, Bach's Prelude and Fugue ('St. Anne's') in [12] E♭ on the organ. The applause throughout was prodigious, but it did not turn his head, or prevent indignant reflections on the treatment to which Neukomm had been subjected, reflections which do him honour. Moreover, the applause was not empty. Mori and Novello were keen competitors for his Concerto, and it became the prize of the former, at what we should now consider a very moderate figure, before its composer left Birmingham. He travelled up by coach, reaching London at midnight, and was intercepted at the coach-office by the committee of the Sacred Harmonic Society, who presented him with a large silver [13] snuff-box, adorned with an inscription. He then went straight through, arrived in Frankfort on the 27th, and was at Leipzig at 2 p.m. of the day of the first concert, Sunday, Oct. 1. His house was in Lurgenstein's Garden, off the Promenade, the first house on the left, on [14] the second floor.

1 L. July 13, 1837. 2 F.M. ii. 51. 3 H. 99.

4 His private journal. He mentioned it to Mr. John C. Horsley (now the R. A.) during this visit.

5 For a very interesting account of these two performances by Dr. Gauntlett see The Musical World for Sept. 15, 1837.

6 His private journal. 7 Oct. 11, 1837.

8 He had learned these since his Swiss journey. See Letter, Sept. 3, 1831. 9 Mr. E. J. Hopkins's recollection.

10 Mr. Lincoln's recollection.

11 I have to thank Mr. Husk and the Committee of the S.H.S. for this and other valuable information.

12 For these details see Musical World, Sept. 1837, pp. 24-40. He had resolved on the Prelude and Fugue two months before. See Letter, July 13.

13 L. Oct. 4, 1837. The box is with Dr. Paul Mendelssohn-Bartholdy.

14 H. 149.

The next few years were given chiefly to Leipzig. He devoted all his heart and soul to the Gewandhaus Concerts, and was well repaid by the increasing excellence of the performance and the enthusiasm of the audiences. The principal feature of the series 1837–8 was the appearance of Clara Novello for the first time in Germany—a fruit of his English experiences. She sang first at the concert of Nov. 2, and remained till the middle of January, creating an extraordinary excitement. But the programmes had other features to recommend them. In Feb. and March, 1838, there were four historical concerts (1. Bach, Handel, Gluck, Viotti; 2. Haydn, Cimarosa, Naumann, Righini; 3. Mozart, Salieri, Méhul, Romberg; 4. Vogler, Beethoven, Weber), which excited great interest. Mendelssohn and David played the solo pieces, and it is easy to imagine what a treat they must have been. In the programmes of other concerts we find Beethoven's 'Glorreiche Augenblick,' and Mendelssohn's own 42nd Psalm. His Serenade and Allegro giojoso (op. 43)—like his Ruy Blas Overture, a veritable [1]impromptu—was produced on April 2, and his String Quartet in Eb (op. 44, no. 3) on the following day.

His domestic life during the spring of 1838 was not without anxiety. On Feb. 7 his first son was born, afterwards named Carl Wolfgang Paul, and his wife had a very dangerous [2]illness. This year he conducted the Festival at Cologne (June 3–6). He had induced the committee to include a [3]Cantata of Bach's, then an entire novelty, in the programme, which also contained a selection from Handel's Joshua. A silver cup (Pokal) was presented to him at the [4]close.

The summer was spent at Berlin, in the lovely garden of the Leipziger Strasse, and was his wife's first introduction to her husband's [5]family. To Felix it was a time of great enjoyment and much productiveness. Even in the early part of the year he had not allowed the work of the concerts to keep him from composition. The String Quartet in Eb, just mentioned, the Cello Sonata in Bb (op. 45), the 95th Psalm, and the Serenade and Allegro giojoso are all dated during the hard work of the first four months of 1838. The actual result of the summer was another String Quartet (in D; op. 44, no. 1), dated [6]July 24, 38, and the Andante Cantabile and Presto Agitato in B (Berlin, June 22, 1838). The intended result is a symphony in Bb, which occupied him much, which he mentions more than [7]once as complete in his head, but of which no trace on paper has yet been found. He alludes to it in a letter to the Philharmonic Society (Jan. 19, 1839)—answering their request for a symphony—as 'begun last year,' though it is doubtful if his occupations will allow him to finish it in time for the 1839 season. So near were we to the possession of an additional companion to the Italian and Scotch Symphonies! The Violin Concerto was also begun in this [8] holiday, and he speaks of a [9]Psalm (probably the noble one for 8 voices, 'When Israel'), a Sonata for P.F. and Violin (in [10]F, still in MS.), and other things. He was now, too, in the midst of the tiresome [11]correspondence with Mr. Planché, on the subject of the opera which that gentleman had agreed to write, but which, like Mendelssohn's other negotiations on the subject of operas, came to nothing; and there is the usual large number of long and carefully written letters. He returned to Leipzig in September, but was again attacked with [12]measles, on the eve of a performance of St. Paul, on Sept. 15. The attack was sufficient to prevent his conducting the first of the Gewandhaus Concerts (Sept. 30) at which David was his substitute. On Oct. 7 he was again at his [13]post. The star of this series was Mrs. Alfred Shaw, whose singing had pleased him very much when last in England; its one remarkable novelty was Schubert's great Symphony in C, which had been brought from Vienna by Schumann, and was first played in MS. on March 22, 1839, at the last concert of the series. It was during this autumn that he received from Erard the Grand piano which became so well known to his friends and pupils, and the prospect of which he celebrates in a remarkable letter now in possession of that Firm.

Elijah is now fairly under way. After discussing with his friends Bauer and Schubring the subject of [14]St. Peter, in terms which show how completely the requirements of an oratorio book were within his grasp, and another subject not very clearly indicated, but apparently approaching that which he afterwards began to treat as [15]Christus—he was led to the contemplation of that most picturesque and startling of the prophets of the Old Testament, who, strange to say, does not appear to have been previously treated by any known composer. Hiller tells [16]us that the subject was suggested by the [17]passage (1 Kings xix. 11), 'Behold, the Lord passed by.' We may accept the fact more certainly than the date (1840) at which Hiller places it. Such a thing could not but fix itself in the memory, though the date might easily be confused. We have already seen that he was at work on the subject in the summer of 1837, and a letter to Schubring, dated Nov. 2, 38, shows that much consultation had already taken place upon it between Mendelssohn and himself, and that considerable progress had been made in the construction of the book of the oratorio. Mendelssohn had drawn up a number of passages and scenes in order, and had given them to Schubring for consideration. His ideas are dramatic enough for the stage! A month later [18]the matter

[1] Conceived and composed in two days for Mme. Botgorschek's concert. See Letter, April 2, 1838. [2] H. 115.
[3] Letter to J. A. Novello, in G. & M. 192. For Ascension Day.
[4] A.M.Z. 1838, 439. [5] F.M. ii. 57, 63.
[6] Autograph in possession of the Sterndale-Bennetts.
[7] L. July 30, 1838; June 18, 1839; H. 126.
[8] L. July 30, 1838. [9] H. 126. [10] 'Berlin, June 13, 1838.'
[11] For the whole of this see Mr. Planché's 'Recollections and Reflections,' 1872, chap. xxi. Mr. Planché's caustic deductions may well be pardoned him even by those who most clearly see their want of force.
[12] A.M.Z. 1838, 642. [13] Ibid. 696.
[14] L. July 14, 1837. [15] L. Jan. 12, 1835. [16] H. 171.
[17] He liked a central point for his work. In St. Peter it would have been the Gift of Tongues; see L. July 14, 1837. [18] L. Dec. 6, 1838.

has made further progress, and his judicious dramatic ideas are even more confirmed; but the music does not seem to be yet touched. During the spring of 1839 he finished the 114th Psalm, and wrote the Overture to Ruy Blas. This, though one of the most brilliantly effective of his works, was, with a chorus for female voices, literally conceived and executed *à l'improviste* between a Tuesday evening and a Friday morning—a great part of both Wednesday and Thursday being otherwise occupied—and in the teeth of an absolute aversion to the [1] play. The performance took place at the theatre on March 11. A letter to Hiller, written a [2] month after this, gives a pleasant picture of his care for his friends. A great part of it is occupied with the arrangements for doing Hiller's oratorio in the next series of Gewandhaus Concerts, and with his pleasure at the appearance of a favourable article on him in Schumann's 'Zeitung,' from which he passes to lament over the news of the suicide of Nourrit, who had been one of his circle in Paris in 1831.

In May he is at Düsseldorf, conducting the Festival (May 19–21)—the Messiah, Beethoven's Mass in C, his own 42nd Psalm, the Eroica, etc. From this he went to Frankfort, to the wedding of his wife's sister Julie to Mr. Schunck of Leipzig, and there he wrote the D minor [3] Trio; then to Horchheim, and then back to Frankfort. On [4] Aug. 21 they were at home again in Leipzig, and were visited by the Hensels, who remained with them till Sept. 4, and then departed for Italy. Felix followed them with a long [5] letter of hints and instructions for their guidance on the journey, not the least characteristic part of which is the closing injunction to be sure to eat a salad of brocoli and ham at Naples, and to write to tell him if it was not good.

The summer of 1839 had been an unusually fine one; the visit to Frankfort and the Rhine had been perfectly successful; he had enjoyed it with that peculiar capacity for enjoyment which he possessed, and he felt 'thoroughly [6] refreshed.' He went a great deal into society, but found none so charming as that of his wife. A delightful picture of part of his life at Frankfort is given in a letter to Klingemann of Aug. 1, and still more so in one to his [7] mother. Nor was it only delightful. It urged him to the composition of part-songs for the open air, a kind of piece which he made his own, and wrote to absolute perfection. The impulse lasted till the end of the winter, and many of his best part-songs—including 'Love and Wine,' 'The Hunter's Farewell,' 'The Lark'—date from this time. In addition to these the summer produced the D minor Trio already mentioned, the completion of the 114th Psalm, and some fugues for the organ, one of which was worked into a sonata, while the others remain in MS.

On Oct. 2 his second child, Marie, was born. Then came the christening, with a visit from his mother and Paul, and then Hiller arrived. He had very recently lost his mother, and nothing would satisfy Mendelssohn but that his friend should come and pay him a long [8] visit, partly to dissipate his thoughts, and partly to superintend the rehearsals of his oratorio of Jeremiah the Prophet, which had been bespoken for the next series of Gewandhaus [9] Concerts. Hiller arrived early in December, and we recommend his description of Mendelssohn's home life to any one who wishes to know how simply and happily a great and busy man can live. Leipzig was proud of him, his wife was very popular, and this was perhaps the happiest period of his life. His love of amusement was as great as ever, and his friends still recollect his childish delight in the Cirque Lajarre and Paul Cousin the clown.

The concert season of 1839–40 was a brilliant one. For novelties there were symphonies by Kalliwoda, Kittl, Schneider, and Vogler. Schubert's 9th was played no less than three [10] times, and one [11] concert was rendered memorable by a performance of Beethoven's four Overtures to Leonora-Fidelio. Mendelssohn's own 114th Psalm was first performed 'sehr [12] glorios' on New Year's Day, and the new Trio on Feb. 10. The Quartet Concerts were also unusually brilliant. At one of them Mendelssohn's Octet was given, he and Kalliwoda playing the two violas; at another he [13] accompanied David in Bach's Chaconne, then quite unknown. Hiller's oratorio was produced on April 2 with great success. Ernst, and, above all, Liszt, were among the virtuosos of this season; and for the latter of these two great players Mendelssohn arranged a soirée at the Gewandhaus, which he thus epitomises—'350 people, orchestra, chorus, punch, pastry, Meeresstille, Psalm, Bach's Triple Concerto, choruses from St. Paul, Fantasia on Lucia, the Erl King, the devil and his [14] grandmother'; and which had the effect of somewhat allaying the annoyance which had been caused by the extra prices charged at Liszt's concerts.

How, in the middle of all this exciting and fatiguing work (of which we have given but a poor idea), he found time for composition, and for his large correspondence, it is impossible to tell, but he neglected nothing. On the contrary, it is precisely during this winter that he translates for his uncle Joseph, his father's elder brother—a man not only of remarkable business power but with considerable literary ability—a number of difficult early Italian poems into German verse. They consist of three sonnets by Boccaccio, one by Dante, one by Cino, one by Cecco Angioleri, an epigram of Dante's, and another of Alfani's. They are printed in the recent editions of the letters, and are accompanied by a letter dated Feb. 20, 1840,

1 Letter, March 18, 1839. In fact it was only written at all because the proceeds of the concert were to go to the Widows' fund of the orchestra. He insisted on calling it 'The Overture to the Dramatic Fund.' 2 Leipzig, April 15; H. p. 133.

3 The autograph is dated—1st Movement, Frankfort, June 6; Finale, Frankfort, July 18. 4 F.M. ii. 85.

5 Sept. 14. 1839. 6 L. Aug. 1. 7 L. July 8, Aug. 1.

8 H. 147. 9 H. 134.

10 Dec. 12, 1839, March 12 and April 3, 1840. The second performance was interfered with by a fire in the town.

11 Letter, Jan. 4. 1840. 12 Jan. 9, 1840.

13 Probably extempore; the published one is dated some years later.

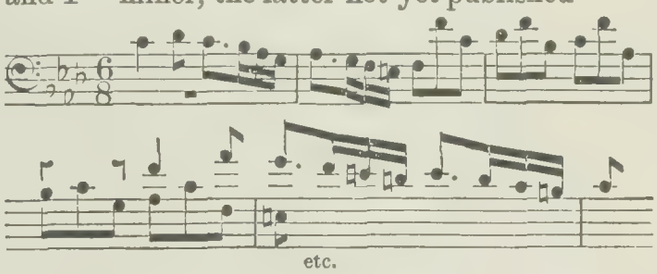
14 Letter, March 30, 1840.

describing half-humorously, half-pathetically, the difficulty which the obscurities of the originals had given him amid all his professional labours. With irrepressible energy he embraced the first moment of an approach to leisure, after what he describes as a 'really overpowering [1] turmoil,' to write a long and carefully-studied official communication to the Kreis-Director, or Home Minister of Saxony, urging that a legacy recently left by a certain Herr Blümner should be applied to the formation of a solid music academy at [2] Leipzig. This was business; but, in addition, during all these months there are long letters to Hiller, Chorley, his mother, Fanny, Paul, and Fürst (and remember that only a small part of those which he wrote has been brought within our reach); and yet he managed to compose both the Lobgesang and the Festgesang for the Festival in commemoration of the invention of Printing, which was held in Leipzig on June 25, the former of which is as characteristic and important a work as any in the whole series of his compositions. The music for both these was written at the express request of the Town Council, acting through a committee whose chairman was Dr. Raymond Härtel, and the first communication with Mendelssohn on the subject was made about the end of the previous July. We know from Mendelssohn [3] himself that the title 'Symphonie Cantata' is due to Klingemann, but the words are probably Mendelssohn's own selection, no trace of any communication with Schubring, Bauer, or Fürst being preserved in the published letters or recollections, and the draft of the words having vanished.

The Festival extended over two days, Wednesday and Thursday, June 24 and 25. On Tuesday evening there was a 'Vorfeier' in the shape of an opera by Lortzing, 'Hans Sachs,' composed for the occasion. At 8 a.m. on Wednesday was a service in the church with a cantata by Richter (of Zittau), followed by the unveiling of the printing press and statue of Gutenberg, and by a performance in the open market-place of Mendelssohn's [4] Festgesang for two choirs and brass instruments, he conducting the one chorus and David the other. On Thursday afternoon a concert was held in St. Thomas's Church, consisting of Weber's Jubilee Overture, Handel's Dettingen Te Deum, and Mendelssohn's Lobgesang.

Hardly was this over when he went to Schwerin with his wife, to conduct St. Paul and other large works, at a Festival there (July 8–10). On the way back they stopped in Berlin for 'three very pleasant [5] days.' Another matter into which at this time he threw all his devotion was the erection of a monument to Sebastian Bach in front of his old habitat at the 'Thomas School.' The scheme was his [6] own, and he urged it with characteristic heartiness. But dear as the name and fame of Bach were to him, he would not consent to move till he had obtained (from the town council) an increase to the pay of the orchestra of the Gewandhaus Concerts. For this latter object he obtained 500 [7] thalers, and on Aug. 10 gave an organ performance *solissimo* in St. Thomas's church, by which he realised 300 [8] thalers. Even this he would not do without doing his very best, and he describes to his mother how he had practised so hard for a week before 'that he could hardly stand on his feet, and the mere walking down the street was like playing [9] a pedal passage.' After such a six months no wonder that his health was not good, and that his 'physician wanted to send him to some Brunnen instead of a Musical [10] Festival.' To a Festival, however, he went. The Lobgesang had not escaped the attention of the energetic Mr. Moore, who managed the music in Birmingham, and some time before its first performance he had written to Mendelssohn with the view of securing it for the autumn meeting. On July 21 Mendelssohn writes in answer, agreeing to come, and making his stipulations as to the other works to be [11] performed. It was his sixth visit to England.

There was a preliminary rehearsal of the work in London under Moscheles's care. Mendelssohn arrived on [12] Sept. 8, visited all his London friends, including the Alexanders, Horsleys, Moscheles, and Klingemann (with whom he stayed, at 4 Hobart Place, Pimlico), went down to Birmingham with Moscheles, and stayed with Mr. Moore. On Tuesday he played a fugue on the organ; on Wednesday, the 23rd, conducted the Lobgesang, and after it was over, and the public had left the hall, played for three-quarters of an hour on the [13] organ. The same day he played his G minor Concerto at the evening concert. On Thursday, after a selection from Handel's Jephthah, he again extemporised on the organ, this time in public. The selection had closed with a chorus, the subjects of which he took for his [14] improvisation, combining 'Theme sublime' with 'Ever faithful' in a masterly manner. On his return to town—on Sept. 30—he played the organ at St. Peter's, Cornhill—Bach's noble Prelude and Fugue in E minor, his own in C minor (op. 37, no. 1) and F [15] minor, the latter not yet published—



and other pieces, concluding with Bach's Passacaglia. Of this last he wrote a few bars as a memento, which still ornament the vestry of the

[1] L. March 30, 1840. [2] L. April 8, 1840. [3] L. Nov. 18, 1840.
[4] The words of this were by Prof. Prölss of Freiberg (N.M.Z. 1840, ii. 7). The 'statue' which is mentioned in the accounts was probably something merely temporary. The second number of the Festgesang, adapted to the words 'Hark, the herald angels sing,' is a very favourite hymn-tune in England.
[5] C. i. 320. [6] N. M. Z. 1843, i. 144.
[7] L. Feb. 7, 1840.
[8] 13,000 thalers in all were raised (N.M.Z. 1840, ii. 164).
[9] L. Aug. 10, 1840. [10] Letter in C. i. 314; Polko. 231.
[11] P. 231. [12] Mos. ii. 67. [13] Mos. ii. 70.
[14] From the recollections of Mr. Turle and the late Mr. Bowley.
[15] I owe this to Miss Mounsey, the organist of the church. The Fugue is among the MSS. in the Berlin Bibliothek.

church. He had intended to give a [1] Charity Concert during his stay in London, after the Festival, but it was too late in the season for this, and he travelled from London with [2] Chorley and Moscheles in the mail coach to Dover; then an 8-hours' passage to Ostend, and by Liège and Aix-la-Chapelle to Leipzig. It was Moscheles's first introduction to Cécile.

The concerts had already begun, on Oct. 4, but he took his place at the second. The Lobgesang played a great part in the musical life of Leipzig this winter. It was performed at the special command of the King of Saxony at an extra [3] concert in October. Then Mendelssohn set to work to make the alterations and additions which the previous performances had suggested to him, including the scene of the watchman, preparatory to a benefit performance on Dec. 3; and lastly it was performed at the 9th Gewandhaus Concert, on Dec. 17, when both it and the Kreutzer Sonata were commanded by the King and the Crown Prince of Saxony. The alterations were so serious and so universal as to compel the sacrifice of the whole of the plates engraved for the performance at Birmingham. Now, however, they were final, and the work was published by Breitkopf & Härtel early in the following year. Before leaving this we may say that the scene of the watchman was suggested to him during a sleepless night, in which the words 'Will the night soon pass?' incessantly recurred to his mind. Next morning he told Mr. Schleinitz that he had got a new idea for the Lobgesang.

With 1841 we arrive at a period of Mendelssohn's life when, for the first time, a disturbing antagonistic element beyond his own control was introduced into it, depriving him of that freedom of action on which he laid such great stress, reducing him to do much that he was disinclined to, and to leave undone much that he loved, and producing by degrees a decidedly unhappy effect on his life and peace. From 1841 began the worries and troubles which, when added to the prodigious amount of his legitimate work, gradually robbed him of the serene happiness and satisfaction which he had for long enjoyed, and in the end, there can be little doubt, contributed to his premature death. Frederick William IV, to whom, as Crown Prince, Mendelssohn dedicated his three Concert-overtures in 1834, had succeeded to the throne of Prussia on June 7, 1840; and being a man of much taste and cultivation, one of his first desires was to found an Academy of Arts in his capital, to be divided into the four classes of Painting, Sculpture, Architecture, and Music, each class to have its Director, who should in turn be Superintendent of the whole Academy. In music it was proposed to connect the class with the existing establishments for musical education, and with others to be formed in the future, all under the control of the Director, who was also to carry out a certain number of concerts every year, at which large vocal and instrumental works were to be performed by the Royal orchestra and the Opera company. Such was the scheme which was communicated to Mendelssohn by Herr von Massow, on Dec. 11, 1840, with an offer of the post of Director of the musical class, at a salary of 3000 thalers (£450). Though much gratified by the offer, Mendelssohn declined to accept it without detailed information as to the duties involved. That information, however, could only be afforded by the Government Departments of Science, Instruction, and Medicine, within whose regulation the Academy lay, and on account of the necessary changes and adjustments would obviously require much consideration. Many letters on the subject passed between Mendelssohn, his brother Paul, Herr von Massow, Herr Eichhorn the Minister, Klingemann, the President Verkenius, from which it is not difficult to see that his hesitation arose from his distrust of Berlin and of the official world which predominated there, and with whom he would in his directorship be thrown into contact at every turn. He contrasts, somewhat captiously perhaps, his freedom at Leipzig with the trammels at Berlin; the devoted, excellent, vigorous orchestra of the one with the careless perfunctory execution of the other. His radical, *roturier* spirit revolted against the officialism and etiquette of a great and formal Court, and he denounces in distinct terms 'the mongrel doings of the capital—vast projects and poor performances; the keen criticism and the slovenly playing; the liberal ideas and the shoals of subservient courtiers; the Museum and Academy, and the sand.'

To leave a place where his sphere of action was so definite, and the results so unmistakeably good, as they were at Leipzig, for one in which the programme was vague and the results at best problematical, was to him more than difficult. His fixed belief was that Leipzig was one of the most influential and Berlin one of the least influential places in Germany in the matter of music; and this being his conviction (rightly or wrongly) we cannot wonder at his hesitation to forsake the one for the other. However, the commands of a king are not easily set aside, and the result was that by the end of May 1841 he was living in Berlin, in the old home of his family—to his great delight.[4]

His life at Leipzig during the winter of 1840–41 had been unusually laborious. The interest of the Concerts was fully maintained; four very interesting programmes, occupied entirely by Bach, Handel, Haydn, Mozart, and Beethoven, and involving a world of consideration and minute trouble, were given. He himself played frequently; several very important new works by contemporaries—including symphonies by Spohr, Maurer, and Kalliwoda, and the Choral Symphony, then nearly as good as new—were produced, after extra [5] careful rehearsals; and the season wound up with Bach's Passion. In a letter to [6] Chorley of March 15 he calls his spring

[1] See his Letter of July 21 in C. i. 318.
[2] Mos. ii. 74.
[3] Letter, Oct. 27, 1840.
[4] F.M. iii. 6.
[5] It was at this performance of the Choral Symphony that Schumann for the first time heard the D in the Bass Trombone which gives so much life to the beginning of the Trio. See his words in N.M.Z. 1841, i. 89.
[6] C. i. 334.

campaign 'the most troublesome and vexatious' he had ever known; 'nineteen concerts since Jan. 1, and seven more to come, with at least three rehearsals a week all through.' The amount of general business and correspondence, due to the constant rise in his fame and position, was also alarmingly on the increase. In a letter to his mother, Jan. 25, he tells of 35 letters written in two days, and of other severe demands on his time, temper, and judgment. And when we remember what his letters often are—the large quarto sheet of 'Bath paper,' covered at least on three sides, often over the flaps of the fourth, the close straight lines, the regular, extraordinarily neat writing, the air of accuracy and precision that pervades the whole down to the careful signature and the tiny seal—we shall not wonder that with all this, added to the Berlin worries, he composed little or nothing. 'I have neither read nor written in the course of this music-mad winter,' says [1] he, and accordingly, with one exception, we find no composition with a date earlier than the latter part of April 1841. The exception was a pianoforte duet in A, which he wrote expressly to play with his friend Madame Schumann, at her concert on March 31. It is dated Leipzig, March 23, 1841, and was published after his death as op. 92. As the pressure lessens, however, and the summer advances, he breaks out with some songs, with and without words, and then with the '17 Serious Variations' (June 4), going on, as his way was, in the same rut, with the variations in E♭ (June 25) and in [2] B♭. It was known before he left Leipzig that it was his intention to accept the Berlin post for a year only, and therefore it seemed natural that the 'Auf Wiedersehen' in his Volkslied, 'Es ist bestimmt,' should be rapturously cheered when [3] sung by Schröder-Devrient to his own accompaniment, and that when serenaded at his departure with the same song he should himself join heartily in its closing [4] words. He took his farewell, as we have said, with a performance of Bach's Passion, in St. Thomas's church, on Palm Sunday, April 4, and the appointment of Kapellmeister to the King of Saxony followed him to Berlin.[5]

For some time after his arrival there matters did not look promising. But he had bound himself for a year. Many conferences were held, at which little was done but to irritate him. He handed in his plan for the Musical [6] Academy, received the title of [7] Kapellmeister to the King of Prussia, the life in the lovely garden at the Leipziger Strasse reasserted its old power over him, and his hope and spirits gradually returned. He was back in Leipzig for a few weeks in July, as we find from his letters, and from an Organ prelude in C minor, a perfectly strict composition of 38 bars, written 'this morning' (July 9), on purpose for the album of Mr. Dibdin of [8] Edinburgh. He then began work in Berlin. The King's desire was to revive some of the ancient Greek tragedies. He communicated his idea to Tieck, the poet, one of the new Directors; the choice fell on the Antigone of Sophocles, in Donner's new translation; and by [9] Sept. 9 Mendelssohn was in consultation with Tieck on the subject. He was greatly interested with the plan, and with the novel task of setting a Greek drama, and worked at it with the greatest enthusiasm. By the 28th of the same month he had made up his mind on the questions of unison, melodrama, etc. The first full stage rehearsal took place on the 22nd, and the performance itself at the Neue Palais at Potsdam on the 28th Oct., with a repetition on Nov. 6. Meantime he had taken a house of his own opposite the family residence. A temporary arrangement had been made for the Gewandhaus Concerts of this winter to be conducted by David, and they began for the season on that footing. Mendelssohn however ran over for a short time, after the second performance of Antigone, and conducted two of the series, and the concert for the benefit of the orchestra, returning to Berlin for Christmas.

On Jan. 10, 1842, he began a series of concerts by command of the king, with a performance of St. Paul in the concert-room of the theatre; but, if we may believe Devrient, there was no cordial understanding between him and the band; the Berlin audiences were cold, and he was uncomfortable. 'A prophet hath no honour in his own country.' It must, however, have been satisfactory to see the hold which his Antigone was taking both in [10] Leipzig and Berlin, in each of which it was played over and over again to crowded houses. During the winter he completed the Scotch Symphony, which is dated Jan. 20, 1842. His sister's Sunday concerts were extraordinarily brilliant this season, on account not only of the music performed, but of the very distinguished persons who frequented them; Cornelius, Thorwaldsen, Ernst (a constant visitor), Pasta, Madame Ungher-Sabatier, Liszt, Böckh, Lepsius, Mrs. Austin, are specimens of the various kinds of people who were attracted, partly no doubt by the music and the pleasant *réunion*, partly by the fact that Mendelssohn was there. He made his escape to his beloved Leipzig for the production of the Scotch Symphony, on [11] March 3, but though it was repeated a week later, he appears to have returned to Berlin. He once more, and for the last time, directed the Düsseldorf Festival, on May 15–17; and passing on to London, for his seventh visit, with his wife, conducted his Scotch Symphony at the Philharmonic, amid extraordinary applause and enthusiasm, on June 13, and played his D minor Concerto there on the 27th, and conducted the Hebrides, which was encored. The Philharmonic season wound up with a fish dinner at Greenwich, given him by the directors. On the 12th he revisited St. Peter's, Cornhill. It was Sunday, and as he came in the congregation were singing

[1] C. i. 334; also L. ii. 24. [2] Letter, July 15, 1841, and MS. Cat.
[3] Schumann in N.M.Z. 1841, i. 118. [4] Dev. 218.
[5] A.M.Z. 1841, 550. [6] L. ii. 238; dated Berlin, May 1838.
[7] A.M.Z. 1841, 856. [8] See Catalogue at end of this article.
[9] Dev. 223.
[10] First performance in Leipzig, March 5; in Berlin, April 13.
[11] N.M.Z. 1842, i. 108.

a hymn to Haydn's well-known tune. This he took for the subject of his voluntary, and varied and treated it for some time extempore in the happiest and most scientific manner. On the 16th he paid a third visit to Christ Church, Newgate Street, and it was possibly on that occasion that he played an extempore fantasia on Israel in Egypt which positively electrified those who heard it. He also again treated Haydn's Hymn, but this time as a fantasia and fugue, entirely distinct from his performance of four days [1] previous. On the 17th, at a concert of the Sacred Harmonic Society at Exeter Hall, mostly consisting of English Anthems, he played the organ twice; first, Bach's so-called 'St. Anne's' Fugue, with the great Prelude in E♭, and, secondly, an extempore introduction and variations on the Harmonious Blacksmith, ending with a fugue on the same [2] theme. After this he and his wife paid a visit to their cousins in Manchester, with the intention of going on to Dublin, but were deterred by the prospect of the crossing. During the London portion of this visit they resided with his wife's relations, the Beneckes, on Denmark Hill. He was very much in society, where he always enjoyed himself extremely, and where his wife was much admired; and amongst other incidents described in his letters to his [3] mother are two visits to Buckingham Palace, the first in the evening of June 20, and the second on the afternoon of July 9, which show how thoroughly the Queen and Prince Consort appreciated him. On the latter occasion he obtained Her Majesty's permission to dedicate the Scotch Symphony to [4] her. They left on July 10, and by the middle of the month were safe at Frankfort, in the midst of their relatives, 'well and happy,' and looking back on the past month as a 'delightful [5] journey.' August was devoted to a tour in Switzerland, he and Paul, with their wives. Montreux, Interlaken, the Oberland, the Furka, Meiringen, the Grimsel, are all mentioned. He walked, composed, and 'sketched furiously'; visited the old scenes, found the old landladies and old guides, always glad to see him; his health was perfect, his mood gay, and all was bright and happy, save when the spectre of a possible prolonged residence in [6] Berlin intruded its unwelcome form. On Sept. 3 they were at [7] Zürich, on the 5th, 6th, and 7th at the Rigi and [8] Lucerne. While at Zürich he visited the Blind Institution, spent two hours in examining the compositions of the pupils, praised and encouraged them, and finished by extemporising on the piano at great [9] length. On his return, he stayed for a gay fortnight at Frankfort. Hiller, Charles Halle, and their wives were there, and there was much music made, and a great open-air [10] fête at the Sandhof, with part-songs, *tableaux vivants*, etc., etc. A very characteristic and beautiful letter to Simrock, the publisher, urging him to accept some of Hiller's compositions (an appeal promptly responded to by that excellent personage), dates from this [11] time. So well was the secret kept that Hiller never knew of it till the publication of the letter in 1863.

An anecdote of this period may be new to some of our readers. During the summer the King of Prussia had conferred on Mendelssohn, in company with Liszt, Meyerbeer, and Rossini, the great honour of the 'Ordre pour le [12] Mérite,' and the order itself reached him at Frankfort. He set no store by such distinctions, nor perhaps was its Berlin origin likely to increase the value of this particular one. Shortly after it arrived he was taking a walk with a party of friends across the bridge at Offenbach. One of them (Mr. Speyer) stayed behind to pay the toll for the rest. 'Is not that,' said the tollkeeper, 'the Mr. Mendelssohn whose music we sing at our society?' 'It is.' 'Then, if you please, I should like to pay the toll for him myself.' On rejoining the party, Mr. Speyer told Mendelssohn what had happened. He was enormously pleased. 'Hm, said he, I like that better than the Order.' [13]

He took Leipzig on his way to Berlin, and conducted the opening concert of the Gewandhaus series on Oct. 2, amid the greatest enthusiasm of his old friends. A week later and he was in Berlin, and if anything could show how uncongenial the place and the prospect were, it is to be found in his letter to Hiller, and even in the Italian *jeu d'esprit* [14] to Hiller's wife. It is as if his very teeth were set on edge by everything he sees and hears there. Nor were matters more promising when he came to close quarters. A proposition was made to him by the minister immediately after his arrival that he should act as superintendent of the music of the Protestant Church of Prussia, a post at once vague and vast, and unsuited to him. At the same time it was now evident that the plans for the organisation of the Academy had failed, and that there was no present hope of any building being erected for the music school. Under these circumstances, anxious more on his mother's account than on his own not to leave Berlin in disgrace, in fact ready to do anything which should keep him in connection with the place [15] where she was, he asked and obtained a long private interview with the King, in which His Majesty expressed his intention of forming a choir of about 30 first-rate singers, with a small picked orchestra, to be available for church music on Sundays and Festivals, and to form the nucleus of a large body for the execution of grand musical works. Of this, when formed, he desired Mendelssohn to take the command, and to write the music for it; meantime he was to be at liberty to live where he chose, and—his own stipulation—to receive half the salary previously granted. The King evidently had the

[1] On the authority of Miss Mounsey, Mr. E. J. Hopkins, and the Athenæum, June 18, 1842.
[2] Atlas Newspaper, June 18; Musical World, June 23.
[3] L. June 21, 1842; G. & M. 141.
[4] G. & M. 142. [5] Ibid. 141.
[6] L. Aug. 18, 1842. [7] L. Sept. 3, 1842.
[8] Diary of Mr. Ella. The above dates preclude the possibility of his having attended the Mozart Festival at Salzburg on Sept. 4 and 5. There is no trace of his having been invited, and the full report in the A.M.Z. (1842, 788, 806), while giving the names of several musicians present, does not allude to him. [9] A.M.Z. 1842, 907.
[10] H. 187. [11] Sept. 21, 1842; H. 189. [12] A.M.Z. 1842, 534.
[13] Told to the writer by the son of Mr. Speyer.
[14] Oct. 8; H. 194. [15] L. Nov. 23, 1842.

matter very closely at heart. He was, says Mendelssohn, quite flushed with pleasure, could hardly contain himself, and kept repeating 'You can scarcely think *now* of going away.' When kings ask in this style it is not for subjects to refuse them. Moreover Mendelssohn was as much attracted by the King as he was repelled by the official etiquette of his ministers, and it is not surprising that he acceded to the request. The interview was followed up by a letter from His Majesty dated [1]Nov. 22, containing an order constituting the Domchor or Cathedral choir, conferring on Mendelssohn the title of General-Music-Director, with a salary of 1500 thalers, and giving him the superintendence and direction of the church and sacred music as his special province.

This involved his giving up acting as Capellmeister to the King of Saxony, and for that purpose he had an interview with that [2]monarch at Dresden, in which he obtained the King's consent to the application of the Blümner legacy to his darling scheme of a Conservatorium at Leipzig.

Thus then 'this long, tedious, Berlin business' was at length apparently brought to an end, and Mendelssohn was back in his beloved Leipzig, and with a definite sphere of duty before him in Berlin, for he had learnt in the meantime that he was at once to supply the King with music to Racine's Athalie, the Midsummer Night's Dream, The Tempest, and Œdipus [3]Coloneus. This, with the proofs of the Scotch Symphony and Antigone to correct, with the Walpurgisnight to complete for performance, the new Conservatorium to organise, the concerts, regular and irregular, to rehearse and conduct, and a vast and increasing correspondence to be kept up, was enough for even his deft and untiring pair of hands. He is cheerful enough under it, and although he complains in one letter that composition is impossible, yet in the next letter Athalie, Œdipus, the Midsummer Night's Dream, the Walpurgisnight, and the new Cello Sonata are beginning again to fill his brain, and he finds time to be pleasant over old Madame Schröder, and to urge the claims of his old Meiringen guide to a place in Murray's [4]Handbook. In the midst of all this whirl he lost his mother, who died in the same rapid and peaceful manner that his father had done. She was taken ill on the Sunday evening—her husband's birthday—and died before noon on Monday Dec. 12—so quickly that her son's [5]letter of the 11th cannot have reached her. The loss affected him less violently than that of his father had done, perhaps because he was now older and too hard-worked, and also because of the home-life and ties by which he was surrounded. But it caused him keen suffering, from which he did not soon recover. It brings into strong relief his love of the family bond, and his fear lest the disappearance of the point of union should at all separate the brothers and sisters; and he proposes, a touching offer for one whose pen was already so incessantly occupied, that he should write to one of the three every week, and the communication be thus maintained with certainty.[6]

The house now became his, but the hesitation with which he accepts his brother's proposal to that effect, lest it should not be acceptable to his sisters or their husbands, is eminently characteristic of his delicate and unselfish generosity.[7] He admits that his mother's death has been a severe trial, and then he drops an expression which shows how heavily the turmoil of so busy a life was beginning to press upon him:—'in fact everything that I do and carry on is a burden to me, unless it be mere passive existence.' This may have been the mere complaint of the moment, but it is unlike the former buoyant Mendelssohn. He was suffering too from what appears to have been a serious cough. But work came to his relief; he had some scoring and copying to do which, though of the nature of

> 'The sad mechanic exercise,
> Like dull narcotics numbing pain,'[8]

yet had its own charm—'the pleasant intercourse with the old familiar oboes and violas and the rest, who live so much longer than we do, and are such faithful [9]friends,' and thus kept him from dwelling on his sorrow. And there was always so much in the concerts to interest and absorb him. The book of Elijah too was progressing fast, and his remarks on it show how anxious he was to make it as [10]dramatic as possible. And he still clung, though as fastidiously as ever, to the hope of getting an opera-book. A long [11]letter in French to M. Charles Duveyrier, dated Jan. 4, 1843, discusses the merits of the story of Jeanne d'Arc for the purpose, and decides that Schiller's play has preoccupied the ground.

At the concert of Feb. 2, 1843, the Walpurgisnight was produced, in a very different condition from that in which it was performed at Berlin just 10 years before, in Jan. 1833. He had rewritten the score 'from A to Z,' amongst other alterations had added two fresh airs, and had at length brought it into the condition in which it is now so well known and so much liked. On Jan. 12 a Symphony in C minor, by Gade, of Copenhagen, was rehearsed. It interested Mendelssohn extremely, and gave him an opportunity to write a [12]letter full of sympathy and encouragement to the distant and unknown composer, one of those letters which were native to him, but which are too seldom written, and for more of which the world would be all the better. The work was produced on March 2, amid extraordinary applause. Berlioz visited Leipzig at this time, and gave a concert of his compositions. Mendelssohn and he had not met since they were both at Rome, and Berlioz was foolish enough to suppose that some raillery of his might be lurking in Mendelssohn's memory, and prevent his being cordially welcomed. But he was soon undeceived. Mendelssohn wrote at [13]once offering

[1] L. Dec. 5, 1842. [2] Letter to Klingemann, Nov. 23.
[3] Ibid. [4] L. Nov. 28 and 23; comp. Sept. 23. [5] L. Dec. 11.
[6] L. Dec. 22. [7] Ibid. [8] 'In Memoriam,' v.
[9] Letter, Jan. 13, 1843. [10] To Schubring. L. ii. 295.
[11] I am indebted for this to Mr. J. Rosenthal. [12] L. Jan. 13, 1843.
[13] Jan. 25. Letter now in the possession of A. G. Kurtz, Esq., of Liverpool. In printing it Berlioz has shortened it by a half, and sadly garbled it by correcting the French!

him the room and the orchestra of the Gewandhaus, on the most favourable terms, and asking him to allow one of his works to be played at the approaching concert (Feb. 22) for the Benefit of the Orchestra. An account of the whole, with copious *souvenirs* of their Roman acquaintance (not wholly uncoloured), will be found in Berlioz's 'Voyage musical,' in the letter to [1] Heller. It is enough here to say that the two composer-conductors exchanged bâtons, and that if Berlioz did not convert Leipzig, it was not for want of an amiable reception by Mendelssohn and David. On March 9 an interesting extra concert was [2] given under Mendelssohn's direction, to commemorate the first subscription concert, in 1743. The first part of the programme contained compositions by former Cantors, or Directors of the Concerts—Doles, Bach, J. A. Hiller, and Schicht, and by David, Hauptmann, and Mendelssohn (114th Psalm). The second part consisted of the Choral Symphony.

Under the modest title of the Music School the prospectus of the Conservatorium was issued on Jan. 16, 1843, with the names of Mendelssohn, Hauptmann, David, Schumann, Pohlenz, and C. F. Becker as the teachers; the first trial was held on March 27, and on [3] April 3 it was opened in the buildings of the Gewandhaus. Thus one of Mendelssohn's most cherished wishes was at last accomplished. A letter on the subject to Moscheles, dated April 30, is worth notice as showing how practical his ideas were on business matters, and how sound his judgment. On Sunday, [4] April 23, he had the satisfaction of conducting the concert at the unveiling of the monument to Sebastian Bach, which he had originated, and for which he had worked so earnestly. The programme consisted entirely of Bach's music, in which Mendelssohn himself played a concerto. Then the monument was unveiled, and the proceedings ended with Bach's 8-part motet 'Singet dem Herrn ein neues Lied.' Such good services were appropriately acknowledged by the Town Council with the honorary freedom of the city (Ehrenbürgerrecht).[5]

About this time he made the acquaintance of Joseph Joachim, who came to Leipzig from Vienna as a boy of 12, attracted by the fame of the new music school, and there began a friendship which grew day by day, and only ended with Mendelssohn's death.

On May 1 his fourth child, Felix, was born. On account no doubt partly of his wife's health, partly also of his own—for it is mentioned that he was seriously unwell at the dedication of the Bach monument—but chiefly perhaps for the sake of the Conservatorium, he took no journey this year, and, excepting a visit to Dresden to conduct St. Paul, remained in Leipzig for the whole summer. How much his holiday was interfered with by the tedious, everlasting affair of Berlin—orders and counter-orders, and counter-orders—may be seen from his [6] letters, though it is not necessary to do more than allude to them. By the [7] middle of July he had completed the Midsummer Night's Dream music, had written the choruses to Athalie, and made more than a start with the music to Œdipus, and some progress with a [8] new Symphony; had at the last moment, under a pressing order from Court, arranged the chorale 'Herr Gott, dich loben wir' (Te Deum) for the celebration of the 1000th anniversary of the empire, 'the longest chorale and the most tedious job he had ever had,' and had also, a still harder task, answered a long official letter on the matter of his post, which appeared to contradict all that had gone before, and cost him (in his own words) 'four thoroughly nasty, wasted, disagreeable days.'

He therefore went to Berlin early in August, and on the 6th conducted the music of the anniversary; returned to Leipzig in time to join his friend Madame Schumann in her husband's lovely Andante and Variations for 2 Pianofortes at Madame Viardot's concert on [9] Aug. 19, and on Aug. 25 was pursued thither by orders for a performance of Antigone, and the production of the Midsummer Night's Dream and Athalie in the latter half of September. At that time none of the scores of these works had received his final touches; Athalie indeed was not yet scored at all, nor was a note of the overture written. Then the performances are postponed, and then immediately resumed at the former dates; and in the end Antigone was given on [10] Sept. 19, in the Neue Palais at Potsdam, and the Midsummer Night's Dream at the same place—after 11 [11] rehearsals—on [12] Oct. 14, and on the 18th, 19th, 20th, and 21st at the King's Theatre in Berlin. The music met with enthusiastic applause each time; but the play was for long a subject of wonder to the Berliners. Some disputed whether Tieck or Shakspeare were the author; others believed that Shakspeare had translated it from German into English. Some, in that refined atmosphere, were shocked by the scenes with the clowns, and annoyed that the King should have patronised so low a piece; and a very distinguished personage [13] expressed to Mendelssohn himself his regret that such lovely music should have been wasted on so poor a play—a little scene which he was very [14] fond of mimicking. —Antigone procured him the honour of membership of the Philologen-versammlung of [15] Cassel.

Mendelssohn's position at Berlin had now apparently become so permanent that it was necessary to make proper provision for filling his place at the Leipzig concerts, and accordingly Ferdinand Hiller was [16] engaged to conduct them during

[1] And in Berlioz's Mémoires. [2] N.M.Z. 1843, i. 95.

[3] N.M.Z. 1843, i. 102. Hauptmann, letter to Spohr, Feb. 6, 43, says, 'Our music-school is to begin in April, but not on the 1st, Mendelssohn thought that unlucky.'

[4] See Lampadius, 127; N.M.Z. 1843, i. 144. [5] A.M.Z. 1843, 334.

[6] L. July 21, 26, Aug. 26, Sept. 16, 1837.

[7] L. July 21. [8] F.M. iii. 20—'marschirt langsam.'

[9] N.M.Z. 1843, ii. 68; Lampadius. Joachim made his first appearance at this concert. [10] Dev. 245.

[11] H. 213. The band was small—only 6 first and 6 second fiddles; but 'the very pick of the orchestra' (Joachim).

[12] On the 14th Mendelssohn was called for, but did not appear; F.M. iii. 51.

[13] F.M. iii. 73. These court-people were only repeating what the Italian villagers had said to him in 1831. See Letter, July 4, 1831.

[14] Mr. Sartoris's recollection. [15] A.M.Z. 1843, 804.

[16] H. 212; N.M.Z. 1843, ii. 135.

his absence. The first of the series was on Oct. 1. Hiller conducted, and Felix supported his friend by playing his G minor Concerto. Two days afterwards, on Oct. 3, he writes a long communication to the town council of Leipzig, praying for an increase in the salaries of the town-orchestra for their services at the theatre. On Oct. 30 he joined Mad. Schumann and Hiller in the triple concerto of Bach; on Nov. 18 there was a special farewell concert at which he played his new Cello Sonata (op. 58), and which closed with his Octet, he and Gade taking the two viola parts; and by Nov. 25 he had left Leipzig 'with wife and children, and chairs and tables, and piano and [1]everything,' and was in Berlin, settled in the old family house, now his own. On the 30th he conducted the first of the weekly subscription concerts, which he and Taubert directed alternately, and at which he often played. With all his aversion to the Berlin musicians he was obliged to acknowledge that, in some respects at least, the orchestra was good. 'What pleases me most,' he says to his old friend and confidant David, 'are the Basses, because they are what I am not so much accustomed to. The 8 cellos and 4 good double-basses give me sometimes great satisfaction with their [2]big tone.' Then came performances of the Midsummer Night's Dream music, of Israel in Egypt, entertainments and dinners—which amused him notwithstanding all his dislike to aristocrats—and Fanny's Sunday performances. Once immersed in life and music, and freed from official correspondence and worries, he was quite himself. 'He is,' says his sister, 'indescribably dear, in the best of tempers, and quite splendid, as you know he can be in his best times. Every day he astonishes me, because such quiet intercourse as we are having is a novelty to me now, and he is so versatile, and so original and interesting on every subject, that one can never cease to wonder at [3]it.' His favourite resort during his later Berlin life was the house of Professor Wichmann the sculptor, in the Hasenjäger (now Feilner) Strasse. Wichmann's wife was a peculiarly pleasant artistic person, and their circle included Magnus the painter, Taubert, Werder, Count Redern, and other distinguished people, many of them old friends of Mendelssohn's. There, in 1844, he first met Jenny Lind. The freedom of the life in this truly artistic set, the many excursions and other pleasures, delighted and soothed him greatly.

Christmas was kept royally at his house; he was lavish with presents, of which he gives Rebecka (then in Italy) a [4]list. A very characteristic Christmas gift to a distant [5]friend was the testimonial, dated Berlin, Dec. 17, 1843, which he sent to Sterndale Bennett for use in his contest for the professorship at Edinburgh, and which, as it does credit to both these great artists, and has never been published in any permanent form, we take leave to print entire, in his [6]own English.

[1] To Macfarren, G. & M. 160. [2] MS. letter, Dec. 19, 1843.
[3] F.M. iii. 89. [4] Ibid. 91. [5] It reached him on the 23rd.
[6] I am indebted to Mr. J. R. S. Bennett for an exact copy of this letter.

BERLIN, *Dec.* 17, 1843.

MY DEAR FRIEND,

I hear that you proclaimed yourself a Candidate for the musical Professorship at Edinburgh, and that a testimonial which I might send could possibly be of use to you with the Authorities at the University. Now while I think of writing such a testimonial for you I feel proud and ashamed at the same time—proud, because I think of all the honour you have done to your art, your country, and yourself, and because it is on such a brother-artist that I am to give an opinion—and ashamed, because I have always followed your career, your compositions, your successes, with so true an interest, that I feel as if it was my own cause, and as if I was myself the Candidate for such a place. But there is one point of view from which I might be excused in venturing to give still an opinion, while all good and true musicians are unanimous about the subject: perhaps the Council of the University might like to know what *we German* people think of you, how we consider you. And then, I may tell them, that if the prejudice which formerly prevailed in this country against the musical talent of your Country has now subsided, it is chiefly owing to you, to your compositions, to your personal residence in Germany. Your Overtures, your Concertos, your vocal as well as instrumental Compositions, are reckoned by our best and severest authorities amongst the first standard works of the present musical period. The public feel never tired in listening to, while the musicians feel never tired in performing, your Compositions; and since they took root in the minds of the true amateurs, my countrymen became aware that music is the same in England as in Germany, as everywhere; and so by your successes here you destroyed that prejudice which nobody could ever have destroyed but a true Genius. This is a service you have done to English as well as German musicians, and I am sure that your countrymen will not acknowledge it less readily than mine have already done.

Shall I still add, that the Science in your works is as great as their thoughts are elegant and fanciful—that we consider your performance on the Piano as masterly as your Conducting of an Orchestra? that all this is the general judgment of the best musicians here, as well as my own personal sincere opinion? Let me only add that I wish you success from my whole heart, and that I shall be truly happy to hear that you have met with it.

Always yours, sincerely and truly,

FELIX MENDELSSOHN BARTHOLDY.

To W. STERNDALE BENNETT, ESQ.

His exertions for his friend did not stop at this testimonial, but led him to write several long letters pressing his claims in the strongest terms, the drafts of which will be found in the 'green books' at Leipzig. The professorship, however, was not bestowed on Mr. Bennett.

The compositions of the winter were chiefly for the Cathedral, and include the fine setting of the 98th Psalm (op. 91) for 8-part choir and orchestra, for New Year's Day, 1844; the 2nd Psalm, for Christmas, with chorales and 'Sprüche,' and pieces 'before the Alleluja'; also the 100th Psalm, the 43rd ditto, and the 22nd, for Good Friday, for 8 voices, each with its 'Spruch' or anthem—and 7 psalm-tunes or chorales with trombones. At these great functions the church was so full [7]that not even Fanny Hensel could get a place. The lovely solo and chorus, 'Hear my prayer,' for voices and organ, belongs to this time. It is dated Jan. 25, 1844, and was written for Mr. Bartholomew, the careful and laborious translator of his works into English, and sent to him in a [8]letter dated Jan. 31. Also the duets

[7] F.M. iii. 99.
[8] Polko, 220. It was originally written with an organ accompaniment, but Mendelssohn afterwards scored it at the instance of Mr Joseph Robinson of Dublin. How it came to be dedicated to Tauber is not discoverable.

'Maiglöckchen,' 'Volkslied,' and 'Herbstlied' (op. 63, nos. 6, 5, and 4), and many songs, with and without words. The concerts finished with a magnificent performance of Beethoven's 9th Symphony on March 27, and on Palm Sunday (March 31) Israel in Egypt was sung in St. Peter's church. The rehearsals for these two difficult works, new to Berlin, had been extremely troublesome and fatiguing.

At the end of February he received a letter from the Philharmonic Society of London, offering him an engagement as Conductor of the last six concerts of the season. He looked forward with delight to an artistic position 'of such tremendous [1] distinction,' and which promised him the opportunity of doing a service to a [2] Society to which he felt personally indebted; and on March 4 he writes 'with a feeling of true gratitude' accepting for five [3] concerts. Meantime the old annoyances and heartburnings at Berlin had returned. Felix had been requested by the King to compose music to the Eumenides of Æschylus, and had replied that the difficulties were immense, and perhaps insuperable, but that he would try; and in conversation with Tieck he had arranged that as the work could only be given in the large new opera-house, which would not be opened till Dec. 15, it would be time enough for him to write his music and decide whether it was worthy of performance, after his return from England. Notwithstanding this, he received, as a parting gift, on April 28, a long, solemn, almost scolding, letter from [4] Bunsen, based on the assumption that he had refused to undertake the task, and expressing the great disappointment and annoyance of the King. No wonder that Mendelssohn's reply, though dignified, was more than warm. It appeared to him that some person or persons about the Court disbelieved in the possibility of his writing the music, and had pressed their own views on the King as his, and he was naturally and justifiably angry. A dispute with the subscribers to the Symphony Concerts, where he had made an innovation on ancient custom by introducing [5] solos, did not tend to increase his affection for Berlin.

His presence was necessary on Easter Day (April 7) in the Cathedral, but by the end of the month he had left Berlin with his family. On May 4 they were all at Frankfort, and by the 10th or 11th he himself was settled in London at Klingemann's house, 4 Hobart Place. This was his eighth visit. He conducted the Philharmonic Concert of May 13, and each of the others to the end of the series, introducing, besides works already known, his own Midsummer Night's Dream music, and the Walpurgisnight, as well as Beethoven's Overture to Leonora, No. 1, the Ruins of Athens, Bach's Suite in D, Schubert's Overture to Fierrabras, and playing Beethoven's Concerto in G (June 24), then almost a novelty to an English audience. He had brought with him Schubert's Symphony in C, and Gade's in C minor, and his own Overture to Ruy Blas. But the reception of the two first at the trial by the band was so cold, not to say [6] insulting, as to incense him beyond measure. With a magnanimity in which he stands alone among composers, he declined to produce his own Overture, and it was not publicly played in England till after his death.[7]

With the directors of the Philharmonic his intercourse was most harmonious. 'He attended their meetings, gave them advice and assistance, and showed the warmest interest in the success of the concerts and the welfare of the [8] Society.' By the band he was received with 'rapture and [9] enthusiasm.' And if during the earlier concerts one or two of the players acted in exception to this, the occurrence only gave Mendelssohn the opportunity of showing how completely free he was from rancour or personal [10] feeling. No wonder that the band liked him. The band always likes a conductor who knows what he is about. His beat, though very quiet, was certain, and his face was always full of feeling, and as expressive as his baton. There are some of the players still remaining who recollect it well. No one perhaps ever possessed so completely as he the nameless magic art of inspiring the band with his own feeling; and this power was only equalled by his tact and good-nature. It is still remembered that he always touched his hat on entering the orchestra for rehearsal. He was sometimes hasty, but he always made up for it afterwards. He would run up and down to a distant desk over and over again till he had made the meaning of a difficult passage clear to a player. If this good nature failed, or he had to deal with obstinacy, as a last resource he would try irony—sometimes very severe. Such pains and tact as this is never thrown away. The band played as if under a new influence. The season was most successful in a pecuniary sense; Hanover Square Rooms had never been so crammed; as much as 120 guineas were taken on single nights in excess of the usual receipts; and whereas in 1842 the loss had been £300, in 1844 nearly £400 were added to the reserve [11] fund. Among the events which combined to render this series of concerts historical were the first appearances of Ernst (April 15), [12] Joachim (May 27), and Piatti (June 24). His playing of the Beethoven G major Concerto on June 24 was memorable, not only for the magnificence of the performance, but for some circumstances attending the rehearsal on the previous Saturday. He had not seen the music of the concerto for two or three years, and 'did not think it respectful to the Philharmonic Society to play it without first looking through it'—those were his words. He accordingly called at Sterndale Bennett's on the Friday night to obtain a copy, but not succeeding, got

[1] F.M. iii. 92. [2] L. July 19, 1844. [3] Hogarth, 82.
[4] L. April 28, 1844. [5] Lampadius, 133.

[6] Few things are more curious than the terms in which Schubert's splendid works were criticised at this date in London, compared with the enthusiasm which they now excite.
[7] At Mrs. Anderson's Concert, 1849. [8] Hogarth, 83.
[9] Mos. ii. 118. [10] See letter to Moscheles; June 26, 1846.
[11] Musical World, Aug. 1, 1844.
[12] The bearer of a letter of introduction from Mendelssohn to Sterndale Bennett, for which see Polko, 157.

one from Miss Horsley after the rehearsal on the Saturday. At the rehearsal itself, owing to some difficulty in the band coming in at the end of his cadence in the first movement, he played it three times over, each time quite extempore, and each time new, and at the performance on the Monday it was again [1] different.

In addition to the Philharmonic, Mendelssohn took part in many other public concerts—conducted St. Paul for the Sacred Harmonic Society on June 28 and July 5, extemporised at the British Musicians, played his own D minor Trio, and his Duet Variations (op. 83), and took part twice in Bach's Triple Concerto—once (June 1) with Moscheles and Thalberg, when he electrified the room with his sudden [2] improvisation in the cadence, and again (July 5) with Moscheles and Döhler. He also finished a scena for bass voice and orchestra, to words from Ossian—'On Lena's gloomy heath,' which he undertook at the request of Mr. H. Phillips in 1842, and which that gentleman sang at the Philharmonic, March 15, 1847. On June 12 he and Dickens met for the first time. On June 18 he is at Manchester, writing to Mr. Hawes, M.P. to secure a ticket for the [3] House of Commons. Piatti he met for the first time during this visit, at Moscheles's house, and played with him his new Duo in D. No one had a quicker eye for a great artist, and he at once became attached to the noble player who has now made London his winter home, and is so much admired by all frequenters of the Monday Popular Concerts. One of his latest words on leaving England for the last time was, 'I must write a concerto for Piatti.' In fact, he had already composed the first movement. The enthusiasm for him in London was greater than ever, and all the more welcome after the irritations of Berlin. He was more widely known at each visit, and every acquaintance became a friend. He never enjoyed himself more than when in the midst of society, music, fun, and excitement. 'We have the best news from Felix,' says Fanny during this [4] visit, 'and when I tell you that he has ordered a large *Baum-Kuchen* [a peculiar Berlin cake, looking like a piece of the trunk of a tree] to be sent to London for him, you will know that that is the best possible sign.' 'A mad, most extraordinarily mad time,' says he, 'I never had so severe a time before—never in bed till half past one; for three weeks together not a single hour to myself in any one [5] day,' etc. 'My visit was glorious. I was never received anywhere with such universal kindness, and have made more music in these two months than I do elsewhere in two [6] years.' But even by all this he was not to be kept from work. He laboured at his edition of Israel in Egypt for the Handel Society; and on official pressure from Berlin—which turned out to be mere vexation, as the work was not performed for more than a year—actually, in the midst of all the turmoil, wrote the Overture to Athalie, the autograph of which is dated June 13, 1844. Very trying! and very imprudent, as we now see! but also very difficult to avoid. And his power of recovery after fatigue was as great as his power of enjoyment, so great as often no doubt to tempt him to try himself. Three things were in his favour—his splendid constitution; an extraordinary power of sleep, which he possessed in common with many other great men, and of being lazy when there was nothing to do; and most of all that, though excitable to any amount, he was never dissipated. The only stimulants he indulged in were those of music, society, and boundless good spirits.

On July 10 he left London, and on the 13th was in the arms of his wife and children at Soden, near Frankfort. During his absence they had been seriously ill, but his wife had kept the news from him, and when he returned he found them all well, brown, and hearty. For the life of happy idleness which he passed there in the next two months—'eating and sleeping, *without* dress coat, *without* piano, *without* visiting cards, *without* carriage and horses, but *with* donkeys, *with* wild flowers, *with* music-paper and sketch-book, *with* Cécile and the [7] children'—interrupted only by the Festival which he conducted at Zweibrücken on July 31 and Aug. 1, the reader must be referred to his own charming [8] letters. 'Idleness' does not mean ceasing to compose, so much as composing only when he had a mind to it. And that was often; he had no piano, but he completed the Violin Concerto on Sept. 16, after a long and minute correspondence with David, and many of the movements of the six organ sonatas appear in the MS. Catalogue, with dates ranging from July 22 to Sept. 10. Doubtless, too, he was working at the book of 'Christus,' a new oratorio, the first draft of which he had received from Bunsen on Easter Monday of this year. At this time also he arranged a collection of organ pieces by Bach for the firm of [9] Coventry & Hollier, by whom they were published in London in the summer of 1845. The pleasure in his simple home life which crops out now and then in these Frankfort letters, is very genuine and delightful. Now, Marie is learning the scale of C, and he has actually forgotten how to play it, and has taught her to pass her thumb under the wrong finger! Now, Paul tumbles about so as to crack their skulls as well as his own. Another time he is dragged off from his letter to see a great tower which the children have built, and on which they have ranged all their slices of bread and jam—'a good idea for an architect.' At ten Carl comes to him for reading and sums, and at five for spelling and geography—and so on. 'And,' to sum up, 'the best part of every pleasure is gone [10] if Cécile is not there.' His wife is always somewhere in the picture.

But the time arrived for resuming his duties at Berlin, and, leaving his family behind him at Frankfort, he arrived there on Sept. 30, alone, and took up his quarters with the Hensels. We

[1] I owe this to the recollection of Mr. Kellow Pye and Mr. Davison.
[2] See an account of this (somewhat exaggerated) by C. E. Horsley in the Choir, 1873, p. 81.
[3] Letter in possession of A. G. Kurtz, Esq.
[4] F.M. iii. 168. [5] Ibid. 176. [6] L. July 19, 1844.
[7] F.M. iii. 177. [8] L. July 17, 19, 25, Aug. 15.
[9] See the letters, P. 245, etc. [10] F.M. iii. 151.

are told that before leaving in the spring he had firmly resolved not to return for a permanence; and the extraordinary warmth and brilliancy of his subsequent reception in England, both in public and in social circles, and the delights of freedom in Frankfort, when compared with the constraint and petty annoyances of Berlin—the difficulty of steering through those troubled official waters, the constant collisions with the Singakademie, with the managers of the theatre, the clergy, the King, and the ministers; the want of independence, the coldness of the press, the way in which his best efforts appeared to be misunderstood and misrepresented, and above all the consciousness that he was at the head of a public musical institution of which he did not [1] approve—all these things combined to bring about the crisis. His dislike to the place and the way in which it haunts him beforehand, is really quite plaintive in its persistence—'If I could only go on living for half a year as I have lived the last fortnight (Soden, Aug. 15) what might I not get through? But the constant arrangement and direction of the concerts, and the exertion of it all, is no pleasure to me, and comes to nothing after [2] all.' So he once more [3] communicated with the King, praying to be freed from all definite duties, and from all such commissions as would oblige him to reside in Berlin. To this the King good-naturedly assented; his salary was fixed at 1000 thalers, and he was free to live where he liked. It is easy to understand what a blow this was to [4] his sister, but it was evidently the only possible arrangement for the comfort of the chief person concerned. 'The first step out of Berlin' was to him 'the first step to [5] happiness.' He remained till the end of November, at the special wish of the King, to conduct a few concerts and a performance of St. Paul (Nov. 25), and the time was taken advantage of by Lvoff to commission Hensel to paint a portrait of him, which has been engraved by Caspar, but can hardly be called a favourable likeness. On the 30th he left Berlin amid regret and good wishes, but the coldness of the ordinary musical circles towards him was but too evident.[6]

Very early in December he was in Frankfort, where he found his youngest boy Felix dangerously ill: the child recovered, but only after being in great danger for many weeks. It was probably a relief in the very midst of his trouble to write a long [7] letter to Mr. Macfarren (Dec. 8), giving him minute directions as to the performance of Antigone at Covent Garden. His own health began to give him anxiety, and his resolution was to remain in Frankfort for the whole year and have a thorough rest. He had always good spirits at command, and looked well, and would rarely confess to any uneasiness. But when hard pressed by those with whom he was really intimate, he confessed that his head had for some months past been in constant pain and confusion. 'I myself am what you know me to be; but what you do not know is that I have for some time felt the necessity for complete rest —*not* travelling, *not* conducting, *not* performing—so keenly that I am compelled to yield to it, and hope to be able to order my life accordingly for the whole year. It is therefore my wish to stay here quietly through winter, spring, and summer, *sans* journeys, *sans* festivals, *sans* [8] everything.' This resolve he was able to carry out for some months of [9] 1845, even to resisting a visit to Leipzig when his Violin Concerto was first played by David, on March 13; and his letters to his sisters show how thoroughly he enjoyed the rest.

Antigone was brought out at Covent Garden on Jan. 2, 1845, under the management of M. Laurent, the orchestra conducted by Mr. (now Professor) Macfarren. Musically its success was not at first great, owing to the inadequate way in which the chorus was put on the stage. Writing to his sister at [10] Rome on March 25, Mendelssohn says, 'See if you cannot find *Punch* for Jan. 18. It contains an account of Antigone at Covent Garden, with illustrations, especially a view of the chorus which has made me laugh for three days. The Chorus-master, with his plaid trowsers shewing underneath, is a masterpiece, and so is the whole thing, and most amusing. I hear wonderful things of the performance, particularly of the chorus. Only fancy, that during the Bacchus chorus there is a regular ballet with all the ballet-girls!' A woodcut which made Mendelssohn laugh for three days has *ipso facto* become classical, and needs no apology for its [11] reproduction.

The play improved after a short time, and the fact that it ran for 45 nights (Jan. 2–Feb. 1, Feb. 8–21), and that the management applied to him for his [12] Oedipus, proves that it was appreciated. His letters show how much work he was doing at this time. By April 20 the six Organ Sonatas (op. 65) were in the hands of the copyist, the C minor Trio was finished—'a trifle nasty (*eklig*) to play, but not really difficult—seek and ye shall [13] find'; and the splendid String Quintet in B♭ (dated July 8). The sixth book of Songs without Words was shortly to be published, and dedicated to Klingemann's fiancée; a symphony was well in hand (oh that we had got it!), and the book of Elijah progressing steadily, no doubt urged by the invitation (dated Sept. 1, 1844) which he had received to conduct the Birmingham Festival in 1846. Conduct the whole he could not, the labour would be too great, but he replied that he would conduct his own music as [14] before. Nor had the desire to write an opera by any means left him, 'if only the right material could be [15] found.' He had not forgotten his promise to consider the possibility of setting the choruses of the Eumenides of Æschylus with effect, and a correspondence had taken place between him and the Geheimcabinetsrath Müller, in which, in reply to something very like an offensive innuendo, Mendelssohn stated that in

1 F.M. iii. 205. 2 L. Aug. 15, 1844. 3 Sept. 30; F.M. iii. 191.
4 F.M. iii. 192. 5 Dev. 252. His own words.
6 Recollection of Sig. Piatti, who was there at the time.
7 G. & M. 165.
8 F.M. iii. 204. 9 Ibid. 219, 224, 225. 10 Ibid. 221.
11 I owe this to the kindness of Mr. Tom Taylor, as Editor of Punch.
12 F.M. iii. 221. 13 Ibid. 227.
14 Letters to Moore; P. 233-238.
15 F.M. iii. 221; Dev. 258, 259, 262.

spite of strenuous efforts he had utterly failed to see any way of carrying out the commission to his own [1]satisfaction. The Œdipus Coloneus, the Œdipus Rex, and the Athalie, were however finished, and at His Majesty's disposal. The editing of Israel in Egypt had given him considerable trouble, owing apparently to the wish of the council of the Handel Society to print Mendelssohn's

marks of expression as if they were Handel's, and also to the incorrect way in which the engraving was executed. These [2]letters are worth looking at, as evidence how strictly accurate and conscientious he was in these matters, and also how gratuitously his precious time was often taken up.

Gade had conducted the Gewandhaus Concerts for 1844–5; but having got rid of the necessity of residing in Berlin, and having enjoyed the long rest which he had proposed, it was natural that Mendelssohn should return to his beloved Leipzig. But in addition to this he had received an intimation from Von Falkenstein as early as June 5, 1845, that the King of Saxony wished him to return to his former position. He accordingly once more took up his residence there early in September (this time at No. 3 Königsstrasse, [3]on the first floor) and his reappearance in the conductor's place at the opening concert in the Gewandhaus on Oct. 5 was the signal for the old applause, and for hearty recognition from the audience and the press. The season was rendered peculiarly brilliant by the presence of Madame Schumann, and of Jenny Lind, who made her first appearance in Leipzig at the subscription concert of Dec. 4. Miss Dolby also made her first appearance Oct. 23, sang frequently, and became a great favourite. Among the more important orchestral items of the season 1845–46 were Schumann's Symphony in B♭, and Mendelssohn's Violin Concerto (David), brought forward together on Oct. 23, 1845.

After the first concert he left for Berlin to produce his Œdipus Coloneus, which was first performed at Potsdam on Nov. 1, and his Athalie at Charlottenburg, both being repeated at Berlin. He returned to Leipzig by [4]Dec. 11, and remained there till the close of the season, taking an active part in all that went on, including Miss Lind's farewell concert on April 12, 1846—the last occasion of his playing in public in Leipzig. At the end of 1845 a formal offer was made to Moscheles, at that time the fashionable pianoforte teacher in London, to settle in Leipzig as Professor of the Pianoforte in the Conservatorium. He took time to consider so important an offer, and on Jan. 25, 1846, with a sacrifice of income and position which does his artistic feeling the highest honour, decided in its favour. Mendelssohn's connection with the school was no sinecure. He [5]had at this time two classes—Pianoforte and Composition. The former numbered about half-a-dozen pupils, and had two lessons a week of 2 hours each. The lessons were given collectively, and among the works studied during the term were Hummel's Septuor; 3 of Beethoven's Sonatas; Preludes and Fugues of Bach; Weber's Concertstück and Sonata in C; Chopin's Studies. The Composition class had one lesson a week of the same length. The pupils wrote compositions of all kinds, which he looked over and heard and criticised in their presence. He would sometimes play a whole movement on the same subjects, to show how they might have been better developed. Occasionally he would make them modulate from one key to another at the piano, or extemporise on given themes, and then would himself treat the same themes. He was often extremely irritable:—'Toller Kerl, so spielen die Katzen!' or (in English, to an English pupil) 'Very ungentlemanlike modulations!' etc. But he was always perfectly natural. A favourite exercise of his was to write a theme on the black-board, and then make each pupil add a counterpoint; the task of course increasing in difficulty with each addition. On one occasion the last of the pupils found it impossible to add a single note, and after long consideration shook his head and gave in. 'You can't tell where to place the next note?' said Mendelssohn. 'No.' 'I am glad of that,' was the reply, 'for neither

[1] L. March 12, 1845.

[2] There are seven of them, and they are given in the Appendix to G. & M., ed. 2, p. 169.

[3] The house has since been renumbered, and is now 21. A bronze tablet on the front states that he died there.

[4] Letter to Moore; P. 238.

[5] This information I owe to Mr. Otto Goldschmidt and Mr. Rockstro, who belonged to both of his classes.

can I.' But in addition to the work of his classes, a great deal of miscellaneous work fell upon him as virtual head of the School. Minute lists of the attendance and conduct of the pupils, drawn up by him, still remain to attest the thorough way in which he did his duty, and we have Moscheles's express [1]testimony that during the overwhelming work of this summer he never neglected his pupils.[2] But it was another ounce added to his load. The fixed labour, the stated hours, when combined with his composition, his correspondence, his hospitality, and all his other pursuits, was too much, and to his intimate friends he complained bitterly of the strain, and expressed his earnest wish to give up all work and worry, and devote himself entirely to his Art—in his own words, to shut himself into his room and write music till he was tired, and then walk out in the fresh air.[3]

Meantime Elijah was fast becoming a realised fact: by [4]May 23, 1846, the first Part was quite finished, and six or eight numbers of the second Part written, and a large portion despatched to London to be translated by Mr. Bartholomew and [5]Klingemann. 'I am jumping about my room for joy,' he writes to a very dear [6]friend on the completion of Part I. 'If it only turns out half as good as I fancy it is, how pleased I shall be!' And yet, much as the oratorio engrossed him, he was corresponding with Mad. Birch-Pfeiffer about an opera, and writes to the same friend as if the long-desired libretto were virtually within his grasp. At this date he interrupted his work for three weeks to conduct a succession of performances on the Rhine—at Aix-la-Chapelle, the Festival, May 31 to June 2; at Düsseldorf, a soirée; at Liège, on Corpus Christi day, June 11, his hymn 'Lauda Sion,' composed expressly for that occasion, and dated Feb. 10, 1846; and at Cologne the first festival of the German-Flemish association, for which he had composed a Festgesang on Schiller's poem 'an die Künstler' (op. 68). His reception throughout this tour was rapturous, and delighted him. The three weeks were one continued scene of excitement. Every moment not taken up in rehearsing or performing made some demand on his strength. He was in the highest spirits all the time, but the strain must have been great, and was sure to be felt sooner or later. It will all be found in a delightful letter to Fanny of [7]June 27, 1846. On June 26 he is again at Leipzig, writing to Moscheles to protest against the exclusion from the band at Birmingham of some musicians who had been impertinent to him at the [8]Philharmonic in 1844. The summer was unusually hot, and his friends well remember how exhausted he often became over his close work. But he kept his time. The remainder of the Oratorio was in Mr. Bartholomew's hands by the latter part of July; the instrumental parts were copied in Leipzig and rehearsed by Mendelssohn there on Aug. 5. One of the last things he did before leaving was to give his consent to the publication of some of Fanny's compositions, which, owing to his 'tremendous reverence for print,' he had [9]always opposed, and now only agreed to [10]reluctantly. He arrived in London, for the ninth time, on the evening of Aug. 18, had a trial rehearsal with piano at Moscheles's house, two band-rehearsals at Hanover Square, went down to Birmingham on Sunday the 23rd, had full rehearsals on Monday morning and Tuesday evening, and the Oratorio was performed on the morning of Wednesday the 26th. The Town Hall was densely crowded, and it was observed [11]that the sun burst forth and lit up the scene as Mendelssohn took his place, amid a deafening roar of applause from band, chorus, and audience. Staudigl was the Elijah, and Mr. Lockey sang the air 'Then shall the righteous' in a manner which called forth Mendelssohn's warmest [12]praise. 'No work of mine'—says he in the long letter which he wrote his brother the same evening—'no work of mine ever went so admirably at the first performance, or was received with such enthusiasm both by musicians and the public, as this.' 'I never in my life heard a better performance—no nor so good, and almost doubt if I can ever hear one like it [13]again.' No less than four choruses and [14]four airs were encored. The applause at the conclusion of both first and second parts was enormous—almost grotesquely so; and an old [15]member of the band well remembers the eagerness with which Mendelssoln shook hands with all who could get near him in the artist's room, thanking them warmly for the performance. He returned to London with Mr. and Mrs. Moscheles, 'on purpose for a fish dinner at Lovegrove's,' spent four days at [16]Ramsgate with the Beneckes 'to eat crabs,' and on Sept. 6 recrossed the Channel with Staudigl. His visit this time had been one of intense hard work, as any one who knows what it is to achieve the first performance of a great work for solos, chorus, and orchestra, will readily understand. And the strain was unremitting, for, owing partly to Moscheles's illness, he had no relaxation, or next to none. In consequence he was so tired as to be compelled to rest [17]three times between Ostend and Leipzig. It is a sad contrast to the buoyancy of the similar [18]journey ten years before.

But notwithstanding the success of the Oratorio the reader will hardly believe that he himself was satisfied with his work. Quite the contrary. His letter to Klingemann of Dec. 6 shows the eagerness with which he went about his corrections; and the alterations were so serious as to justify our [19]enumerating the chief of them:—The

1 Mos. ii. 162.
2 The English pupils for 1844 and 45 embrace the names of Ellis, Wells, Hasker, Ascher, and Rockstro. The English pupils up to 1868 number 109, heading the list of all countries save Saxony and Prussia. Next comes Russia, and next North America.
3 Letter to Miss Lind. 4 Letter to Schubring, May 23, 1846.
5 Letter to Moore; P. 241. 6 Miss Lind.
7 F.M. iii. 239—243. See also Chorley's 'Modern German Music,' ii. 320—350. 8 L. June 26, 1846.
9 L. June 2, 1837. 10 F.M. iii. 234. 11 B. 51.
12 L. Aug. 26. 13 L. ii. Aug. 26, 1831.
14 Mrs. Moscheles says 11 pieces; Mos ii. 157. 15 Mr. J. T. Willy.
16 F.M. iii. 244. 17 Ibid. 18 L. Oct. 4, 1837.
19 For a detailed examination of Nos. 1—8, by Mr. Jos. Bennett, see 'Concordia,' pp. 497, 523. A MS. copy of the original score is in the possession of Mr. H. Littleton (Novellos).

chorus 'Help, Lord!' (No. 1), much changed; the end of the double quartet (No. 7), rewritten; the scene with the widow (No. 8) entirely recast and much extended; the chorus 'Blessed are the men' (No. 9), rescored; the words of the quartet 'Cast thy burden' (No. 15), new; the soprano air 'Hear ye' (No. 21), added to and reconstructed; in the Jezebel scene a new chorus, 'Woe to him' (No. 24), in place of a suppressed one, 'Do unto him as he hath done,' and the recitative 'Man of God' added; the trio 'Lift thine eyes' (No. 28) was originally a duet, quite different; Obadiah's recitative and air (No. 25) are new; the chorus 'Go return,' and Elijah's answer (No. 36) are also new. The last chorus (No. 42) is entirely rewritten to fresh words, the text having formerly been 'Unto Him that is able,' etc. The omissions are chiefly a movement of 95 bars, *alla breve*, to the words 'He shall open the eyes of the blind,' which formed the second part of the chorus 'Thus saith the Lord' (No. 41), and a recitative for tenor 'Elijah is come already and they knew him not, but have done unto him whatsoever they listed,' with which Part 2 of the oratorio originally opened. In addition to these more prominent alterations there is hardly a movement throughout the work which has not been more or less worked upon.

The oratorio was then engraved, and published by Simrock of Berlin in July 1847. Meantime Mendelssohn had been again reminded of his duties at Berlin by an urgent command from the King to set the German Liturgy to music. This (still in MS.), and an anthem or motet (published as op. 79, no. 5), both for double choir, are respectively dated Oct. 28 and Oct. 5, 1846. A song for the Germans in [1] Lyons—dear to him as the birthplace of his wife—and a Psalm-tune for the French Reformed Church in Frankfort, are dated the 8th and 9th of the same month. On Oct. 21 the Moscheleses arrive at Leipzig, and Moscheles begins his duties as Professor of Pianoforte-playing and Composition.—Gade again conducted the Gewandhaus Concerts for this season. A trace of Mendelssohn's interest in them remains in a P.F. accompaniment to the E major Violin [2] Prelude of Bach, which he evidently wrote for David's performance at the Concert of Nov. 12, 1846. The MS. is dated the day before, and is [3] amongst David's papers. During October and November he was very much occupied with the illness of his faithful servant Johann Krebs, to whom he was deeply attached—'mein braver guter Diener' as he calls him—and whose death, on Nov. 23, distressed him much. It was another link in the chain of losses which was ultimately to drag him down. Fortunately he had again, as at the time of his mother's death, some mechanical work to which he could turn. This time it was [4] the comparison of the original autograph parts of Bach's grand mass with his score of the same work. As time went on, however, he was able to apply himself to more independent tasks, and by Dec. 6 was again hard at work on the [5] alterations of Elijah. Since the middle of October he had been in communication [6] with Mr. Lumley, then lessee of Her Majesty's Theatre, London, as to an opera to be founded by Scribe on 'The Tempest,' already tried by Immermann (see p. 268*b*); and a long correspondence between himself, Scribe, and Lumley appears to have taken place, no doubt exhaustive on his part. It came to nothing, from his dissatisfaction with the [7] libretto, but it was accompanied by extreme and long-continued annoyance, owing to his belief that the opera was announced in London as if he were under a contract to complete it, and that for the season of [8] 1847. He was at this moment more or less committed to the subject of Loreley, on which he had communicated with Geibel the poet as early as the preceding [9] April. Geibel, a friend of Mendelssohn's and a warm admirer of his wife's, was at work on the book, and completed it at the beginning of 1847. Mendelssohn occasionally conducted the later Gewandhaus concerts of this season, and some of the programmes were of special interest, such as two historical concerts on Feb. 18 and 25, 1847. One of these gave him the opportunity to write a charming [10] letter to the daughter of Reichardt, a composer for whom he always had a special fondness, and whose Morning Hymn (from Milton) had been performed at the Festival at Cologne in 1835 at his instance.

This was not on the whole a satisfactory autumn. After the extra hard work of the spring and summer, especially the tremendous struggle against time in finishing Elijah, he ought to have had a long and complete rest, like that which so revived him in 1844; whereas the autumn was spent at Leipzig, a less congenial spot than Frankfort, and, as we have shown, in the midst of grave anxiety and perpetual business, involving a correspondence which those only can appreciate who have seen its extent, and the length of the letters, and the care and neatness with which the whole is registered and arranged by his own hands. Knowing what ultimately happened, it is obvious that this want of rest, coming after so much stress, must have told seriously upon him. He himself appears to have felt the necessity of lessening his labours, for we are told that he had plans for giving up all stated and uncongenial duty, and doing only what he felt disposed to do, for building a [11] house in Frankfort, so as to pass the summer there, and the winter in Berlin with his sisters, and thus in some measure revive the old family life to which [12] he so strongly urges his brother-in-law in a remarkable letter of this time. Nothing however could stop the current of his musical power. He was at work on 'Christus,' the new [13] oratorio. As Capellmeister to the King of Saxony he had to arrange

1 Op. 76, no. 3.
2 Dörffel's Cat. 634. So well known in London through Joachim's playing.
3 'An F. David zur und aus der Erinnerung niedergeschrieben, F.M.B. Leipzig d. 11te Nov. 1846.' This (which with many other things in this article I owe to my friend Mr. Paul David) looks as if the accompaniment had been originally extemporised. 4 L. Dec. 6.
5 Letter, Dec. 6, 6 Lumley's Reminiscences, 167. 7 Ibid. 168.
8 Long letters to influential London friends are in existence full of bitter complaints—most justly founded if his information was correct.
9 Dev. 276. 10 L. ii. 388. 11 Dev. 291.
12 Letter to Dirichlet, Jan. 4, 1847. 13 Dev. 290.

and conduct the Court Concerts at Dresden; and he took a large part in the management of the Gewandhaus Concerts this season, though suffering much from his head, and being all the time under the care of his [1]doctor. How minutely too he did his duty at this time as chief of the Conservatorium is shown by a MS. memorandum, dated Jan. 10, 1847, containing a long list of students, with full notes of their faults, and of the recommendations to be made to their professors. His enjoyment of life is still very keen, and his birthday was celebrated with an immense amount of fun. His wife, and her sister, Mrs. Schunck—a special favourite of Mendelssohn's—gave a comic scene in the Frankfort dialect; and Joachim (as Paganini), Moscheles (as a cook), and Mrs. Moscheles, acted an impromptu charade on the word 'Gewandhaus.' Happily no presentiment disturbed them; and the master of the house was as uproarious as if he had fifty birthdays before him. On Good Friday (April 2) he conducted St. Paul at Leipzig, and shortly afterwards —for the tenth, and alas! the last time—was once more in England, where he had an [2]engagement with the Sacred Harmonic Society to conduct three performances of Elijah in its revised form. One of those kindnesses which endeared him so peculiarly to his friends belongs to this time. Madame Frege had a son dangerously ill, and was unable to hear the performance of St. Paul. 'Na nun,' said he, 'don't distress yourself; when he gets out of danger I'll come with Cécile and play to you all night.' And he went, began with Beethoven's Moonlight Sonata, and played on for three hours, ending with his own Variations sérieuses. A day or two afterwards, he left, travelled over with [3]Joachim, and reached the Klingemanns' house on Monday evening, April 12. The performances took place at Exeter Hall on the 16th, 23rd, 28th, with a fourth on the 30th. The Queen and Prince Consort were present on the 23rd, and it was on that occasion that the Prince wrote the note in his programme book, addressing Mendelssohn as a second Elijah, faithful to the worship of true Art though encompassed by the idolators of Baal, which has often been printed.[4] In the interval Mendelssohn paid a visit to Manchester for a performance of [5]Elijah on the 20th, and another to Birmingham, where he rehearsed and conducted the oratorio at the Town Hall on the 27th; and also conducted his Midsummer Night's Dream music and Scotch Symphony at the Philharmonic on the 26th, and played Beethoven's G major Concerto with even more than his usual brilliancy and delicacy. He probably never played that beautiful concerto—'my old *cheval de bataille*,' as he called it years before—more splendidly than he did on this occasion. To a [6]friend who told him so after the performance he replied, 'I was desirous to play well, for there were two ladies present whom I particularly wished to please, and they were the Queen and Jenny Lind.' A little trait remembered by more than one who heard the performance, is that during the cadence to the first movement—a long and elaborate one, and, as before (see p. 285 *a*), entirely extempore, Mr. Costa, the conductor, raised his baton, thinking that it was coming to an end, on which Mendelssohn looked up, and held up one of his hands, as much as to say 'Not yet.'

On May 1 he lunched at the Prussian embassy and played, and also played for more than two hours at Buckingham Palace in the presence of the Queen and Prince Albert only. On the 4th, at the Beethoven Quartet Society, he played Beethoven's 32 Variations, without book, his own C minor Trio, and a Song without Words; and the same evening was at the opera at Jenny Lind's début. On the evening of the 5th he played a prelude and fugue on the name of Bach on the organ at the Antient Concert. The morning of the 6th he spent at Lord Ellesmere's picture gallery, and in the afternoon played to his friends the Bunsens and a distinguished company at the Prussian embassy. He left the [7]room in great emotion, and without the power of saying farewell. The same day he wrote a Song without words in the album of Lady Caroline Cavendish, and another in that of the Hon. Miss Cavendish, since published as Op. 102, No. 2, and Op. 85, No. 5, respectively. On the 8th he took leave of the Queen and Prince Consort at Buckingham Palace, and left London the same evening, much exhausted, with the Klingemanns. He had indeed, to use his own [8]words, 'staid too long there already.' It was observed at this time by one [9] who evidently knew him well, that though in the evening and when excited by playing, he looked as he had done on former visits, yet that by daylight his face showed sad traces of wear and a look of premature old age. He crossed on the 9th, Sunday, to Calais, drove to Ostend, and on the 11th was at [10]Cologne. At Herbesthal, through the extra zeal of a police official, who mistook him for a Dr. Mendelssohn of whom the police were in search, he was stopped on his road, seriously annoyed, and compelled to write a long statement which must have cost him as much time and labour as to compose an overture. He had been only a day or two in Frankfort when he received the news of the sudden death of his sister Fanny at Berlin on the 14th. It was broken to him too abruptly, and acting on his enfeebled frame completely overcame him. With a shriek he fell to the ground, and remained insensible for some time.

It was the third blow of the kind that he had received, a blow perhaps harder to bear than either of the others, inasmuch as Fanny was his sister, more of his own age, and he himself was older, more worn, and less able in the then weak state of his nerves to sustain the shock. In his

1 Lampadius.

2 The engagement for one performance had been tendered as early as Sept. 14; see Mendelssohn's reply of Oct. 7 to the letter of Mr. Brewer, the secretary to the society, of that date, in P. 227. The other two were proposed Jan. 26, and arranged for between that date and March 10, 1847; see the letter of that date to Bartholomew, ibid. 229. The fourth was an afterthought.

3 Mus. World, April 17.

4 Letter, Aug. 26, 1846. Martin's Life of Prince Consort, i. 489.

5 Letter to Moore, Manchester, April 21; P. 244.

6 The late Mr. Bartholomew.

7 Life of Bunsen, ii. 129, 130.

8 B. 56.

9 Fraser's Mag. Dec. 1847.

10 Mrs. Klingemann.

own words, 'a great chapter was ended, and neither title nor beginning of the next were written.'[1]

Early in June, as soon as he had sufficiently recovered to move, the whole family (with Miss Jung as governess, and Dr. Klengel as tutor) went to Baden-Baden, where they were joined by Paul and Hensel; thence by Schaffhausen to Lucerne, Thun and Interlaken, in and about which they made some stay. To Felix the relief was long in coming. On July 7, though well, and often even cheerful, he was still unable to do any musical work, write a proper letter, or recover a consistent frame of mind. He worked at his drawing with more than usual assiduity at this time. Thirteen large water-colour pictures illustrate the journey, beginning with two views of the Falls of Schaffhausen (June 27 and 29), and ending with one of Interlaken (Sept. 4). Many of them are very highly finished, and all are works which no artist need hesitate to sign. They are on a greater scale than any of his previous sketches, and there is a certainty about the drawing, and a solidity in the perspective, which show how well he understood what he was about. The same love of form that shines so conspicuously in his great symphonies is there, and the details are put in, like the oboe and clarinet phrases in his scores, as if he loved every stroke. They are really beautiful works. In addition to these finished drawings, he sketched a good deal in Indian ink.[2]

In the middle of the month Paul and Hensel returned home, but Felix and his family remained till [3] September. Meantime the world was going on, regardless of private troubles, friends visited him, and plans for music began to crowd round him. Among the former were Professor [4] Graves and his wife, Mr. Grote the historian—old friends, the last of whom had taken a long [5] journey on purpose to see him—and Chorley the musical critic. He had received a request from the Philharmonic Society for a Symphony for 1848; an application to write a piece for the opening of the St. George's [6] Hall in Liverpool; had a new Cantata in view for Frankfort, and something for the inauguration of Cologne Cathedral. Elijah was to be given under his baton both at Berlin (Nov. 3) and Vienna—at the latter with Jenny Lind—and the long-cherished opera exercised its old charm over him. But his nerves were still too weak to bear any noise, and he suffered much from headache and weariness; his piano was 'not for playing, but for trying a chord,' 'it was the very worst he had ever touched in his [7] life,' and he shrank [8] from the organ at Fribourg when proposed to him. The organ in the village church of Ringgenberg, on the lake of Brienz, was his only resource, and it was there that for the last time in his life he touched the organ keys. He put aside the music for Liverpool, 'for the present,' and declined the request of the [9] Philharmonic, on the ground that a work for the Society ought not to bear the least trace of the hurry and bustle in which he would have to live for the rest of the year. At the same time he was much agitated at the state of home politics, which were very threatening, and looked with apprehension on the future of Germany. For himself he returned strongly to the plans already alluded to at the end of 1846, of giving up playing and concert-giving, and other exciting and exacting [10] business, and taking life more easily, and more entirely as he liked.

At length the power of application came, and he began to write music. We shall not be far wrong in taking the intensely mournful and agitated String Quartet in F minor (op. 80) as the first distinct utterance of his distress. This over, he arrived by degrees at a happier and more even mental condition, though with paroxysms of intense grief and distress. The contrast between the gaiety and spirit of his former letters, and the sombre, apathetic tone of those which are preserved from this time, is most remarkable, and impossible to be overlooked. It is as if the man were [11] *broken*, and accepted his lot without an idea of resistance. He continually recurred to the idea of retirement from all active life but composition.

Of the music which is due to this time we find, besides the Quartet just mentioned, an Andante and Scherzo in E major and A minor, which form the first movements of op. 81; the fragments of Loreley and of Christus; a Jubilate, Magnificat, and Nunc dimittis for 4 voices (op. 69), which he began before going to London, and finished in Baden-Baden on June 12; and a few songs, such as 'Ich wandre fort' (op. 71, no. 5).

With the close of the summer the party returned [12] homewards, and on Sept. 17 were again in [13] Leipzig. He found there a new Broadwood grand piano which had been forwarded by the London house during his absence in Switzerland, and is said to have played upon it for several hours. Those who knew him best found him 'unaltered in mind, and when at the piano or talking about music still all [14] life and fire.' During these days he played to Dr. Schleinitz a new string quartet, complete except the slow movement, which was to be a set of Variations—but not yet put on paper. He took leave of Mr. Buxton, one of his English publishers, with the words 'You shall have plenty of music from me; I will give you no cause to complain.' But such moments of vivacity would be followed by great depression, in which he could not bear to speak or to be spoken to even by old friends. He was much changed in look, and he who before was never at rest, and whose hands were always in motion, now often sat dull and listless, without moving a finger. 'He had aged, looked pale and weary, walked less quickly than before, and was more intensely affected by every passing thing than he used to be.' Also he complained

[1] L. July 7, 1847. [2] L. Aug. 3. [3] Mod. German Music, ii. 384.
[4] Now Bishop of Limerick. [5] Personal Life of G. Grote, p. 176.
[6] Letter to Chorley, July 19. [7] Personal Life of G. Grote, p. 177.
[8] Mod. Germ. Music, ii. 394.
[9] Letter to Philharmonic Society, 'Interlaken, Aug. 27, 1847.'
[10] Mod. Germ. Music, ii. 392; Dev. 272.
[11] This expression was used to the writer by Dr. Klengel, the tutor of his boys, who was constantly with him during the last two or three years of his life, and knew him intimately. Dr. Klengel has now gone to join the master he so dearly loved. He died in Nov. 1879.
[12] Mos. ii. 178, 9. [13] Ibid. 177. [14] Ibid. 177, 182.

of the oppressive [1] air of the town. And yet, though more than one person is still alive who remembers this, not even those most near him appear to have realised the radical and alarming change for the worse which had taken place in his strength.

The Gewandhaus concerts began on Oct. 3, but he took no part in them, and left the conducting to his old colleague Rietz. A friend recollects his saying how happy he was—'as cheerful as a set of organ-passages'—that he hadn't to make out the programmes. He dreaded all public music, and complained much, though blaming himself as not deserving the happiness he had in his 'dear Cécile' and in the recovery of his boy Felix. He had been to Berlin for a week, very shortly after his return, and the sight of his sister's rooms, exactly as she left them, had [2] agitated him extremely, 'and almost neutralized the [3] effects of his Swiss retirement.' He had definitely given up the performance of Elijah at Berlin, but was bent on undertaking that at [4] Vienna on Nov. 14, where he was to hear his friend Jenny Lind in the music which he had written for her voice. On the morning of Oct. 9 he called on the Moscheleses and walked with them to the Rosenthal. He was at first much depressed, but it went off, and he became for the moment almost gay. After this he went to Madame Frege's house, and here his depression returned, and worse than before. His object was to consult her as to the selection and order of the songs in [5] op. 71, which he was about to publish—one of the minute matters in which he was so fastidious and difficult to satisfy. She sang them to him several times, they settled the order, and then he said he must hear them once more, and after that they would study Elijah; she left the room for lights, and on her return found him on the sofa shivering, his hands cold and stiff, his head in violent pain. He then went home, and the attack continued; leeches were applied, and by the 15th he had recovered so far as to listen with interest to the details of the reception of Hiller's new opera at Dresden, and actually to make plans for his Vienna journey. On the 25th he writes to his brother in the old affectionate vein. He is taking tonics, but Paul's face would do him more good than the bitterest medicine. He was not, however, destined to speak to him again. On the 28th he was so much better as to take a walk with his wife, but it was too much, and shortly afterwards he had a second attack, and on Nov. 3 another, which last deprived him of consciousness. He lingered through the next day, fortunately without pain, and expired at 9.24 p.m. on Thursday, Nov. 4, 1847, in the presence of his wife, his brother, Schleinitz, David, and Moscheles. During the illness, the public feeling was intense. Bulletins were issued, and the house was besieged by enquirers. After his death it was as if every one in the town had received a blow and sustained a personal loss. 'It is lovely weather here,' writes a young English [6] student to the York Courant, 'but an awful stillness prevails; we feel as if the king were dead. Clusters of people are seen speaking together in the streets.' Those who remember what happened in London when Sir Robert Peel died can imagine how a similar loss would affect so small, simple, and concentrated a town as Leipzig. The streets were placarded at the corners with official announcements of his death, as if he had been a great officer of state.

On the Friday and Saturday the public were allowed to see the dead body. On Sunday the 7th it was taken to the Pauliner Church at Leipzig. A band preceded the hearse, playing the Song without Words in E minor (Book 5, no. 3), instrumented by Moscheles; and after this came a [7] student of the Conservatorium with a cushion, on which lay a silver crown formerly presented to Mendelssohn by his pupils, and his Order 'pour le merite.' The pall was borne by Moscheles, David, Hauptmann, and Gade; the professors and pupils of the Conservatorium, the members of the Gewandhaus orchestra, the chief functionaries of the Corporation and the University, and several guilds and societies accompanied the coffin, and Paul Mendelssohn was chief mourner. In the church the chorale 'To thee, O Lord,' and the chorus 'Happy and blest,' from St. Paul, were sung, a sermon or oration was delivered by Herr Howard, the pastor of the Reformed Congregation, and the service closed with the concluding chorus of Bach's Passion music. At 10 p.m. the coffin was conveyed to the Leipzig station and transported by rail to Berlin. On the road, during the night, it was met at Cöthen by the choir of the place, under Thile their director, and at Dessau, by Friedrich Schneider, who wiped away the recollection of early antagonisms by a farewell part-song, composed for the occasion, and sung by his choir at the station. It arrived at Berlin at 7 a.m., and after more funeral ceremonies was deposited in the enclosed burial-place of the family in the Alte Dreifaltigkeits Kirchhof, close outside the Halle-thor.

His tombstone is a cross. He rests between his boy Felix and his sister Fanny. His father and mother are a short distance behind.

The 5th Gewandhaus concert, which it was piously observed would naturally have ended at the very moment of his death, was postponed till the 11th, when, excepting the Eroica Symphony, which formed the second part of the programme, it was entirely made up of the compositions of the departed master. Among them were the Nachtlied of Eichendorf (op. 71, no. 6), sung by Madame Frege.

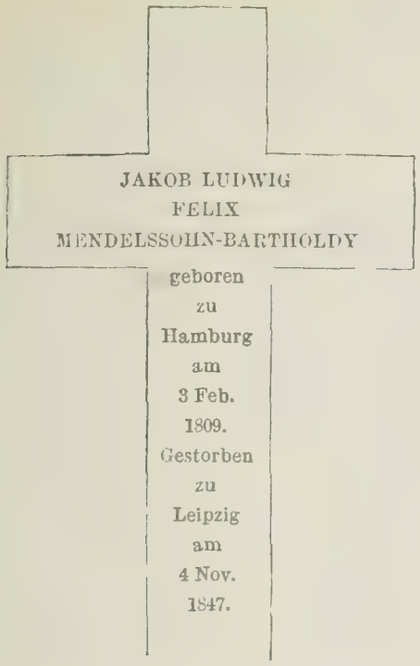
[1] Lamp. 151. [2] Mme. Frege; Mos. ii. 181. [3] B. 57.

[4] The last letter stuck into the last (the 29th) of his green volumes is from Fischhoff of Vienna on this subject, dated Oct. 29. It must have been too late to have been read by him.

[5] Of the seven songs which he brought, the 'Altdeutsches Frühlingslied,' though put on paper on Oct. 7, was composed in the summer. The 'Nachtlied' was composed and written for Schleinitz's birthday, Oct. 1, and is therefore virtually Mendelssohn's last composition. 'An odd birthday present,' said he to Mad. Frege, 'but I like it much, for I feel so dreary.'

[6] Mr. Camidge, son of Dr. Camidge of York.

[7] Mr. de Sentis.



In London the feeling, though naturally not so deep or so universal as in his native place, was yet both deep and wide. His visits had of late been so frequent, and the last one was so recent, and there was such a vivid personality about him, such force and fire, and such a general tone of health and spirits, that no wonder we were startled by the news of his death. The tone of the press was more that of regret for a dear relation, than of eulogy for a public character. Each writer spoke as if he intimately knew and loved the departed. This is especially conspicuous in the long notices of the *Times* and *Athenæum*, which are full not only of keen appreciation, but of deep personal sorrow. Of his private friends I shall only permit myself two quotations. Mrs. Grote, writing nearly thirty years afterwards, names four friends whose deaths had occasioned her the most poignant sorrow of her life; and among these are Felix Mendelssohn, Alexis de Tocqueville, and John Stuart Mill. Mrs. Austin, the aunt of his early friends the Taylors, and herself one of his most intimate allies, in a tribute to his memory as beautiful [1] as it is short, says—

'His is one of the rare characters that cannot be known too intimately. Of him there is nothing to tell that is not honourable to his memory, consoling to his friends, profitable to all men. . . . Much as I admired him as an artist, I was no less struck by his childlike simplicity and sportiveness, his deference to age, his readiness to bend his genius to give pleasure to the humble and ignorant; the vivacity and fervour of his admiration for everything good and great, his cultivated intellect, refined tastes and noble sentiments.'

Nor was the public regret out of proportion to that of his intimate friends. We are not perhaps prone to be very demonstrative over artists, especially over musicians; but this was a man who had wound himself into our feelings as no other musician had done since Handel. What Handel's songs, Harmonious Blacksmith, and other harpsichord pieces had done for the English public in 1740, that Mendelssohn's Songs without Words, and Part-songs, had done in 1840, and they had already made his name a beloved household word in many a family circle both in town and country. He had been for long looked upon as half an Englishman. He spoke English well, he wrote letters and familiar notes in our tongue freely; he showed himself in the provinces; his first important work was founded on Shakspeare, his last was brought out in England, at so peculiarly English a town as Birmingham; and his 'Scotch Symphony' and 'Hebrides Overture' showed how deeply the scenery of Britain had influenced him. And, perhaps more than this, there were in the singular purity of his life, in his known devotion to his wife and family, and his general high and unselfish character, the things most essential to procure him both the esteem and affection of the English people.

The Sacred Harmonic Society, the only Society in London having concerts at that period of the year, performed Elijah on Nov. 17, preceded by the Dead March in Saul, and with the band and chorus all dressed in black. At Manchester and Birmingham similar honours were paid to the departed composer. In Germany commemoration concerts (*Todtenfeier*) were given at Berlin, Vienna, Frankfort, Hamburg, and many other places. His bust was set up in the Theatre at Berlin, and his profile in the Gewandhaus at Leipzig. The first Concert of the Conservatoire at Paris, on Jan. 9, 1848, was entitled 'à la mémoire de F. Mendelssohn-Bartholdy,' and comprised the Scotch Symphony, Hebrides Overture, Violin Concerto, and fragments from St. Paul. Among the very numerous letters of condolence addressed to his widow we will only mention those from the Queen of England, the King of Prussia, and the King of Saxony.

Two works were in the printers' hands at the time of Mendelssohn's death—the Six Songs (op. 71) and the Six Children's pieces (op. 72). These were quickly published. Then there was a pause, and at length, as he had left no will, Madame Mendelssohn confided to a kind of committee, composed of her husband's most intimate musical friends, the task of deciding which pieces out of the immense mass of MS. music should be published, and of supervising the publication. These gentlemen were Dr. Schleinitz, the acting member of the council of the Conservatorium, David, Moscheles, and Hauptmann, all resident in Leipzig, with Paul Mendelssohn in Berlin, and Julius Rietz in Dresden. The instrumental works still in MS. embraced the Trumpet Overture (1825) and Reformation Symphony (1830), the Italian Symphony (1833), the Overture to Ruy Blas (1839), 2 sets of P.F. variations (1841), the Quintet in B♭ (1845), the Quartet in F minor (1847), and fragments of another Quartet in E, Songs without Words, and other P.F. pieces. The Vocal works comprised the Liederspiel 'Heimkehr aus der Fremde' (1829), the Concert-aria 'Infelice' (1843), the Music to Athalie and to Œdipus Coloneus (both 1845), Lauda Sion (1846), fragments of the opera Loreley, and of the oratorio Christus, on which he had been at work not long before his death, Psalms and Sprüche for

[1] Fraser's Mag. April 1848.

voices with and without accompaniment, Songs and Part-songs.

The work of publication began with Lauda Sion, which appeared as op. 73, Feb. 15, 1848. This was followed by Athalie, and by other works down to the four Part-songs which form op. 100 and no. 29 of the posthumous works, which came out in Jan. 1852. Here a pause took place. In the meantime, borne down by her great loss, and also by the death of her third boy, Felix, in 1851, Madame Mendelssohn herself died on Sept. 25, 1853. The manuscripts then came into the hands of Dr. Carl Mendelssohn, the eldest son, and after some years publication re-commenced with the Trumpet Overture, which appeared in 1867, and continued at intervals down to the 'Perpetuum mobile' (op. 119).

Many of the pieces referred to in the above enumeration are included in the series of MS. volumes already mentioned. Forty-four of these volumes are now deposited in the Imperial Library at Berlin, in pursuance of an arrangement dated Dec. 23, 1877, by which, in exchange for the possession of them, the German government agreed with the Mendelssohn-Bartholdy family to found two perpetual scholarships of 1500 marks (£75) per annum each, tenable for four years, for the education of students of music elected by competition from the music schools of Germany. The Trustees of the Fund are three—the Director of the High School of Music at Berlin, a second nominated by the government, and a third by the family. The first election took place on Oct. 1, 1879, and the successful candidates were Engelbert Humperdink of Siegburg, and Josef Kotek of Podolia. In addition, Ernst Seyffardt of Crefeld, and Johann Secundus Cruse of Melbourne, Australia, will receive allowances of 750 marks each out of the arrears of the Fund.

Long before the foundation of the Berlin Scholarships, however, practical steps in the same direction had been taken in England. In Nov. 1847 a resolution was passed by the Sacred Harmonic Society of London for the erection of a public memorial in honour of Mendelssohn. £50 was subscribed thereto by the Queen and Prince Consort, and like sums by the Sacred Harmonic and Philharmonic Societies. Other subscriptions were raised amounting in the whole to over £600. In April 1859, after many negotiations, a model of a statue by Mr. C. Bacon was approved by the subscribers; it was cast in bronze in the following November, and on May 4, 1860, was set up on the Terrace of the Crystal Palace at Sydenham.

A more appropriate memorial was the Mendelssohn Scholarship, which originated in Madame Lind-Goldschmidt in the year 1850, and will be found described under its own heading. [See MENDELSSOHN SCHOLARSHIP.]

In person Mendelssohn was short, [1]not so much as 5 ft. 6 ins. high, and slight of build; in figure lithe, and very light and mercurial. His look was dark and very Jewish; the face unusually mobile, and ever varying in expression, full of brightness and animation, and with a most unmistakeable look of genius. His complexion was fresh, and shewed a good deal of colour. His hair was black, thick, and abundant, but very fine, with a natural wave in it, and was kept back from his forehead, which was high and much developed. By the end of his life, however, it showed a good deal of gray and he began to be bald. His mouth was unusually delicate and expressive, and had generally a pleasant smile at the corners. His whiskers were very dark, and his closely-shaven chin and upper lip were blue from the strength of his beard. His teeth were beautifully white and regular; but the most striking part of his face were the large dark brown eyes. When at rest he often lowered the eyelids as if he were slightly short-sighted—which indeed he was; but when animated they gave an extraordinary brightness and fire to his face, and 'were as expressive a pair of eyes as were ever set in a human being's head.' When he was playing extempore, or was otherwise much excited, they would dilate and become nearly twice their ordinary size, the brown pupil changing to a vivid black. His laugh was hearty, and frequent; and when especially amused he would quite double up with laughter and shake his hand from the wrist to emphasize his merriment. He would nod his head violently when thoroughly agreeing, so that the hair came down over his face. In fact his body was almost as expressive as his face. His hands were [2]small, with taper fingers. On the keys they behaved almost like 'living[3] and intelligent creatures, full of life and sympathy.' His action at the piano was as free from affectation as everything else that he did, and very interesting. At times, especially at the organ, he leant very much over the keys, as if watching for the strains which came out of his finger tips. He sometimes swayed from side to side, but usually his whole performance was quiet and absorbed.[4]

He refused more than [5]once, from motives of modesty, to have his likeness taken. But a great number of portraits were painted and drawn at different times of his life. The best of these, in the opinion of those most capable of judging, is that painted by his friend Professor Edward Magnus at Berlin in the year 1844. The original of this is in the possession of Madame Lind-Goldschmidt, to whom it was presented by Magnus himself, and although deficient in that lively speaking expression which all admit to have been so characteristic of him, it may be accepted as a good representation. It is very superior to the various replicas and copies in existence, which are distinguished by a hopeless meek solemnity of look, absolutely impossible in the original, and which therefore convey an entirely wrong idea of

[1] He was shorter than Sterndale Bennett, who was 5 ft. 6.

[2] A cast of his hand can be bought.

[3] The Bishop of Limerick.

[4] I owe the above description of Mendelssohn's looks chiefly to Mr. John C. Horsley, R.A. Few knew him better, or are more qualified to describe him.

[5] L. Dec. 20, 1831; April 3, May 18, 1835.

the face. Madame Goldschmidt with great kindness allowed the portrait to be photographed, and it was the desire of the writer to give a wood engraving of it; but after two attempts to obtain satisfactory representations, he has been reluctantly compelled to abandon the intention.

Other portraits worth notice are (1) a pencil sketch taken in 1820, in possession of Mrs. Victor Benecke, lithographed in 'Goethe and Mendelssohn.' (2) A half-length taken by Begas in 1821, in the possession of the Paul Mendelssohn-Bartholdy family at Berlin. This is very poorly engraved, both as to resemblance and execution, in 'Goethe and Mendelssohn.' The original is probably much idealised, but it is a striking picture. (3) A three-quarter-length, in a cloak, painted by Hildebrand, and engraved as the frontispiece to Elijah; in possession of Herr Killmann of Bonn. (4) A whole length, sitting, and looking to the side, taken by Hensel in 1844, and now in the possession of the Paul M.-B. family. This, though clever as a picture, can hardly convey the man. The hand is perhaps the most remarkable thing in it, and must be a portrait. (5) A profile taken after death by Hensel, and now in possession of Mrs. V. Benecke. This, which is said by many to be the best representation of him, is fairly engraved as the frontispiece to Lady Wallace's translation of the letters.

A portrait of him in crayons was taken at Weimar for [1] Goethe, which he describes as 'very like, but rather sulky'; another was painted at Rome by [2] Horace Vernet, and another [3] by a painter named Schramm. But none of these have been [4] traced by the writer. The sketch by his brother-in-law, taken in 1840, and given as frontispiece to vol. 2 of the 'Familie Mendelssohn,' must surely be too young-looking for that date. Miniatures of the four children were taken in Paris in 1816, and are now in the hands of the Paul M.-B. family.

The bust by Rietschel (engraved as frontispiece to Devrient) and the profiles by Knauer and Kietz are all said to be good.

Not less remarkable than his face was his way and manner. It is described by those who knew him as peculiarly winning and engaging; to those whom he loved, coaxing. The slight lisp or drawl which remained with him to the end made the endearing words and pet expressions, which he was fond of applying to his own immediate circle, all the more affectionate. But outside this immediate circle also he was very fascinating, and it is probable that, devotedly as he was loved at home, few men had fewer enemies abroad. The strong admiration expressed towards him by men of such very different natures as [5] Schumann and [6] Berlioz, both of whom knew him well, shows what a depth of solid goodness there was in his attractiveness. 'His gentleness and softness,' says one of his English friends, 'had none of the bad side so often found with those qualities; nothing effeminate or morbid. There was a great deal of manliness packed into his little body,' as all readers of the early part of this sketch must be aware. Indeed he had a great capacity for being angry. Anything like meanness or deceit, or unworthy conduct of any kind, roused his wrath at once. 'He had a way,' says a very old friend, 'of suddenly firing up on such occasions, and turning on his heel, in a style which was quite unmistakeable,' and astonishing to those who only knew his smoother side. Towards thoughtlessness, negligence, or obstinate stupidity he was very intolerant, and under such provocation said things the sting of which must have remained for long after, and which he himself deeply [7] regretted. But these were rare instances, and as a rule his personal fascination secured him friends and kept them firm to him. And to those to whom he was really attached—outside his own family, of which we are not speaking—there could hardly be a better friend. The published letters to General von Webern, to Verkenius, Klingemann, Schubring, Hiller, Moscheles, are charged with an amount of real affection rarely met with, but which never leads him to sink his own individual opinion on any point which he thought material, as may be seen in many cases. Talent and perseverance he was always ready to encourage, and the cases of Taubert, Eckert, Gade, Joachim, Rietz, Naumann, Sterndale Bennett, Hiller, and the anonymous student whose cause he pleads so [8] earnestly to the king, show how eager he always was to promote the best interests of those whom he believed to be worthy. The present head of the Frankfort Conservatorium owes his advancement in no small degree to the good offices of Mendelssohn. His warm reception of Berlioz, Liszt, and Thalberg, has been already mentioned, but must be again referred to as an instance of the absence of jealousy or rivalry in his nature, and of his simple wish to give everybody fair play.

The relations of Mendelssohn and Schumann were thoroughly good on both sides. There is a remarkable absence of Schumann's name in Mendelssohn's published letters; but this may have arisen from considerations which influenced the editors, and would possibly be reversed if the letters had been fully given, and if others which remain in MS. were printed. The two men were always good friends. They differed much on some matters of music. Mendelssohn had his strong settled principles, which nothing could induce him to give up. He thought that everything should be made as clear as a composer could make it, and that rough or awkward passages were blemishes, which should be modified and made to sound well. On the other hand, Schumann was equally fixed in the necessity of retaining what he had written down as representing his

[1] L. May 25, 1830. [2] L. Jan. 17 and March 15, 1831.

[3] Possibly taken in 1840; since in *Ernst Mendelssohn-Bartholdy's* possession is the autograph of three Songs inscribed, 'Dem Maler Schramm zu freundlichem Andenken und mit bestem Dank. F. M. B. Leipzig, d. 4 Nov. 1840.'

[4] I have to thank M. Edouard Detaille, the painter, for his efforts to discover the picture by Vernet. [5] Wassielewsky, 157.

[6] 'Correspondance' (1879), 88; 'Voyage musical,' Letter 4.

[7] He complained bitterly to the Bishop of Limerick in 1847 of his short temper at rehearsals or with his pupils.

[8] Letter, 1844; ii. 325.

intention. But such differences of opinion never affected their intercourse; they were always friendly, and even affectionate, and loved to be together. More than one person living remembers the strong interest which Mendelssohn took in 'Paradise and the Peri' on its first appearance, and how anxious he was that his friends should hear it. Of Schumann's string quartets he records that they 'pleased him extremely'; and it is surely allowable to infer that it was the expression of his pleasure that made Schumann dedicate them to him. He had a particular love for some of Schumann's songs, and as this feeling was not shared by all the members of his family he would sometimes ask for the 'forbidden fruit,' as a kind of synonym for something peculiarly pleasant. The fact that he placed Schumann among his colleagues at the starting of the Leipzig Conservatorium of itself shows how much he valued him.

On the other hand, Schumann is never warmer or more in earnest than when he is praising Mendelssohn's compositions, as may be seen by many an article in his *Gesammelte Schriften*. He dedicated his string quartets to him, as we have said. He defended him with ardour when attacked; during his last sad years Mendelssohn's name was constantly in his mouth as that of his best friend, and his last clearly expressed wish was that his youngest boy should be called after him. A proof of his affectionate feeling is to be found in the no. 28 of his 'Album für die Jugend' (op. 68), which is inscribed 'Erinnerung (Nov. 4, 1847),' and therefore expresses his feelings at the death of his friend. It is not necessary to discover that definite direct meaning in this touching little piece which Mendelssohn found in all music, in order to recognise sadness tempered by a deep sense of grace and sweetness; the result showing how beautiful was the image which Mendelssohn left in the mind of one so completely able to appreciate him as Schumann.

Nowhere is Mendelssohn's naturalness and naïveté more evident than in his constant reference to his own foibles. The hearty way in which he enjoys idleness, and [1]boasts of it, the constant references to eating and drinking, are delightful in a man who got through so much work, who was singularly temperate, and whose only weakness for the products of the kitchen was for rice milk and cherry pie. In this, as in everything else, he was perfectly simple and natural. 'I do not in the least concern myself as to what people wish or praise or pay for; but solely as to what I myself consider [2]good.' No doubt he was very fortunate in being able to disregard 'what people paid for'; but that he did so is a part of his character.

His fun and drollery were more the result of his high spirits than of any real turn for wit. Unlike Beethoven, he rarely indulges in plays on words, and his best efforts in that direction are the elaborately illustrated programmes and *jeux d'esprit* which are preserved in the albums of some of his friends, and in which caricatures, verses, puns, and jokes, are mixed up in a very droll fashion. There is much humour in some of his scherzos, but especially in the funeral march for Pyramus and Thisbe in the M.N.D. pieces, one of the most comical things in all music. It is much to be regretted that he has left no other specimen of his remarkable power in this direction. Probably he indulged in a good deal of such fun which has not been preserved, since both he [3]and his sister refer to that march as a specimen of a style in which he often extemporised. In mimicry he was great, not only in music but in taking off speech and manner. The most humorous passage that I have met with in his letters is still in MS.—'Dass jenseits auch Musik gemacht werden könne, das glauben Sie ja, und haben mirs oft gesagt. Dann wirds wohl kein schlechtes Instrument geben, wie bei Geyer, und keine dumme Flöte pustet da, und keine Posaune schleppt nach, und nirgends fehlt es, und wankt es, und eilt es, das glaube ich wohl.'[4]

No musician—unless perhaps it were Lionardo da Vinci, and he was only a musician in a limited sense—certainly no great composer, ever had so many pursuits as Mendelssohn. Mozart drew, and wrote capital letters, Berlioz and Weber also both wrote good letters, Beethoven was a great walker and intense lover of nature, Cherubini was a botanist and a passionate card-player, but none of them approach Mendelssohn in the number and variety of his occupations. Both billiards and chess he played with ardour to the end of his life, and in both he excelled. When a lad he was devoted to gymnastics; later on he rode much, swam more, and danced whenever he had the opportunity. Cards and skating were almost the only diversions he did not care for. But then these were diversions. There were two pursuits which almost deserve to rank as work—drawing and letter-writing. Drawing with him was more like a professional avocation than an amusement. The quantity of his sketches and drawings preserved is very large. They begin with the Swiss journey in 1822, on which he took 27 large ones, all very carefully finished, and all dated, sometimes two in one day. The Scotch and Italian tours are both fully illustrated, and so they go on year by year till his last journey into Switzerland in 1847, of which, as already said, 14 large highly finished water-colour drawings remain, besides slighter sketches. At first they are rude and childish, though with each successive set the improvement is perceptible. But even with the earliest ones there is no mistaking that the drawing was a serious business. The subjects are not what are called 'bits,' but are usually large comprehensive views, and it is impossible to doubt that the child threw his whole mind into it, did his very best, and shirked nothing. He already felt the force of the motto which fronted his conductor's chair in the

[1] L. July 14, 1836, and in many others. [2] L. Oct. 4, 1837.

[3] F.M. iii. 54, 51.

[4] 'That there may be music in the next world I know you believe, for you have often told me so; but there will certainly be no bad pianos there like Geyer's, no stupid puffing flutes, no dragging trombones, no stopping, or wavering, or hurrying—of that I am quite sure.' MS. letter.

Gewandhaus—'Res severa est verum gaudium.' Every little cottage or gate is put in with as much care as the main features. Every tree has its character. Everything stands well on its legs, and the whole has that architectonic style which is so characteristic of his music.

Next to his drawing should be placed his correspondence, and this is even more remarkable. During the last years of his life there can have been but few eminent men in Europe who wrote more letters than he did. Many even who take no interest in music are familiar with the nature of his letters—the happy mixture of seriousness, fun, and affection, the life-like descriptions, the happy hits, the naïveté which no baldness of translation can extinguish, the wise counsels, the practical views, the delight in the successes of his friends, the self-abnegation, the bursts of wrath at anything mean or nasty. We all remember, too, the length to which they run. Taking the printed volumes, and comparing the letters with those of Scott or Arnold, they are on the average very considerably longer than either. But the published letters bear only a small proportion to those still in [1] MS. In fact the abundance of material for the biographer of Mendelssohn is quite bewildering. That however is not the point. The remarkable fact is that so many letters of such length and such intrinsic excellence should have been written by a man who was all the time engaged in an engrossing occupation, producing great quantities of music, conducting, arranging, and otherwise occupied in a profession which more than any demands the surrender of the entire man. For these letters are no hurried productions, but are distinguished, like the drawings, for the neatness and finish which pervade them. An autograph letter of Mendelssohn's is a work of art; the lines are all straight and close, the letters perfectly and elegantly formed, with a peculiar luxuriance of tails, and an illegible word can hardly be found. To the folding and the sealing everything is perfect. It seems impossible that this can have been done quickly. It must have absorbed an enormous deal of time. While speaking of his correspondence, we may mention the neatness and order with which he registered and kept everything. The 44 volumes of MS. music, in which he did for himself what Mozart's father so carefully did for his son, have been mentioned. But it is not generally known that he preserved all letters that he received, and stuck them with his own hands into books. 27 large [2] thick green volumes exist, containing apparently all the letters and memorandums, business and private, which he received from Oct. 29, 1821, to Oct. 29, 1847, together with the drafts of his Oratorio books, and of the long official communications which, during his latter life, cost him so many unprofitable hours. He seems to have found time for everything. Hiller [3] tells us how during a very busy season he revised and copied out the libretto of his oratorio for him. One of his dearest Leipzig friends has a complete copy of the full score of Antigone, *including the whole of the words of the melodrama*, written for her with his own hand; a perfect piece of caligraphy, without spot or erasure! and the family archives contain a long minute list of the contents of all the cupboards in the house, filling several pages of foolscap, in his usual neat writing, and made about the year 1842. We read of Mr. Dickens [4] that 'no matter was considered too trivial to claim his care and attention. He would take as much pains about the hanging of a picture, the choosing of furniture, the superintending of any little improvement in the house, as he would about the more serious business of his life; thus carrying out to the very letter his favourite motto that What is worth doing at all is worth doing well.' No words could better describe the side of Mendelssohn's character to which we are alluding, nor could any motto more emphatically express the principle on which he acted throughout life in all his work.

His taste and efficiency in such minor matters are well shown in the albums which he made for his wife, beautiful specimens of arrangement, the most charming things in which are the drawings and pieces of music from his own hands. His private account-books and diaries are kept with the same quaint neatness. If he had a word to alter in a letter, it was done with a grace which turned the blemish into a beauty. The same care came out in everything—in making out the programmes for the Gewandhaus concerts, where he would arrange and re-arrange the pieces to suit some inner idea of symmetry or order; or in settling his sets of songs for publication as to the succession of keys, connection or contrast of words, etc. In fact he had a passion for neatness, and a repugnance to anything clumsy. Possibly this may have been one reason why he appears so rarely to have sketched his music. He made it in his head, and had settled the minutest points there before he put it on paper, thus avoiding the litter and disorder of a sketch. Connected with this neatness is a certain quaintness in his proceedings which perhaps strikes an Englishman more forcibly than it would a German. He used the old-fashioned C clef for the treble voices in his scores to the last; the long flourish with which he ornaments the double bar at the end of a piece never varied. A score of Haydn's Military Symphony which he wrote for his wife bears the words 'Possessor Cécile.' In writing to Mrs. Moscheles of her little girls, whose singing had pleased him, he begs to be remembered to the 'drei kleine Diskantisten.' A note to David, sent by a child, is inscribed 'Kinderpost,' and so on. Certain French words occur over and over again, and are evidently favourites. Such are *plaisir* and *trouble*, *à propos*, *en gros*, and others. The word *hübsch*, answering to our 'nice,' was a special [5] favourite, and *nett* was one of his highest commendations.

But to return for a moment to his engrossing

[1] In the hands of his family, of Schleinitz, Mrs. Moscheles, Schubring, P. David, Mme. Goldschmidt, Mme. Preusser, Mr. Euler of Düsseldorf, the Sterndale Bennetts, Mr. Sartoris, and others.

[2] In the hands of Mrs. Wach (Lili M.-B.). Two others seem to be missing.

[3] H. 107.

[4] Preface to his Letters, 1879.

[5] Mos. ii. 165.

pursuits. Add to those just mentioned the many concerts, to be arranged, rehearsed, conducted; the frequent negotiations attending on Berlin; the long official protocols; the hospitality and genial intercourse, where he was equally excellent as host or as guest; the claims of his family; the long holidays, real holidays, spent in travelling, and not, like Beethoven's, devoted to composition—and we may almost be pardoned for wondering how he can have found time to write any music at all. But on the contrary, with him all this business does not appear to have militated against composition in the slightest degree. It often drove him almost to distraction; it probably shortened his life; but it never seems to have prevented his doing whatever music came before him, either spontaneously or at the call of his two posts at Berlin and Dresden. He composed Antigone in a fortnight, he resisted writing the music to Ruy Blas, he grumbled over the long chorale for the thousandth anniversary of the German Empire, and over the overture to Athalie, in the midst of his London pleasures; but still he did them, and in the cases of Antigone and the two overtures it is difficult to see how he could have done them better. He was never driven into a corner.

The power by which he got through all this labour, so much of it self-imposed, was the power of order and concentration, the practical business habit of doing one thing at a time, and doing it well. This no doubt was the talent which his father recognised in him so strongly as to make him doubt whether business was not his real vocation. It was this which made him [1] sympathise with Schiller in his power of 'supplying' great tragedies as they were wanted. In one way his will was weak, for he always found it hard to say No; but having accepted the task it became a duty, and towards duty his will was the iron will of a man of business. Such a gift is vouchsafed to very few artists. Handel possessed it in some degree; but with that one exception Mendelssohn seems to stand alone.

Of his method of composing, little or nothing is known. He appears to have made few sketches, and to have arranged his music in his head at first, much as Mozart did. Probably this arose from his early training under Zelter, for the volumes for 1821, 2, 3, of the MS. series now in the Berlin Library appear to contain his first drafts, and rarely show any corrections, and what there are are not so much sketches as erasures and substitutions. Devrient and Schubring tell of their having seen him composing a score bar by bar from top to bottom; but this was probably only an experiment or *tour de force*. The fragment of the first movement of a symphony which is given on p. 305, is a good average example of the shape in which his ideas first came on to the paper.

Alterations in a work after it was completed are quite another thing, and in these he was lavish. He complains of his not discovering the necessity for them till [2] *post festum*. We have seen instances of this in the Walpurgisnight, St. Paul, the Lobgesang, Elijah, and some of the Concert-overtures. Another instance is the Italian Symphony, which he retained in MS. for 14 years, till his death, with the intention of altering and improving the Finale. Another, equally to the point, is the D minor Trio, of which there are two editions in actual circulation, containing several important and extensive [3] differences. This is carrying fastidiousness even further than Beethoven, whose alterations were endless, but ceased with publication. The autographs of many of Mendelssohn's pieces are dated years before they were printed, and in most, if not all, cases, they received material alterations before being issued.

Of his pianoforte playing in his earlier days we have already spoken. What it was in his great time, at such displays as his performances in London at the Philharmonic in 1842, 44, and 47; at Ernst's Concert in 1844, in the Bach Concerto with Moscheles and Thalberg; at the British Musicians' matinée in 1844; and the British Quartet Society in 1847; at the Leipzig Concerts on the occasion already mentioned in 1836; at Miss Lind's Concert Dec. 5, 1845, or at many a private reunion at V. Novello's or the Horsleys', or the Moscheles' in London, or the houses of his favourite friends in Leipzig, Berlin, or Frankfort—there are still many remaining well able to judge, and in whose minds the impression survives as clear as ever. Of the various recollections with which I have been favoured, I cannot do better than give entire those of Madame Schumann, and Dr. Hiller. In reading them it should be remembered that Mendelssohn was fond of speaking of himself as a player *en gros*, who did not claim (however great his right) to be a virtuoso, and that there are instances of his having refused to play to great virtuosi.

1. 'My recollections of Mendelssohn's playing,' says Madame Schumann, 'are among the most delightful things in my artistic life. It was to me a shining ideal, full of genius and life, united with technical perfection. He would sometimes take the *tempi* very quick, but never to the prejudice of the music. It never occurred to me to compare him with virtuosi. Of mere effects of performance he knew nothing—he was always the great musician, and in hearing him one forgot the player, and only revelled in the full enjoyment of the music. He could carry one with him in the most incredible manner, and his playing was always stamped with beauty and nobility. In his early days he had acquired perfection of technique; but latterly, as he often told me, he hardly ever practised, and yet he surpassed every one. I have heard him in Bach, and Beethoven, and in his own compositions, and shall never forget the impression he made upon me.'

2. 'Mendelssohn's playing,' says Dr. Hiller, 'was to him what flying is to a bird. No one wonders why a lark flies, it is inconceivable

[1] L. Aug. 23 1831. [2] L. Dec. 6, 1846.

[3] The parts of the 'Hebriden' Overture are not in exact accordance with the score of 'Fingals Höhle.' The P.F. arrangement of the M.N.D. Overture published in London is given in notes of half the value of those in the score, published after it in Leipzig.

without that power. In the same way Mendelssohn played the piano because it was his nature. He possessed great skill, certainty, power, and rapidity of execution, a lovely full tone—all in fact that a virtuoso could desire, but these qualities were forgotten while he was playing, and one almost overlooked even those more spiritual gifts which we call fire, invention, soul, apprehension, etc. When he sat down to the instrument music streamed from him with all the fullness of his inborn genius,—he was a centaur, and his horse was the piano. What he played, how he played it, and that he was the player—all were equally rivetting, and it was impossible to separate the execution, the music, and the executant. This was absolutely the case in his improvisations, so poetical, artistic, and finished; and almost as much so in his execution of the music of Bach, Mozart, Beethoven, or himself. Into those three masters he had grown, and they had become his spiritual property. The music of other composers he knew, but could not produce it as he did theirs. I do not think, for instance, that his execution of Chopin was at all to be compared to his execution of the masters just mentioned; he did not care particularly for it, though when alone he played everything good with interest. In playing at sight his skill and rapidity of comprehension were astonishing, and that not with P. F. music only, but with the most complicated compositions. He never practised, though he once told me that in his Leipzig time he had played a shake (I think with the 2nd and 3rd fingers) several minutes every day for some months, till he was perfect in it.'

'His staccato,' says Mr. Joachim, 'was the most extraordinary thing possible for life and crispness. In the Frühlingslied (Songs without Words, Bk. v, No. 6) for instance, it was quite electric, and though I have heard that song played by many of the greatest players, I never experienced the same effect. His playing was extraordinarily full of fire, which could hardly be controlled, and yet was controlled, and combined with the greatest delicacy.' 'Though lightness of touch, and a delicious liquid pearliness of tone,' says [1]another of his pupils, 'were prominent characteristics, yet his power in *fortes* was immense. In the passage in his G minor Concerto where the whole orchestra makes a *crescendo* the climax of which is a 6–4 chord on D, played by the P.F. alone, it seemed as if the band had quite enough to do to work up to the chord he played.' As an instance of the fulness of his tone, the same gentleman mentions the 5 bars of *piano* which begin Beethoven's G major Concerto, and which, though he played them perfectly softly, filled the whole room.

'His mechanism,' says [2]another of his Leipzig pupils, 'was extremely subtle, and developed with the lightest of wrists (never from the arm); he therefore never strained the instrument or hammered. His chord-playing was beautiful, and based on a special theory of his own. His use of the pedal was very sparing, clearly defined, and therefore effective; his phrasing beautifully clear. The performances in which I derived the most lasting impressions from him were the 32 Variations and last Sonata (Op. 111) of Beethoven, in which latter the Variations of the final movement came out more clearly in their structure and beauty than I have ever heard before or since.' Of his playing of the 32 Variations, Professor Macfarren remarks that 'to each one, or each pair, where they go in pairs, he gave a character different from all the others. In playing at sight from a MS. score he characterised every incident by the peculiar tone by which he represented the instrument for which it was [3]written.' In describing his playing of the 9th Symphony, Mr. Schleinitz testified to the same singular power of representing the different instruments. A still stronger testimony is that of Berlioz, who, speaking of the *colour* of the Hebrides Overture, says that Mendelssohn 'succeeded in giving him an accurate idea of it, such is his extraordinary power of rendering the most complicated scores [4]on the Piano.'

His adherence to his author's meaning, and to the indications given in the music, was absolute. Strict time was one of his hobbies. He alludes to it, with an eye to the sins of Hiller and Chopin, in a letter of May 23, 1834, and somewhere else speaks of 'nice strict tempo' as something peculiarly pleasant. After introducing some *ritardandos* in conducting the Introduction to Beethoven's 2nd Symphony, he excused himself by saying [5]that 'one could not always be good,' and that he had felt the inclination too strongly to resist it. In playing, however, he never himself interpolated a *ritardando*, or [6]suffered it in any one else. It especially enraged him when done at the end of a song or other piece. 'Es steht nicht da!' he would say; 'if it were intended it would be written in—they think it expression, but it is sheer [7]affectation.' But though in playing he never varied the *tempo* when once taken, he did not always take a movement at the same pace, but changed it as his mood was at the time. We have seen in the case of Bach's A minor Fugue (p. 274) that he could on occasion introduce an individual reading; and his treatment of the arpeggios in the Chromatic [8]Fantasia shows that, there at least, he allowed himself great latitude. Still, in imitating this it should be remembered how thoroughly he knew these great masters, and how perfect his sympathy with them was. In conducting, as we have just seen, he was more elastic, though even there his variations would now be condemned as moderate by some conductors. Before he conducted at the Philharmonic it had been the tradition in the Coda of the Overture to Egmont to return to a *piano* after the *crescendo*; but this he would not suffer, and maintained the *fortissimo* to the end—a practice now always followed.

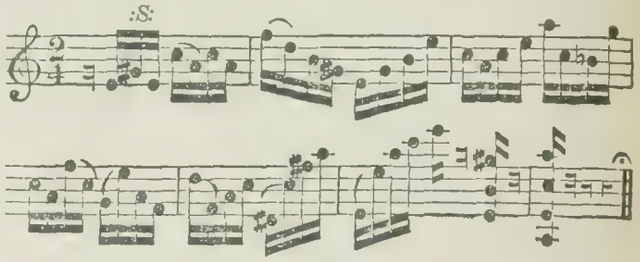
He very rarely played from book, and his prodigious memory was also often shown in his

[1] Mr. W. S. Rockstro.
[2] Mr. Otto Goldschmidt.
[3] See Dorn, p. 398.
[4] 'Voyage musical,' Letter 4.
[5] Mr. Kellow Pye.
[6] Mr. von Bülow.
[7] Mrs. Moscheles and Mr. Rockstro.
[8] Letter to Fanny, Nov. 14, 1840.

sudden recollection of out-of-the-way pieces. Hiller has given two instances (pp. 28, 29). His power of retaining things casually heard was also shown in his extempore playing, where he would recollect the themes of compositions which he heard then and there for the first time, and would combine them in the happiest manner. An instance of this is mentioned by his [1] father, in which, after Malibran had sung five songs of different nations, he was dragged to the piano, and improvised upon them all. He himself describes another occasion, a 'field day' at Baillot's, when he took three themes from the Bach sonatas and worked them up to the delight and astonishment of an audience [2] worth delighting. At the matinée of the Society of British Musicians in 1844, he took his themes from two compositions by C. E. Horsley and Macfarren which he had just heard, probably for the first time—and other instances could be given.

His extemporising was however marked by other traits than that of memory. 'It was,' says Prof. Macfarren, 'as fluent and as well planned as a written work,' and the themes, whether borrowed or invented, were not merely brought together but contrapuntally worked. Instances of this have been mentioned at Birmingham and elsewhere. His tact in these things was prodigious. At the concert given by Jenny Lind and himself on Dec. 5, 1845, he played two Songs without words—Bk. vi, No. 1, in E♭, and Bk. v, No. 6, in A major, and he modulated from the one key to the other by means of a regularly constructed intermezzo, in which the semiquavers of the first song merged into the arpeggios of the second with the most consummate art, and with magical [3] effect. But great as were his public displays, it would seem that, like Mozart, it was in the small circle of intimate friends that his improvisation was most splendid and happy. Those only who had the good fortune to find themselves (as rarely happened) alone [4] with him at one of his Sunday afternoons are perhaps aware of what he could really do in this direction, and he 'never improvised better' or pleased himself more than when *tête à tête* with the Queen and Prince Albert. A singular fact is mentioned by [5] Hiller, which is confirmed by another friend of his:—that in playing his own music he did it with a certain reticence, as if not desiring that the work would derive any advantage from his execution. The explanation is very much in consonance with his modesty, but whether correct or not there is no reason to doubt the fact.

His immense early practice in counterpoint under Zelter—like Mozart's under his father—had given him so complete a command over all the resources of counterpoint, and such a habit of looking at themes contrapuntally, that the combinations just spoken of came more or less naturally to him. In some of his youthful compositions he brings his science into prominence, as in the Fugue in A (op. 7, no. 5); the Finale of the E♭ stringed Quartet (1823); the original Minuet and Trio of the stringed Quintet in A (op. 18), a double canon of great ingenuity; the Chorus in St. Paul, 'But our God,' constructed on the chorale 'Wir glauben all'; but with his maturity he mostly drops such displays, and Elijah, as is well known, 'contains no fugues.' In extemporising, however, it was at his fingers' ends to the last. He was also fond of throwing off ingenious canons, of which the following, written on the moment for Joachim, March 11, 1844, is a good example.

Etude for one Violin, or Canon for two Violins.

Of his organ-playing we have already spoken. It should be added that he settled his combinations of stops before starting, and did not change them in the course of the piece. He likewise steadily [6] adhered to the plan on which he set out; if he started in 3 parts he continued in 3, and the same with 4 or 5. He took extraordinary delight in the organ; some describe him as even more at home there than on the P. F., though this must be taken with caution. But it is certain that he loved it, and was always greatly excited when playing it.

He was fond of playing the Viola, and on more than one occasion took the first Viola part of his own Octet in public. The Violin he learned when young, but neglected it in later life. He however played occasionally, and it was amusing to see him bending over the desk, and struggling with his part just as if he were a boy. His practical knowledge of the instrument is evident from his violin music, in which there are few difficulties which an ordinarily good player cannot surmount. But this is characteristic of the care and thoughtfulness of the man. As a rule, in his scores he gives each instrument the passages which suit it. A few instances of the reverse are quoted under CLARINET (vol. i. p. 363*b*), but they are quite the exception. He appears to have felt somewhat of the same natural dislike to brass instruments that Mozart did. At any rate in his early scores he uses them with great [7] moderation, and somewhere makes the just remark that the trombone is 'too sacred an instrument' to be used freely.

The list of Mendelssohn's works published up to the present time (Jan. 1880) comprises—

5 Symphonies, including the Lobgesang.

6 Concert overtures; an Overture for military band.

[1] F.M. i. 377. [2] L. i. 305.

[3] Recollections of Joachim and Rockstro.

[4] Dr. Klengel and Sterndale Bennett once had this good fortune, and it was a thing never to be forgotten. [5] H. 18.

[6] Mus. World, viii. 102.

[7] Neither of his three Concert overtures, nor the Italian and Scotch symphonies, have trombones. As to St. Paul, see letter to Mr. Horsley, G. & M. 115.

1 Concerto for Violin and Orchestra; 2 do. for Pianoforte, and 3 shorter works for P. F. and Orchestra.

1 Octet for Strings, 2 Quintets and 7 Quartets for do., with fragments of an 8th; 3 Quartets for P.F. and strings, 2 Trios for the same, a Sonata for the Violin and P. F.; 2 Sonatas and a set of Variations for Cello and P. F.

2 pieces for Piano, four hands; 3 Sonatas for Piano solo, 1 Fantasia for do. ('Scotch Sonata'), 16 Scherzos, Capriccios, etc.; 8 books of Songs without Words, 6 in each, and 2 separate similar pieces; 7 Characteristic pieces; 6 pieces for children; 7 Preludes and Fugues; and 3 sets of Variations.

For the organ, 6 Sonatas, and 3 Preludes and Fugues.

2 Oratorios and fragments of a third.

1 Hymn (Lauda Sion), 2 ditto for Solo, Chorus, and Orchestra.

3 Motets for Female voices and Organ; 3 Church pieces for Solos, Chorus, and Organ.

5 Motets, Jubilate, Nunc Dimittis, Magnificat, and 2 Kyries for voices only; 2 ditto Men's voices only; 2 ditto Chorus and Orchestra.

8 Psalms for Solos, Chorus and Orchestra; 6 'Sprüche' for 8 voices.

1 Opera, and portions of a second; 1 Operetta; the Walpurgisnight.

Music to Midsummer Night's Dream, Athalie, Antigone, and Œdipus.

2 Festival Cantatas; 1 Concert-aria; 10 Duets and 82 Songs for solo voice, with P.F.; 28 Part Songs for mixed voices, and 17 for men's voices.

Of these a complete collected edition, edited by Julius Rietz, has been published by Messrs. Breitkopf & Härtel. The prospectus was issued in July 1876, and the publication began with 1877. The various separate editions are too numerous to be given here, but we may mention that while these sheets are passing through the press, a complete collection of the P. F. works (solo and with orchestra) has been issued by Messrs. Novello in one vol. of 518 pages.

Two editions of the Thematic Catalogue have been published by Messrs. Breitkopf, the 1st in two parts, 1846 and 1853, the 2nd in 1873. A third edition is very desirable, on the model of the admirable catalogues of Beethoven and Schubert, edited by Mr. Nottebohm. The English publishers, and the dates, should in every case be given, since their editions were often published simultaneously with those of the German publishers, and indeed in some cases are the original issues.

The few of Mendelssohn's very early works which he published himself, or which have been issued since his death, show in certain points the traces of his predecessors—of Bach, Mozart, Beethoven, and Weber. But this is only saying what can be said of the early works of all composers, including Beethoven himself. Mendelssohn is not more but less amenable to this law of nature than most of his compeers. The traces of Bach are the most permanent, and they linger on in the vocal works even as late as St. Paul. Indeed, Bach may be tracked still later in the solid construction and architectonic arrangement of the choruses, even of the Lobgesang, the grand Psalms, the Walpurgisnight, and Elijah, works in all respects emphatically Mendelssohn's own, not less than in the religious feeling, the union of noble sentiment with tender expression, and the utter absence of commonness or vulgarity which pervade all his music alike.

In the instrumental works, however, the year 1826 broke the spell of all external influence, and the Octet, the Quintet in A, and above all the M.N.D. Overture, launched him upon the world at 17 as a thoroughly original composer. The Concert-overtures, the 2 great Symphonies, the two P. F. Concertos, and the Violin Concerto, fully maintain this orginality, and in thought, style, phrase, and clearness of expression, no less than in their symmetrical structure and exquisite orchestration, are eminently independent and individual works. The advance between the Symphony in C minor (1824), which we call 'No. I,' though it is really 'No XIII,' and the Italian Symphony (Rome, 1831) is immense. The former is laid out quite on the Mozart plan, and the working throughout recalls the old world. But the latter has no model. The melodies and the treatment are Mendelssohn's alone, and while in gaiety and freshness it is quite unrivalled, it is not too much to say that the slow movement is as great a novelty as that of Beethoven's Concerto in G major. The Scotch Symphony is as original as the Italian, and on a much larger and grander scale. The opening Andante, the Scherzo, and the Finale are especially splendid and individual. The Concert-overtures are in all essential respects as original as if Beethoven had not preceded them by writing Coriolan—as true a representative of his genius as the Hebrides is of Mendelssohn's. That to the Midsummer Night's Dream, which brought the fairies into the orchestra and fixed them there, and which will always remain a monument of the fresh feeling of youth; the Hebrides with its intensely sombre and melancholy sentiment, and the Melusina with its passionate pathos, have no predecessors in sentiment, treatment, or orchestration. Ruy Blas is as brilliant and as full of fire as the others are of sentiment, and does not fall a step behind them for individuality.

In these works there is little attempt at any modification of the established forms. Innovation was not Mendelssohn's habit of mind, and he rarely attempts it. The Scotch Symphony is directed to be played through without pause, and it has an extra movement in form of a long Coda, which appears to be a novelty in pieces in this class. There are unimportant variations in the form of the concertos, chiefly in the direction of compression. But with Mendelssohn, no more than with Schubert, do these things force themselves on the attention. He has so much to say, and says it so well, the music is so good and so agreeable, that it never occurs to the hearer to enquire if he has altered the external proportions of his discourse.

His Scherzos are still more peculiarly his own

offspring, and really have no prototypes. That in a movement bearing the same name as one of Beethoven's most individual creations, and occupying the same place in the piece, he should have been able to strike out so entirely different a path as he did, is a wonderful tribute to his originality. Not less remarkable is the variety of the many Scherzos he has left. They are written for orchestra and chamber, concerted and solo alike, in double and triple time indifferently; they have no fixed rhythm, and notwithstanding a strong family likeness—the impress of the gay and delicate mind of their composer—are all independent of each other. In his orchestral works Mendelssohn's scoring is remarkable not more for its grace and beautiful effect than for its clearness and practical efficiency. It gives the Conductor no difficulty. What the composer wishes to express comes out naturally, and, as already remarked, each instrument has with rare exceptions the passages most suitable to it.

Mendelssohn's love of 'Programme' is obvious throughout the foregoing works. The exquisite imitation of Goethe's picture in the Scherzo of the Octet (p. 258*b*) is the earliest instance of it; the Overture founded on his Calm sea and Prosperous voyage is another; and as we advance each Overture and each Symphony has its title. He once said, in [1] conversation with F. Schneider on the subject, that since Beethoven had taken the step he did in the Pastoral Symphony, every one was at liberty to follow. But the way in which he resented Schumann's attempt to discover 'red coral, sea monsters, magic castles and ocean caves' in his Melusina [2] Overture shows that his view of Programme was a broad one, that he did not intend to depict scenes or events, but held fast by Beethoven's canon, that such music should be 'more expression of emotion than painting'—*mehr Ausdruck der Empfindung als Malerei.* Thus he quotes the first few bars of the Hebrides Overture (see p. 264*a*) not as his recollection of the sound of the winds and the waves, but 'to show how extraordinarily Fingal's cave had affected him'—*wie seltsam mir auf den Hebriden zu Muthe geworden ist.* True, in the M.N.D. Overture we are said to hear the bray of Bottom in the low G of the Ophicleide; and in the three North Wales caprices (op. 16) we are told of even more minute touches of imitation (see p. 264*b*); but these, if not imaginary, are at best but *jeux d'esprit.*

Connected with this tendency to programme is a curious point, namely, his belief in the absolute and obvious 'meaning' of music. 'Notes,' [3] says he, 'have as definite a meaning as words, perhaps even a more definite one,' and he devotes a whole letter to reiterating that music is not too indefinite to be put into words, but too definite; that words are susceptible of a variety of meanings, while music has only [4] one. This is not the place to discuss so strange a doctrine, which, though true to him, is certainly not true to the majority of men, and which obviously rests on the precise force of the word 'to mean' (*heissen*); but it is necessary to call attention to it *en passant.*[5]

His great works in chamber music are on a par with those for the orchestra. The Octet, the Quintets, and the 6 Quartets are thoroughly individual and interesting, nothing far-fetched, no striving after effect, no emptiness, no padding, but plenty of matter given in a manner at once fresh and varied. Every bar is his own, and every bar is well said. The accusation which is sometimes brought against them, that they are more fitted for the orchestra than the chamber is probably to some extent well-founded. Indeed Mendelssohn virtually anticipates the charge in his preface to the parts of the Octet, which he desires may be played in a symphonic style; and in that noble piece, as well as in parts of the Quintet in B♭, and of the Quartets in D and F minor, many players have felt that the composer has placed his work in too small a frame, that the proper balance cannot always be maintained between the leading violin and the other instruments, and that to produce all the effect of the composer's ideas they should be heard in an orchestra of strings rather than in a quartet of solo instruments. On the other hand, the P.F. Quartet in B minor and the two P.F. Trios in D minor and C minor have been criticised, probably with some justice, as not sufficiently concertante, that is as giving too prominent a part to the Piano. Such criticism may detract from the pieces in a technical respect, but it leaves the ideas and sentiments of the music, the nobility of the style, and the clearness of the structure, untouched.

His additions to the technique of the Pianoforte are not important. Hiller [6] tells a story which shows that Mendelssohn cared little for the rich passages of the modern school; his own were quite sufficient for him. But this is consistent with what we have just said. It was the music of which he thought, and as long as that expressed his feelings it satisfied him, and he was indifferent to the special form into which it was thrown. Of his Pianoforte works the most remarkable is the set of 17 Serious Variations; but the Fantasia in F♯ minor (op. 28), the 3 great Capriccios (op. 33), the Preludes and Fugues, and several of the smaller pieces, are splendid works too well known to need further mention. The Songs without Words stand by themselves, and are especially interesting to Englishmen on account of their very great popularity in this country. Mendelssohn's orchestral and chamber works are greatly played and much enjoyed here, but it is to his Oratorios, Songs, Songs without Words, and Part-songs, that he owes his firm hold on the mass of the English people. It was some time (see 135*a*) before the Songs without Words reached the public; but when once they became

[1] Schubring, 374 *b*, note.

[2] L. Jan. 30, 1836. The reference is to an article in the N.M.Z. When asked what he meant by this overture he once replied 'Hm, une mesalliance.'

[3] L. Genoa, July 1831.

[4] L. Oct. 15, 1842, to Souchay; and compare that to Frau von Pereira, Genoa, July 1831.

[5] Mrs. Austin (Fraser's Mag., April 1848) relates that he said to her on one occasion 'I am going to play something of Beethoven's, but you must tell them what it is about; what is the use of music if people do not know what it means?' She might surely have replied, 'What then, is the use of the imagination?'

[6] II. 154, 155.

known, the taste for them quickly spread, and probably no pieces ever were so much and so permanently beloved in the country. The piece, like the name, is virtually his own invention. Not a few of Beethoven's movements—such as the Adagio to the Sonate pathétique, or the Minuet to op. 10, no. 3—might be classed as songs without words, and so might Field's Nocturnes; but the former of these are portions of larger works, not easily separable, and the latter were little known; and neither of them possess that grace and finish, that intimate charm, and above all that *domestic* character, which have ensured the success of Mendelssohn's Songs without Words in many an English family. They soon became identified with his name as it grew more and more familiar in England; some of them were composed here, others had names or stories attached to their [1] origin: there was a piquancy about the very title—and all helped their popularity. His own feeling towards them was by no means so indulgent. It is perhaps impossible for a composer to be quite impartial towards pieces which make him so very popular, but he distinctly says, after the issue of Book 3, 'that he [2] does not mean to write any more at that time, and that if such *animalculæ* are multiplied too much no one will care for them,' etc. It is difficult to believe that so stern a critic of his own productions should not have felt the weakness of some of them, and the strong mannerism which, with a few remarkable exceptions, pervades the whole collection. We should not forget, too, that he is not answerable for the last two books, which were published after his death, without the great alterations which he habitually made before publication. One drawback to the excessive popularity of the Songs without Words is, not that they exist—for we might as well quarrel with Goethe for the 'Wandrers Nachtlied' or the 'Heidenröslein'—nor yet the number of imitations they produced, but that in the minds of thousands these graceful trifles, many of which were thrown off at a single sitting, are indiscriminately accepted as the most characteristic representatives of the genius of the composer of the Violin Concerto and the Hebrides Overture.

His Songs may be said to have introduced the German *Lied* to England, and to have led the way for the deeper strains of Schumann, Schubert, and Brahms, in English houses and concert-rooms. No doubt the songs of those composers do touch lower depths of the heart than Mendelssohn's do, but the clearness and directness of his music, the spontaneity of his melody, and a certain pure charm pervading the whole, have given a place with the great public to some of his songs, such as 'On song's bright pinions,' which they will probably retain for a long time to come. Others, such as the Nachtlied, the Volkslied ('Es ist bestimmt'), and the Schilflied, are deeply pathetic; others, as the Lieblingsplätzchen, are at the same time extremely original; others, as 'O Jugend,' the Jagdgesang, and the 'Diese Rosen,' the soul of gaiety. He was very fastidious in his choice of words, and often marks his sense of the climax by varying the last stanza in accompaniment or otherwise, a practice which he was perhaps the first to adopt. One of his last commissions to his friend Professor Graves, before leaving Interlaken in 1847, was to select words from the English poets for him to set.

His Part-songs gave the majority of English amateurs a sudden and delightful introduction to a class of music which had long existed for Germans, but which till about 1840 was as much unknown here as our glees still are in Germany. Many can still recollect the utterly new and strange feeling which was then awakened in their minds by the new spirit, the delicacy, the pure style, the delicious harmonies, of these enchanting little compositions!

Ever since Handel's time, Oratorios have been the favourite public music here. Mendelssohn's works of this class, St. Paul, Elijah, the Lobgesang, soon became well known. They did not come as strangers, but as the younger brothers of the Messiah and Judas Maccabæus, and we liked them at once. Nor only liked them; we were proud of them, as having been produced or very early performed in England; they appealed to our national love for the Bible, and there is no doubt that to them is largely owing the position next to Handel which Mendelssohn occupies in England. Elijah at once took its place, and it is now almost, if not quite, on a level with the Messiah in public favour. Apart from the intrinsic qualities of the music of his large vocal works, the melody, clearness, spirit, and symmetry which they exhibit, in common with his instrumental compositions; there is one thing which remarkably distinguishes them, and in which they are far in advance of their predecessors—a simple and direct attempt to set the subject forth as it was, to think first of the story and next of the music which depicted it. It is the same thing that we formerly attempted to bring out in Beethoven's case, 'the thoughts and emotions are the first thing, and the forms of expression are second and subordinate' (vol. i. 203 *b*). We may call this 'dramatic,' inasmuch as the books of oratorios are more or less dramas; and Mendelssohn's letters to Schubring in reference to Elijah, his demand for more 'questions and answers, replies and rejoinders, sudden interruptions,' etc., show how thin was the line which in his opinion divided the platform from the stage, and how keenly he wished the personages of his oratorios to be alive and acting, 'not mere musical images, but inhabitants of a definite active [3] world.' But yet it was not so much dramatic in any conscious sense as a desire to set things forth as they were. Hauptmann has [4] stated this well with regard to the three noble Psalms (op. 78), 'Judge me, O God,' 'Why rage fiercely the heathen?' and 'My God,

[1] Such as the well-known one in A, which, though in Germany known as Frühlingslied, was in England for a long time called 'Camberwell Green,' from the fact of its having been composed on Denmark Hill. The Duet (Bk. iii. no. 6) was for long believed to represent a conversation between the composer and his wife.

[2] Letter, March 4, 1839.

[3] L. Nov. 2, Dec. 6, 1838.

[4] Haupt. ii. 102.

why hast thou forsaken me?' He says that it is not so much any musical or technical ability that places them so far above other similar compositions of our time, as the fact that Mendelssohn has 'just put the Psalm itself before him; not Bach, or Handel, or Palestrina, or any other style or composer, but the words of the Psalmist; and the result is not anything that can be classed as new or old, but the Psalm itself in thoroughly fine musical effect; the music not pretending to be scientific, or anything on its own account, but just throwing life and feeling into the dry words.' Any one who knows these psalms will recognise the truth of this description. It is almost more true in reference to the 114th Psalm, 'When Israel out of Egypt came.' The Jewish blood of Mendelssohn must surely for once have beat fiercely over this picture of the great triumph of his forefathers, and it is only the plain truth to say that in directness and force his music is a perfect match for the splendid words of the unknown Psalmist. It is true of his oratorios also, but they have other great qualities as well. St. Paul with all its great beauties is an early work, the book of which, or rather perhaps the nature of the subject, does not wholly lend itself to forcible treatment, and it is an open question whether it can fully vie with either the Lobgesang or Athalie, or still more Elijah. These splendid compositions have that air of distinction which stamps a great work in every art, and which a great master alone can confer. As instances of this, take the scene of the Watchman and the concluding Chorus in the Lobgesang—'Ye nations'; or in Elijah the two double Quartets; the Arioso, 'Woe unto them,' which might be the wail of a pitying archangel; the Choruses, 'Thanks be to God,' 'Be not afraid,' 'He watching over,' 'The Lord passed by'; the great piece of declamation for soprano which opens the second part; the unaccompanied trio 'Lift thine eyes,' the tenor air 'Then shall the righteous.' These are not only fine as music, but are animated by that lofty and truly dramatic character which makes one forget the vehicle, and live only in the noble sentiment of the scene as it passes.

'Lauda Sion,' though owing to circumstances less known, has the same great qualities, and is a worthy setting of the truly inspired hymn in which St. Thomas Aquinas was enabled to rise so high above the metaphysical subtleties of his day. This piece of Roman Catholic music—Mendelssohn's only important one—shows what he might have done had he written a Mass, as he [1]once threatened to do. It would have been 'written with a constant recollection of its sacred purpose'; and remembering how solemn a thing religion was to him, and how much he was affected by fine words, we may well regret that he did not accomplish the suggestion.

Antigone and Œdipus, owing to the remoteness of the dramas, both in subject and treatment, necessarily address themselves to a limited audience, though to that audience they will always be profoundly interesting, not only for the lofty character of the music, but for the able and thoroughly natural manner in which Mendelssohn carried out a task full of difficulties and of temptations to absurdity, by simply 'creating music for the choruses in the good and scientific style of the present day, to express and animate their [2]meaning.'

The Midsummer Night's Dream music is a perfect illustration of Shakspeare's romantic play, and will be loved as long as beauty, sentiment, humour, and exquisite workmanship are honoured in the world.

How far Mendelssohn would have succeeded with an opera, had he met with a libretto entirely to his mind—which that of Loreley was not—it is difficult to say. Fastidious he certainly was, though hardly more so than Beethoven (see vol. i. p. 196 *b*), and probably for much the same reasons. Times had changed since the lively intrigues and thinly-veiled immoralities of Da Ponte were sufficient to animate the pen of the divine Mozart; and the secret of the fastidiousness of Beethoven and Mendelssohn was that they wanted librettists of their own lofty level in genius and morality, a want in which they were many generations too early. Opera will not take its proper place in the world till subjects shall be found of modern times, with which every one can sympathise, treated by the poet, before they come into the hands of the composer, in a thoroughly pure, lofty, and inspiriting manner.

Camacho is too juvenile a composition, on too poor a libretto, to enable any inference to be drawn from it as to Mendelssohn's competence for the stage. But, judging from the dramatic power present in his other works, from the stage-instinct displayed in the M. N. D. music, and still more from the very successful treatment of the Finale to the first Act of Loreley—the only part of the book which he is said really to have cared for—we may anticipate that his opera, when he had found the book he liked, would have been a very fine work. At any rate we may be certain that of all its critics he would have been the most severe, and that he would not have suffered it to be put on the stage till he was quite satisfied with his treatment.

We must now close this long and yet imperfect attempt to set Mendelssohn forth as he was. Few instances can be found in history of a man so amply gifted with every good quality of mind and heart; so carefully brought up amongst good influences; endowed with every circumstance that would make him happy; and so thoroughly fulfilling his mission. Never perhaps could any man be found in whose life there were so few things to conceal and to regret.

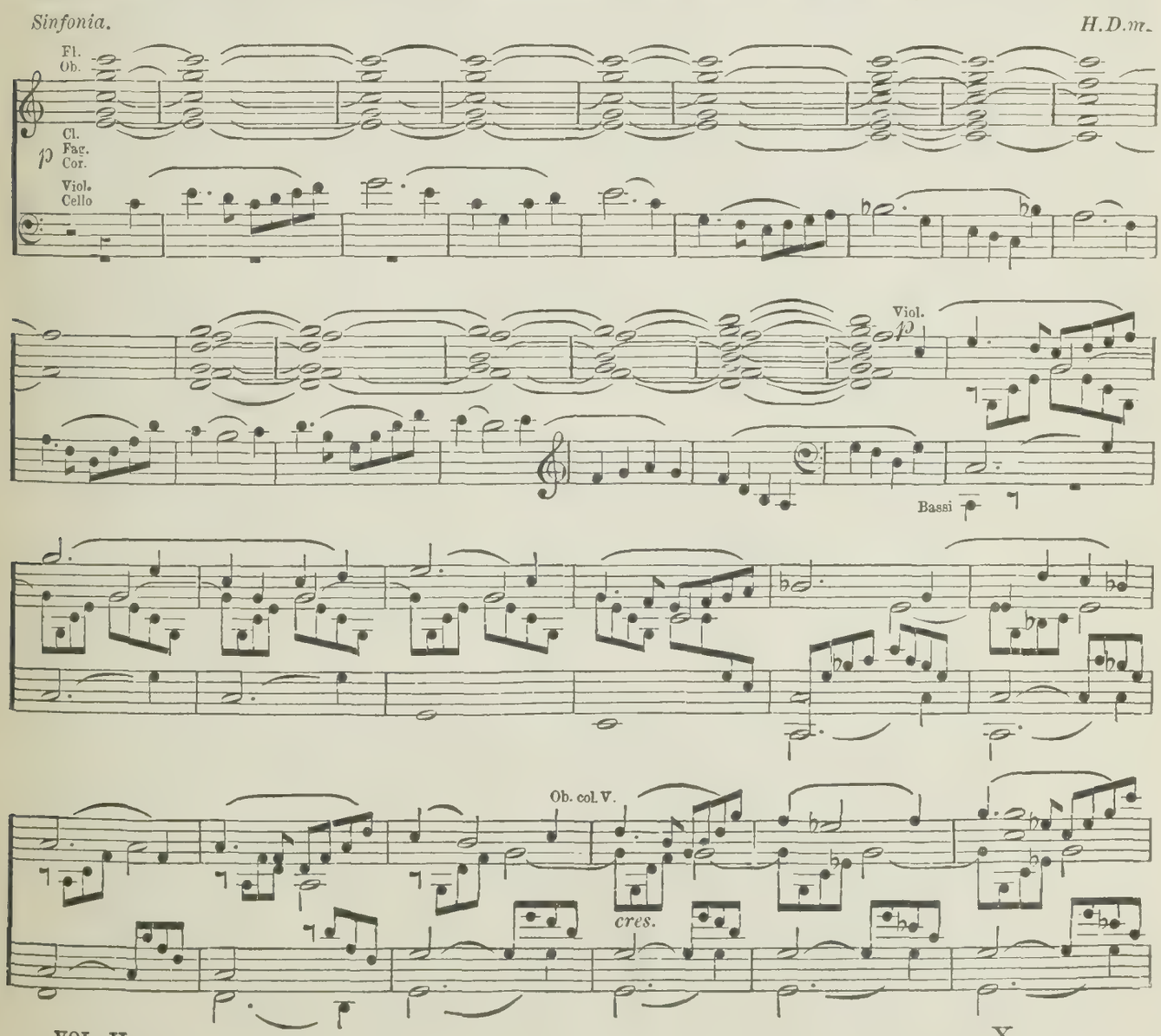
Is there any drawback to this? or, in other words, does his music suffer at all from what he calls his 'habitual cheerfulness'? It seems as if there was a drawback, and that arising more or less directly from those very points which we have named as his best characteristics—his happy healthy heart, his single mind, his

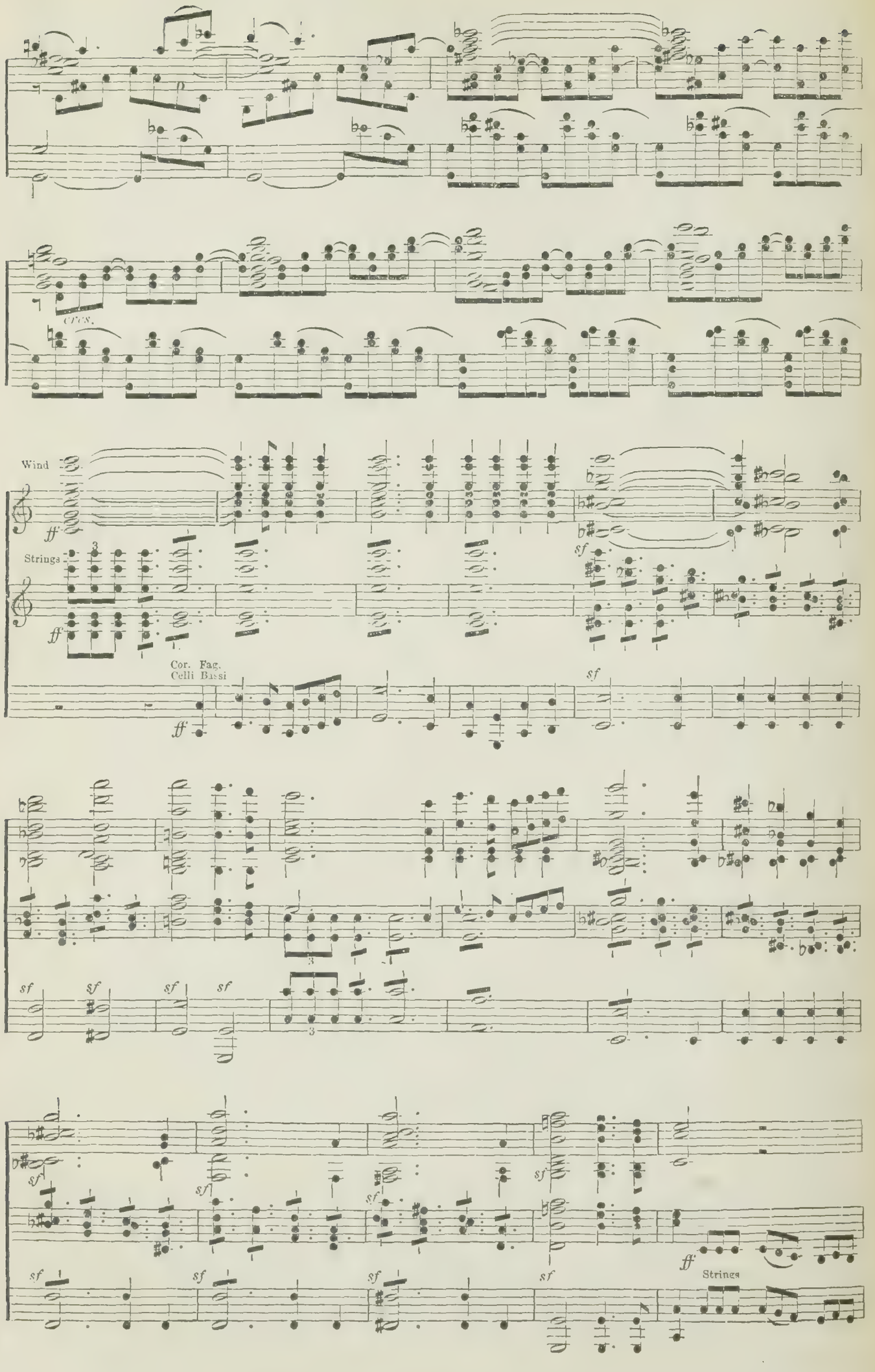
[1] L. Jan. 26, 1835.

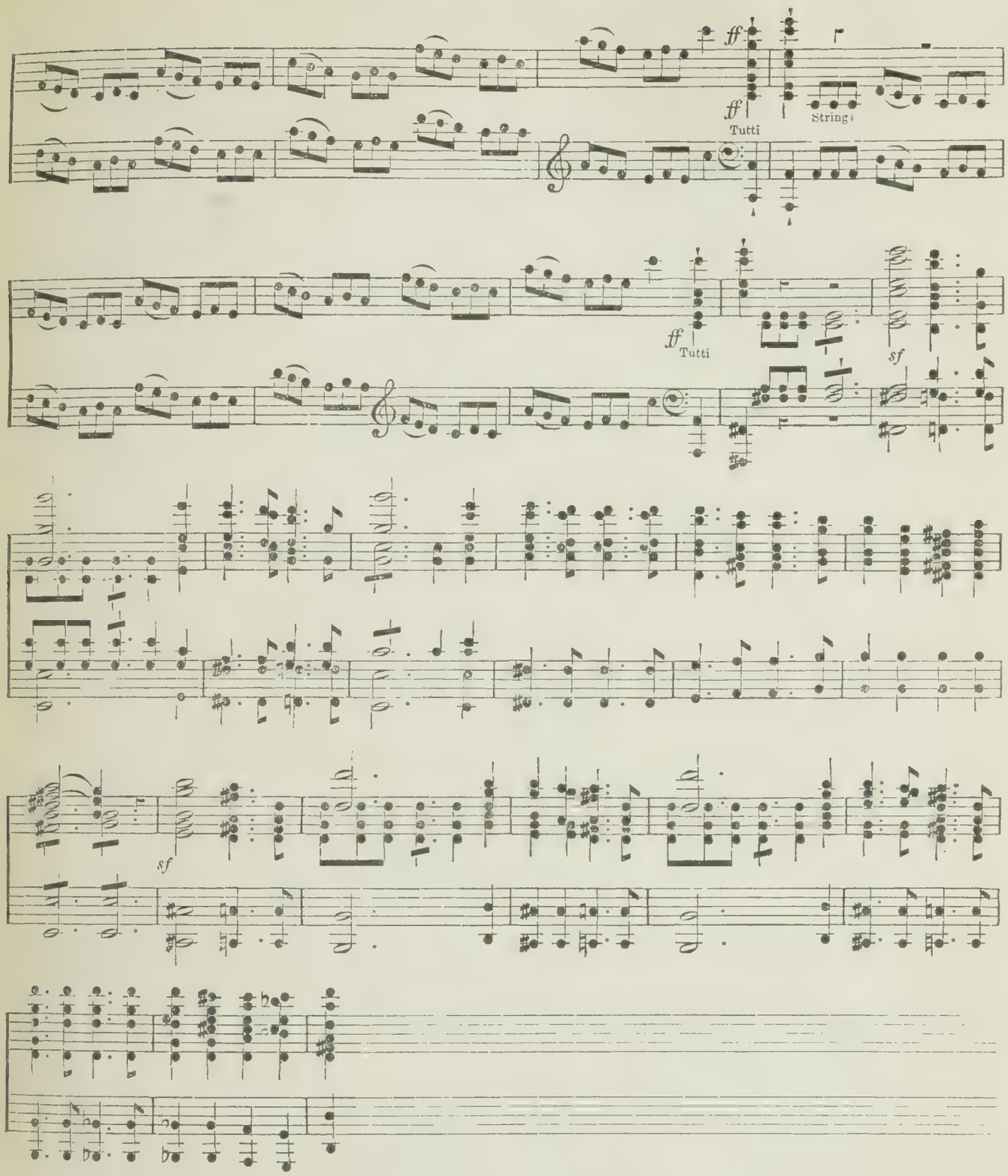
[2] Letter, March 12, 1845.

unfailing good spirits, his simple trust in God, his unaffected directness of purpose. It is not that he had not genius. The great works enumerated prove that he had it in large measure. No man could have called up the new emotions of the M.N.D. Overture, the wonderful pictures of the Hebrides, or the pathetic distress of the lovely Melusina, without genius of the highest order. But his genius had not been subjected to those fiery trials which seem necessary to ensure its abiding possession of the depths of the human heart. 'My music,' says Schubert, 'is the product of my genius and my misery; and that which I have written in my greatest distress is that which the world seems to like best.' Now Mendelssohn was never more than temporarily unhappy. He did not know distress as he knew happiness. Perhaps there was even something in the constitution of his mind which forbad his harbouring it, or being permanently affected by it. He was so practical, that as a matter of duty he would have thrown it off. In this as in most other things he was always under control. At any rate he was never tried by poverty, or disappointment, or ill-health, or a morbid temper, or neglect, or the perfidy of friends, or any of the other great ills which crowded so thickly around Beethoven, Schubert, or Schumann. Who can wish that he had been? that that bright, pure, aspiring spirit should have been dulled by distress or torn with agony? It might have lent a deeper undertone to his Songs, or have enabled his Adagios to draw tears where now they only give a saddened pleasure. But let us take the man as we have him. Surely there is enough of conflict and violence in life and in art. When we want to be made unhappy we can turn to others. It is well in these agitated modern days to be able to point to one perfectly balanced nature, in whose life, whose letters, and whose music alike, all is at once manly and refined, clever and pure, brilliant and solid. For the enjoyment of such shining heights of goodness we may well forego for once the depths of misery and sorrow.

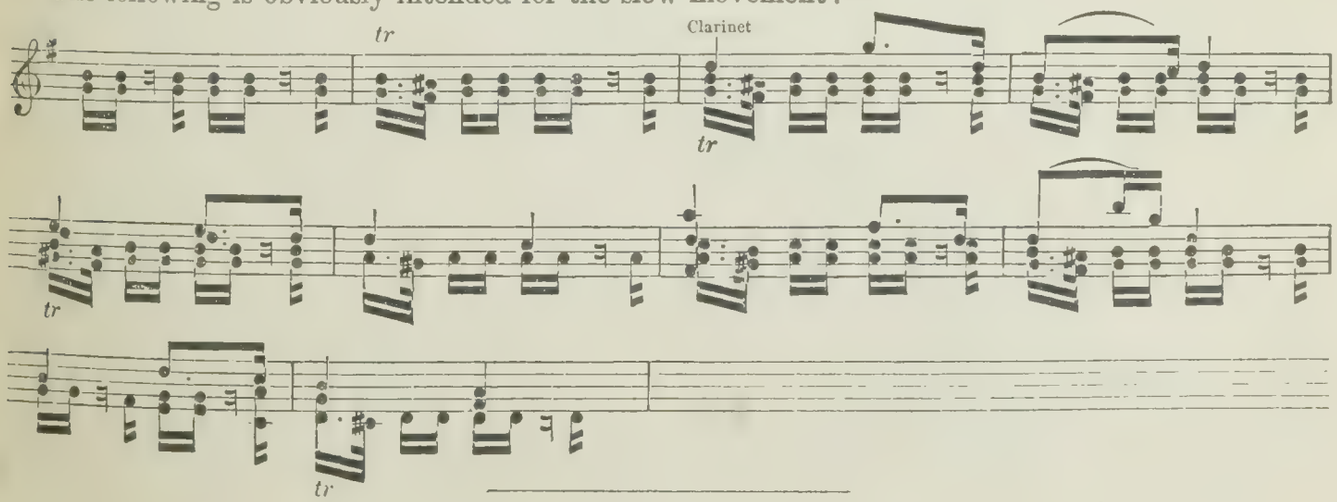
The following opening of the first movement of a symphony was found among the loose papers of Mendelssohn belonging to his daughter, Mrs. Victor Benecke, and is here printed by her kind permission. The MS. is in full score, and has been compressed for this occasion by Mr. Franklin Taylor, so as accurately to represent the scoring of the original. No clue to its date has yet been discovered.




Wind
Strings
Cor. Fag.
Celli Bassi
Strings



The following is obviously intended for the slow movement :—



List of Mendelssohn's published works, from the Thematic Catalogue (B. & H. 1873), with the addition of the dates of composition, when discoverable, and the names of the Dedicatees.

The dates have been obtained in most cases from the autographs, and occasionally from letters or other sources. The autographs are distinguished from the author's own copies by having the initials H.D.m. or L.v.g.G. at the top.

I. WITH OPUS-NUMBER.

Op. 1. Quartet, P.F. and Strings, No. 1 (C min.) ‖ *Begun*, Secheron, Sept. 20, 1822; *ended*, Berlin, Oct. 18, 1822. ‖ *Ded.* Anton, Count Radziwill.

2. Do., do. No. 2 (F min.). ‖ Nov. 19; Nov. 30; Dec. 3, 1823. ‖ *Ded.* Prof. Zelter.

3. Do., do., No. 3 (B min.). ‖ Oct. 7. 1824; Jan. 3, 1825; *at end*, Jan. 18, 1825. ‖ *Ded.* Goethe.

4. Sonata, P.F. and V. (F min.). ‖ *Ded.* E. Ritz.

5. Capriccio, P.F. (F♯ minor). ‖ Berlin, July 23, 1825.

6. Sonata, P.F. (E). ‖ Berlin, March 22, 1826.

7. Seven Characteristic pieces, P.F. ‖ *Ded.* Ludwig Berger.

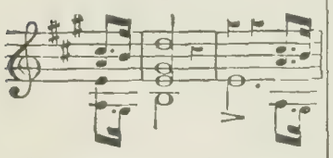
8. 12 Songs (No. 12 Duet), Voice and P.F. Parts 1 and 2.—N.B. Nos. 2, 3, 12 by Fanny M.-B.

9. 12 Songs, Voice and P. F. (Part 1, The Youth; Part 2, The Maiden). ‖ No. 3, Berlin, April 3, 1829 (?).—Nos. 7, 10, 12, by Fanny M.-B.

10. The Wedding of Camacho (Comic Opera in 2 acts). ‖ *At end*, Aug. 10, 1825.

11. Symphony, Orch., No. 1 (C minor). ‖ 'Sinfonia XIII in c.' March 3, 1824; March 9, 1824; March 31, 1824. ‖ *Ded.* Philharmonic Society of London.

12. Quartet, Strings, No. 1 (E♭). ‖ London, Sept. 14, 1829.

13. Quartet, Strings, No. 2 (A). ‖ 'Quartetto per 2 Violini, Viole, e Violoncello, sopra il tema

Berlin, 27 Oct., 1827.'

14. Rondo capriccioso, P.F. (E). ‖ Finale dated 26 Oct.

15. Fantasie, P. F. (E). On the Irish air ''Tis the last rose.'

16. 3 Fantasies, or Caprices, P.F. (A min., E min., E). ‖ No. 1. Coeddu, Sept. 4, 1829, 'Rosen und Nelken in Menge.' No. 2. Norwood, Surrey, Nov. 18, 1829. No. 3. Sept. 5, 1829.

17. Variations concertantes, P.F. and Cello (D). ‖ Berlin, Jan. 30, 1829. ‖ *Ded.* Paul M.-B.

18. Quintet, Strings. No. 1 (A), 2 Violas ‖ Andante, 'Nachruf,' Paris, Sept. 23, 1831.

19. 6 Songs, Voice and P.F. ‖ No. 6. Venice, Oct. 16, 1830.

19. 6 Songs without words. Book 1. No. 6. 'In a gondola.' ‖ No. 6. Venice, Oct. 16, 1830.

20. Octet, Strings (E♭). (4 Violins, 2 Violas, 2 Cellos.) ‖ *Ded.* E. Ritz.

21. Concert-overture. No. 1 (E), to A Midsummer Night's Dream. ‖ Berlin, Aug. 6, 1826.

22. Capriccio brillant, P.F. and Orch. (B min.).

23. 3 Pieces Church-music, Solo, Chorus, and Org. 1. Aus tiefer Noth; 2. Ave Maria (à 8); 3. Mitten wir (à 8).

24. Overture, Wind band (C).

25. Concerto, P.F. and Orch. No. 1 (G minor). ‖ *Ded.* Fräulein D. von Schauroth.

26. Concert-overture, Orch. No. 2 (B min.), 'The Hebrides,' or 'Fingal's cave.' ‖ *Ded.* Franz Hauser.

27. Do., do. No. 3 (D), 'Calm sea and Prosperous voyage.'

28. Fantasie, P. F. (F♯ minor). ('Sonate ecossaise.') ‖ Berlin, Jan. 29, 1833. ‖ *Ded.* Prof. Ignaz Moscheles.

29. Rondo brillant, P.F. and Orch. (E♭). ‖ Düsseldorf, Jan. 29, 1834. ‖ *Ded.* Prof. Ignaz Moscheles.

30. 6 Songs without words, P. F. Book 2. No. 6. 'In a gondola.' ‖ No. 4. Jan. 30, 1837 (? 34); No. 5. Dec. 12, 1833; [No. 6. March 15, 1835]. ‖ *Ded.* Fräulein Elisa von Woringen.

31. 115th Psalm, Solo, Chorus, and Orch. ‖ Rome, Nov. 15, 1830.

32. Concert-overture, Orch. No. 4 (F). (To the story of the lovely Melusina.) ‖ Düsseldorf, Nov. 14, 1833.

33. 3 Caprices, P.F. (A minor, E, B♭ min.). ‖ No. 1. April 9, 1834. No. 3. London, July 25, 1833. ‖ *Ded.* C. Klingemann.

34. 6 Songs, Voice and P.F. ‖ No. 1. Düsseldorf, May 11, 1834, 'Mailied.' No. 5. Dec. 28, 1834. ‖ *Ded.* Fräulein Julie Jeanrenaud.

35. 6 Preludes and Fugues, P.F. ‖ No. 2. Prel., Leipzig, Dec. 6-8, 1836. No. 3. Fugue, Berlin, Sept. 21, 1832. No. 4. Fugue, Düsseldorf, Jan. 5, 1835. No. 5. Prel., Leipzig, Nov. 19, 1836; Fugue, Düsseldorf, Dec. 3, 1834. No. 6. Prel., Leipzig, Jan. 3, 1837; Fugue, Nov. 27, 1836.

36. St. Paul, Oratorio. Part 1. Leipzig, April 8, 1836; Part 2. Do., April 18, do.

37. 3 Preludes and Fugues. Organ. ‖ No. 1. Prel., Spires, April 2, 1837. No. 2. Prel., Spires, April 4, 1837; Fugue, Leipzig, Dec. 1, 1837. No. 3. Prel., Spires, April 6, 1837. ‖ *Ded.* Thos. Attwood.

38. 6 Songs without words. P.F. (Book 3.) No. 6. 'Duet.' ‖ No. 5. Spires, April 5, 1837. No. 6. Frankfort, June 27, 1836. ‖ *Ded.* Fräulein Rosa von Woringen.

39. 3 Motets. Female voices & Organ or P.F. Nos. 1 and 2, 2 Sop. and Alto; No. 3, 2 Sop., 2 Altos with Solo. ‖ Rome, Dec. 31, 1830. 'Für die Stimmen der Nonnen auf Sta. Trinità de' Monti.'

40. Concerto, P. F. and Orch. No. 2 (D minor). ‖ Horchheim, Aug. 5, 1837.

41. 6 Part-songs, for open air (1st set). S.A.T.B. ‖ No. 4. Düsseldorf, Jan. 22, 1834.

42. 42nd Psalm, for Chorus and Orch.

43. Serenade and Allegro giojoso for P.F. and Orch. (B minor). ‖ April 11, 1838.

44. 3 Quartets, Strings. Nos. 3, 4, and 5 (D, E minor, E♭). ‖ No. 3. Berlin, July 24, 1838. No. 4. June 18, 1837. No. 5. Feb. 6, 1838. ‖ *Ded.* The Prince of Sweden.

45. Sonata, P.F. and Cello, No. 1 (B♭). ‖ Leipzig, Oct. 13, 1838.

46. 95th Psalm, Solo, Chorus, and Orch. ‖ April 6, 1838.

47. 6 Songs, Voice and P.F. ‖ No. 3. Leipzig, April 17, 1839. No. 4. April 18, 1839. ‖ *Ded.* Frau C. Schleinitz.

48. 6 Part-songs, for open air (2nd set). S.A.T.B. ‖ No. 1. July 5, [1839]. No. 3. Leipzig, Dec. 28, 1839. No. 4. June 15, [1839]. No. 5. Nov. 18, 1839. No. 6. Leipzig, Dec. 26, 1839. ‖ *Ded.* Dr. Martin and Dr. Spiess.

49. Trio, P.F., V., and C. No. 1 (D min.). ‖ Allegro, Frankfort, June 6, 1839. Finale, Frankfort, July 18, 1839; Leipzig, Sept. 23, 1839.

50. 6 Part-songs, for male voices. (No. 2. Der Jäger Abschied, with Wind accompaniments.) ‖ No. 2. Leipzig, Jan. 6, 1840; 'Der deutsche Wald.' No. 5. Dec. 7, 1839; 'Vin à tout prix.' No. 6. Jan. 6, 1840. ‖ *Ded.* to the Liedertafel in Leipzig.

51. 114th Psalm, Chor., 8 pts., and Orch. ‖ *Ded.* J. W. Schirmer.

52. Lobgesang, Symphony-cantata. ‖ Leipzig, Nov. 27, 1840. ‖ *Ded.* Frederic Augustus, King of Saxony.

53. 6 Songs without words, P.F. (Bk. 4.) No. 5. Volkslied. ‖ No. 3. April 30, 1841. No. 6. May 1, 1841. ‖ *Ded.* Miss Sophie Horsley.

54. 17 Variations serieuses, P.F. (D minor). ‖ June 4, 1841.

55. Music to Antigone of Sophocles, Male voices and Orch. ‖ *Ded.* Frederick William IV, King of Prussia. ‖ Berlin, Oct. 10, 1841.

56. Symphony, Orch. No. 3 (A minor). (Called The Scotch Symphony.) ‖ Berlin, Jan. 20, 1842. ‖ *Ded.* Queen Victoria.

57. 6 Songs, Voice and P.F. (For No. 2 compare Op. 88, No. 3.) ‖ No. 2. April 20, 1839. No. 5. Berlin, Oct. 17, 1842; 'Rendezvous.' No. 6. April 29, 1841; 'Frische Fahrt.' ‖ *Ded.* Frau Livia Frege.

58. Sonata, P.F. and Cello No. 2 (D). ‖ *Ded.* Count Mathias Wielhorsky.

59. 6 Part-songs, for open air (3rd set). S.A.T.B. ‖ No. 1. Leipzig, Nov. 23, 1837. No. 2. Jan. 17, 1843. No. 3. Leipzig, March 4, 1843. No. 4. Leipzig, June 19, 1843. No. 5. March 4, 1843. No. 6. March 5, 1843; 'Vorüber.' ‖ *Ded.* Frau Henriette Benecke.

60. Music to Goethe's First Walpurgis night. 'Ballad for Chorus and Orch.' ‖ 1st version, Milan, July 15, 1831, and Paris, Feb. 13, 1832.

61. Music to A Midsummer Night's Dream, Solo, Chorus, and Orch. ‖ *Ded.* Heinrich Conrad Schleinitz.

62. 6 Songs without words, P.F. (Bk. 5.) No. 5. 'In a gondola.' ‖ No. 1. Jan. 6 and 12, 1844. No. 2. July 29, 1843. No. 6. London, June 1, 1842. ‖ *Ded.* Frau Clara Schumann.

63. 6 Duets, Voices and P. F. ‖ No. 1. Frankfort, Dec. 1836. No. 5. Berlin, Oct. 17, 1842. No. 6. Jan. 23, 1844.

64. Concerto, Violin and Orch. (E minor). ‖ Sept. 16, 1844.

65. 6 Organ Sonatas. ‖ Son. I. No. 1. Frankfort, Dec. 28, 1844. Son. II. No. 1. Frankfort, Dec. 21, 1844. No. 4. Dec. 19, 1844. Son. III. No. 1. Aug. 9, 1844. No. 2. Aug. 17, 1844. Son. IV. No. 1. Frankfort, Jan. 2, 1845. No. 2. Ib., Jan. 2, 1845. Son. VI. No. 1. Jan. 6, 1845. No. 4. Jan. 27, 1845. ‖ *Ded.* Dr. F. Schlemmer.

66. Trio, P.F., Violin, and Cello. No. 2 (C min.) ‖ *Ded.* L. Spohr.

67. 6 Songs without words, P.F. (Bk. 6.) ‖ No. 1. June 29, 1843. No. 2. Frankfort, May 3, 1845. No. 3. Nov. 23 (?). No. 5. Jan. 5, 1844. ‖ *Ded.* Fräulein Sophie Rosen.

68. Festgesang. Schiller's poem, An die Künstler. Male voices and Brass. ‖ For Opening of first German-Flemish Vocal Festival at Cologne.

69. 3 Motets for Solo and Chorus. ‖ No. 1. Baden Baden, June 12, 1847. No. 2. Leipzig, April 5, 1847. No. 3. Baden Baden, June 12, 1847.

70. Elijah, Oratorio.

71. 6 Songs, for Voice and P.F. ‖ No. 1. Leipzig, Dec. 22, 1845. No. 2. Frankfort, April 3, 1845. No. 3. Leipzig, Sept. 22, 1847. No. 4. Berlin, Nov. 3, 1842. No. 5. Interlaken, July 27, 1847. No. 6. Oct. 1, 1847.

72. 6 Children's pieces, P.F.

POSTHUMOUS WORKS.

73 (1). Lauda Sion, for Chorus and Orch. ‖ Feb. 10, 1846. ‖ For St, Martin's church, Liége.

74 (2). Music to Racine's Athalie. Solos, Chor., and Orch. ‖ Choruses, Leipzig, July 4, 1843. Overture, London, June 13, 1844. Berlin, Nov. 12, 1845.

75 (3). 4 Part-songs, Male voices. ‖ No. 1, Feb. 8, 1844. No. 2. Nov. 14, 1839.

76 (4). 4 Part-songs, Male voices. ‖ No. 2. Feb. 9, 1844. No. 3. Leipzig, Oct. 8, 1846.

77 (5). 3 Duets, Voices and P.F. ‖ No. 1. Leipzig, Dec. 3, 1836. No. 2. Leipzig, Jan. 18, 1847. No. 3. Leipzig, Feb. 14, 1839.

78 (6). 3 Psalms—the 2nd, 43rd, 22nd, Solo and Chorus. ‖ No. 2. Berlin, Jan. 17, 1844. ‖ For the Domchor, Berlin.

79 (7). 6 Anthems for 8-pt. Chorus. ‖ No. 2. Berlin, Dec. 25, 1843. No. 4. Feb. 14, 1844. No. 5. Leipzig, Oct. 5, 1846. ‖ For the Domchor, Berlin.

80 (8). Quartet, Strings (F minor). ‖ Interlaken, Sept. 1847.

81 (9). Andante (E), Scherzo (A min.), Capriccio (E min.), and Fugue (E♭), for Strings.

82 (10). Variations, P. F. (E♭). ‖ Leipzig, July 25, 1841.

83 (11). Variations, P.F. (B♭).

83a (12). Do., for 4 hands (B♭).

84 (13). 3 Songs, for a low voice and P.F. ‖ No. 1. Düsseldorf, Dec. 5, 1831. No. 2. Feb. 26, 1839. No. 3. May 25, 1834. 'Jagdlied.'

85 (14). 6 Songs without words, P.F. (Bk. 7.) ‖ No. 4. Frankfort, May 3 and 6, 1845. No. 5. Ib., May 7, 1845; in Hon. Miss Cavendish's album, London, May 6, 1847. No. 6. May 1, 1841.

86 (15). 6 Songs, Voice and P.F. ‖ No. 3. Unterseen, Aug. 10, 1831. No. 6. Oct. 7, 1847.

87 (16). Quintet, Strings (2 Violas) (B♭). ‖ Soden, July 8, 1845.

88 (17). 6 Part-songs. (4th set.) ‖ No. 1. Aug. 8, 1844. No. 2. Leipzig, June 20, 1843. No. 3. June 14, [1839]. No. 4. Leipzig, June 19, 1843. No. 6. Leipzig, March 10, 1840.

89 (18). Heimkehr aus der Fremde (Son and Stranger), Singspiel in 1 act.

90 (19). Symphony, Orch. No. 4 (A). (Called the Italian Symphony.) ‖ Berlin, March 13, 1833.

91 (20). 98th Psalm, 8-pt. Chorus, and Orch. ‖ Dec. 27, 1843. ‖ For the Festival Service in Berlin Cathedral on New Year's Day 1844.

92 (21). Allegro brillant, P. F., 4 hands (A). ‖ Leipzig, March 23, 1841.

93 (22). Music to Oedipus in Colonos, Sophocles, Male Voices and Orch. ‖ Frankfort, Feb. 25, 1845.

94 (23). Concert-air, Sopr. Solo, and Orch. (B♭). (Infelice!) ‖ 1st vers. with V. obbl., Ap. 3, 1834. 2nd vers., Leipzig, Jan. 15, 1843.

95 (24). Overture, Ruy Blas, Orch. ‖ Leipzig, March 8, 1839.

96 (25). Hymn for Alto Solo, Chor., and Orch., for Mr. C. Broadley. ‖ Leipzig, Dec. 12, 1840; Jan. 5, 1843. Comp. '3 Hymns,' etc.

97 (26). Recitatives and Choruses from Christus, unfinished Oratorio.

98[1] (27 a). Finale to 1st act of Loreley, unfinished Opera. Solo, Chorus, and Orch.

98[2] (27 b). Ave Maria. Solo and Chorus, Female Voices, Orch., from Loreley.

98[3] (27 c). Vintage Chorus, Male Voices, Orch., from Loreley.

99 (28). 6 Songs, Voice and P. F. ‖ No. 1. Berlin, Aug. 9, 1841. No. 4. June 6, 1841. No. 5. Leipzig, Dec. 22, 1845. No. 6.

100 (29). 4 Part-songs. ‖ No. 1. Aug. 8, 1844. No. 2. June 20, 1843. No. 4. Frankfort, June 14, 1839.

101 (30). Overture, Orchestra (C). ('Trumpet overture.')

102 (31). 6 Songs without words, P.F. (Bk. 8.) ‖ No. 2. Frankfort, May 11, 1845. Pfingsten; in Lady Caroline Cavendish's album, London, May 6, 1847. No. 3. Dec. 12, 1845. (Kinderstück.) No. 5. Dec. 12, 1845. (Kinderstück.)

103 (32). Trauer-Marsch, Orch. (A min.). ‖ For Funeral of Norbert Burgmüller.

104 (33). 3 Preludes and 3 Studies, P.F. (2 Pts.)

105 (34). Sonata, P.F. (G min.) 1821.

106 (35). Sonata, P.F. (B♭). ‖ Berlin, May 31, 1827.

107 (36). Symphony, Orch. No. 5 (D). (The Reformation Symph.)

108 (37). March, Orch. (D). ‖ For the Fête given to the painter Cornelius at Dresden.

109 (38). Song without words, Cello and P.F. (D).

110 (39). Sextet, P.F., Viol, 2 Violas, Cello, and Bass (D). ‖ April 30, 1824; May 10, 1824.

111 (40). Tu es Petrus, 5-pt. Chor. and Orch. ‖ Nov. 1827.

112 (41). 2 Sacred Songs, Voice and P.F.

113 & 114 (42 & 43). 2 Concerted pieces for Clar. and Basset-horn, with P.F. accompt. (F and D min.). ‖ No. 1. Berlin, Jan. 19, 1833. ‖ *Ded.* Heinrich Bärmann, sen., and Carl Bärmann, jun.

115 (44). 2 Sacred Choruses, for Male Voices.

116 (45). Funeral Song, for Mixed Voices.

117 (46). Album-Blatt, Song without words, P.F. (E min.).

118 (47). Capriccio, P.F. (E).

119 (48). Perpetuum mobile, P.F. (C.)

II. WITHOUT OPUS-NUMBER.

Etude, P.F. (F min.). ‖ For the Méthode des Méthodes.

Scherzo, P.F. (B min.).

Scherzo and Capriccio, P.F. (F♯ min.). ‖ For The Pianists' Album.

2 Romances of Lord Byron's, Voice and P.F. ‖ No. 2. Düsseldorf, Dec. 31, 1834. ‖ For the Album of 1838.

Prayer, Chorus and Orch. (Verleih' uns Frieden. ‖ Rome, Feb. 10, 1831. ‖ *Ded.* President Verkenius.

Andante cantabile and Presto agitato, P.F. (B). ‖ Berlin, June 22, 1838. ‖ For the Album of 1839.

The Garland, a poem by Moore, for Voice and P.F. ‖ London, May 24, 1829.

Ersatz für Unbestand, poem by Rückert, for 4 Male Voices. ‖ Nov. 22, 1839. ‖ For Tauchnitz's Musen-almanach.

Festgesang, Male Chor. and Orch. ‖ For Festival at Leipzig in celebration of invention of Printing.

Gondellied, P.F. (A). ‖ Leipzig, Feb. 5, 1837, 'Lied auf einer Gondel.'

3 Volkslieder, 2 Voices and P.F.

'Lord have mercy upon us,' Chorus for Evening Service, Voices only (A minor). ‖ For Mr. Attwood.

Berlin, March 24, 1833. ‖ In the Album für Gesang.

Prelude and Fugue, P.F. (E min.). ‖ Prel., Leipzig, July 13, 1841. Fugue, June 16, 1827. ‖ For the Album Notre temps.

3 Hymns for Alto Solo, Chorus, and Organ. Comp. op. 96.

Hymn for Sop. Solo, Chorus, and Organ. (Hear my prayer.) ‖ Jan. 25, 1844. Afterwards orchestrated. ‖ *Ded.* W. Taubert.

Warnung vor dem Rhein, poem by Simrock, Voice and P.F.

2 Songs, Voice and P.F. ‖ No. 1. Berlin, Aug. 17, 1835.

2 Songs, Voice and P.F. ‖ No. 1. April 20, 1841.

2 Clavierstücke (B♭ and G min.).

Seemann's Scheidelied, poem by Hoffmann v. Fallersleben, Voice and P.F.

Nachtgesang, 4 Male Voices.

Die Stiftungsfeier, 4 Male Voices.

Des Mädchens Klage, Romance for Voice and P.F.

Kyrie eleison, Mixed Voices, Dble. Chorus. (Deutsche Liturgie), Oct. 28, 1846.

Duo concertant, Variations upon the March in Preciosa, by Mendelssohn and Moscheles.

III. NOT INCLUDED IN THE THEMATIC CATALOGUE.

Handel's Dettingen Te Deum, with addl. accts. Score and pts. Kistner.

Handel's Acis and Galatea, with ditto. Chorus and string pts. only. Novello.

Præludium for the Organ (C minor). ‖ Leipzig, July 9, 1841. ‖ For Henry E. Dibdin, Esq. (In facsimile, Patersons, Edinburgh).

Bach's Chaconne, with P.F. acct. Ewer, Novello, & Co.

Additional Chorus to the 95th Psalm (op. 46). Novello.

String Quartet in E♭ (March 5-30, 1823). Erler, Berlin. Autograph in British Museum.

The latest publication was the Quartet in E♭ (1823), which appeared in December 1879, and was first played in England at the Monday Popular Concert of Jan. 5, 1880. The green volumes in the Library at Berlin (1820–1847), already mentioned, contain a great many pieces not published either in the first or second series of the posthumous works, or elsewhere. The unpublished pieces are mostly in autograph, and principally before 1830. They comprise 11 Symphonies for Strings, and one for full orchestra; many Fugues for Strings; Concertos for P. F., for Violin, for P. F. and Violin, with Quartet; and 2 ditto for 2 Pianos and Orchestra; a Trio for P. F., Violin, and Viola; 2 Sonatas for P. F. and Violin (one of them 1838); one ditto P. F. and Viola; one ditto P. F. and Clarinet; 2 ditto for P. F. solo; many Studies, Fantasias (one for 4 hands), Fugues, etc., for P. F. solo; many Fugues for Organ; an organ part to Handel's 'Solomon'; 5 Operas, and music to Calderon's 'Steadfast Prince'; 1 secular and 3 sacred Cantatas; various Motets, and many Songs and vocal pieces.

The Mendelssohn literature is not yet very extensive.

I. His own letters.

Two volumes have been published by authority. The first by his brother Paul—'Reisebriefe ... aus den Jahren 1830 bis 1832' (Leipzig 1861); the second by his brother and his eldest son—'Briefe aus den Jahren 1833 bis 1847' (Leipzig 1863), with an Appendix purporting to be a List of all Mendelssohn s compositions, by Julius Rietz, which is however both vague and incomplete. These were translated (not adequately) by Lady Wallace—'Letters from Italy and Switzerland,' etc., and 'Letters,' etc. (Longmans 1862 and 1863). At a later date some important letters were added to the German edition of vol. ii., amongst others one containing Mendelssohn's translations of Dante, Boccaccio, etc., and Indexes were appended; but no change has been made in the contents of the English translation. There is reason to believe that the letters of vol. i. were in many ways altered by the Editor; and it is very desirable that a new edition should be published in which these changes should be rectified, and the letters given as Mendelssohn wrote them.

(2) Eight letters published for the benefit of the Deutschen Invaliden-Stiftung—'Acht Briefe ...' (Leipzig 1871). The name of the lady to whom they are written is suppressed, but it is understood that she was Mrs. Voigt, a musical amateur of Leipzig. The last of the eight contains a facsimile of a sketch by Mendelssohn.

(3) 'Musiker Briefe,' by Nohl (Leipzig 1867), contains 30 letters by Mendelssohn, from 1826 to Aug. 26, 1847. They are included by Lady Wallace in her translation of the entire work—'Letters of distinguished musicians' (Longmans 1867).

(4) Other letters are contained in Devrient's Recollections; Hiller's Mendelssohn; Goethe and Mendelssohn; Polko's Reminiscences; Hensel's Die Familie Mendelssohn; Moscheles' Life; Chorley's Life; and other works named below.

II. Biographical works.

(1) Lampadius. 'F. M. B. ein Denkmal,' etc. (Leipzig 1848), translated into English by W. L. Gage, with supplementary sketches, etc. (New York 1866; London 1878).

(2) Benedict. 'A Sketch of the Life and Works of the late Felix Mendelssohn Bartholdy,' by Jules Benedict London 1850; 2nd ed., with additions, 1853). A sketch by one who knew him well; attractive and, as far as it goes, complete.

(3) Devrient. 'Meine Erinnerungen an F. M. B. . . von Eduard Devrient' (Leipzig 1869). Translated into English by Mrs. Macfarren (London 1869). Containing 32 letters and portions of letters. The work of an old and intimate friend, but written with all the impartiality of a stranger.

(4) Carl Mendelssohn Bartholdy. 'Goethe und Felix Mendelssohn Bartholdy' (Leipzig 1871). By the composer's eldest son; an account of the three visits paid to Goethe, from journals, letters, etc., with a poor engraving from Begas's portrait. In English by Miss M. E. von Glehn—'Goethe and Mendelssohn, with additions and with letters of later date' (London 1872); 2nd ed. 'with additional letters,' 37 in all (1874).

(5) Ferdinand Hiller. 'Mendelssohn. Letters and Recollections,' etc., first published in Macmillan's Magazine (Jan.—May 1874) in English by Miss M. E. von Glehn. Then in a volume (London 1874); and then in German (Cologne 1874). Contains 26 letters not before printed. A thoroughly good book, genial, discriminating, and accurate; by one well able to judge.

(6) Polko. 'Erinnerungen an F. M. B. von Elise Polko' (Leipzig 1868). Contains 12 letters. English translation by Lady Wallace—'Reminiscences,' etc. (London 1869), with Appendix of 33 additional letters and fragments of letters. A poor gushing book, from which however some traits may be picked up. Chiefly valuable for the letters.

(7) Hensel. 'Die Familie Mendelssohn (1729-1847) . . . von S. Hensel, mit 8 Portraits' (3 vols., Berlin 1879). By the son of Fanny Hensel—the Sebastian of the Letters; compiled from journals and family papers, and containing 73 letters or portions of letters hitherto unpublished. The title of the book would perhaps be more appropriately 'Fanny Hensel and her family'; but it is a most valuable addition to our knowledge of Felix, and a good specimen of the copious information still remaining in the hands of his family: the notices and letters of Abraham Mendelssohn are especially new and valuable. Some of Felix's letters are first-rate. The portraits would be useful if one knew how far the likenesses could be trusted.

(8) Hogarth. 'The Philharmonic Society of London . . . by George Hogarth' (London 1862). Contains notices of Mendelssohn's connection with the Philharmonic, with 3 letters in the body of the work and 7 others in the appendix.

(9) Moscheles. 'Aus Moscheles Leben . . . von seiner Frau (2 vols., Leipzig 1872 and 1873). English translation by A. D. Coleridge (2 vols., Hurst & Blackett, 1873). Contains many valuable notices, and one or two letters.

(10) Schubring. 'Erinnerungen an F. M. B.' In the Magazine 'Daheim' (Leipzig) for 1866, No. 26. English translation in 'Musical World,' May 12 and 19, 1866. One of the most detailed, valuable, and interesting of all the notices. Every word that Schubring writes carries conviction with it.

(11) Horsley. 'Reminiscences of Mendelssohn, by Charles Edward Horsley.' First published in 'Dwight's Journal of Music' (Boston, U.S.A.), and reprinted in 'The Choir' (London) for Jan. 11, 25, Feb. 8, 15, 1873. By a gifted pupil and friend. Full of information, now and then a trifle exaggerated.

(12) Dorn. 'Recollections of F. M. and his friends.' An article in 'Temple Bar' for Feb. 1872; probably translated from a German original. Slight, but interesting, and apparently trustworthy.

(13) Chorley. 1. 'Modern German Music,' by Henry F. Chorley (2 vols., London 1854). Contains scattered notices of Mendelssohn. 2. 'Memoirs of H. F. Chorley, by H. G. Hewlett' (2 vols., Bentley 1873). Contains some information, and 6 letters before unpublished. 3. Notice prefixed to Lady Wallace's translation of the 'Reisebriefe.'

(14) Marx. 'Erinnerungen aus meinem Leben, von Adolf Bernhard Marx' (2 vols., Berlin 1865). Contains many recollections of the Mendelssohn house from 1824-1832, and personal anecdotes of Felix, with whom Marx was at one time extremely intimate. He was a person of strange temper and overweening opinion of himself; but he appears to be strictly honest, and in matters of fact may probably be trusted implicitly.

(15) Rellstab. 'Aus meinem Leben' (2 vols., Berlin 1861). This autobiography of the well-known Berlin critic contains (vol. ii. chap. 11) an account of Mendelssohn's playing at Goethe's house at Weimar in 1821.

(16) Lobe has reported some conversations with Mendelssohn in his 'Fliegende Blätter für musik' (Leipzig 1853). He has also described the evening at Goethe's mentioned just above, in the 'Gartenlaube' for 1867, No. 1.

I take the opportunity of expressing my deep obligations for assistance received in the compilation of the foregoing article from the various members of the Mendelssohn family, Miss Jung and Dr. Klengel; Mme. Schumann, Dr. Hiller, Mrs. Moscheles, Mme. Frege, Dr. Härtel, Dr. Schleinitz, Mr. Joachim, Mrs. Klingemann, Herr Taubert, Mr. Otto Goldschmidt and Mme. Goldschmidt, Mr. Paul David, the Bishop of Limerick, the Duke of Meiningen, Lord Frederick Cavendish, the Dean of Westminster, Professor Munro, Mr. J. C. Horsley, R.A., and Miss Sophy Horsley, Mr. Chas. Halle, Signor Piatti, Mr. W. S. Rockstro, Mr. Kellow Pye, Prof. G. A. Macfarren, Mr. Sartoris, Mr. W. J. Freemantle, Mr. A. G. Kurtz, Mrs. Bartholomew and Miss Mounsey, Mr. Wiener, Mr. Rosenthal, Mr. Franklin Taylor. Also from the Sterndale Bennett family, Mr. Bruzaud (of Erard's), Mr. J. W. Davison, Mr. James C. Dibdin, Messrs. Glen, Mr. A. J. Hipkins (of Broadwood's) Mr. E. J. Hopkins, Mr. W. H. Holmes, Mr. W. H. Husk, Mr. E. J. Lincoln, Mr. H. Littleton (Novello's), Mr. Stanley Lucas, Mr. Julian Marshall, Mr. John Newman, Mr. Joseph Robinson, Mme. Sainton-Dolby, Mr. Speyer, Mr. Tom Taylor, Mr. J. T. Willy, and Mr. Turle. [G.]

MENDELSSOHN SCHOLARSHIP. This is the most valuable musical prize in the United Kingdom. It originated in a movement among the friends of Mendelssohn at Leipzig, who, shortly after his death, resolved to found scholarships in his memory, to be competed for and held in that Conservatorium in the foundation of which, not long before, he had greatly assisted. They appealed for help in this undertaking to English admirers of the departed composer, and were met with ready sympathy and co-operation. A committee was formed in London, with Sir G. Smart as Chairman, Mr. Carl Klingemann, Mendelssohn's intimate friend, as Secretary, and Mr. E. Buxton, Treasurer.

The first effort towards raising money was made in the shape of a performance of the 'Elijah' on a large scale, to which Mlle. Jenny Lind gave her willing and inestimable services. This took place Dec. 15, 1848, under the direction of Sir Julius (then Mr.) Benedict, with a full band and chorus, the Sacred Harmonic Society and Mr. Hullah's Upper Schools contributing to the efficiency of the latter force. A large profit was derived from the performance; and this, with a few donations, was invested in the purchase of £1050, Bank 3 per cent annuities—the nucleus of the present Scholarship Fund.

The original plan of amalgamating the London and Leipzig projects fell through, and the money was allowed to accumulate till 1856, when the first scholar was elected—Arthur S. Sullivan, now Dr. Sullivan, head of the 'National Train-

ing School for Music.' He was then one of the 'Children of Her Majesty's Chapel Royal,' and he held the Scholarship for about four years, studying at the Royal Academy of Music, London, and afterwards at the Conservatorium at Leipzig.

In 1865, the funds having again accumulated, Mr. (now Dr.) C. Swinnerton Heap, of Birmingham, was elected to the Scholarship, which he held for rather more than two years. He was succeeded in the early part of 1871 by Mr. W. Shakespeare, a pupil of the Royal Academy of Music, who pursued his studies at Leipzig and subsequently in Italy. At the time of his election, a two years' Scholarship of £20 per annum was offered, out of the accumulated interest; and this was held for a year by Miss Crawford, and again (1873) by Mr. Eaton Faning. The Society's capital then consisted of £1350 in 5 per cent India Stock, now (1879) increased to nearly £2000 by fresh subscriptions and donations, enabling the Society to give their Scholar a stipend of about £90 per annum.

In June, 1875, Mr. F. Corder was elected Mendelssohn Scholar; and he held the Scholarship for four years, studying at Cologne under Dr. Hiller. Miss Maude V. White, the present scholar, was elected in February, 1879.

The Committee has consisted, since the institution of the Scholarship, of the following names:—*Sir G. Smart, *Mr. C. Klingemann, *Mr. E. Buxton, Sir Julius Benedict, *Sir W. Sterndale Bennett, Mr. W. J. Beale, Mr C. V. Benecke (*Trustee*), Mr. A. D. Coleridge, Mr. W. G. Cusins, Mr. J. W. Davison, Mr. Otto Goldschmidt, Sir John Goss, Mr. G. Grove, Mr. C. Halle, Mr. John Hullah, Mr. A. G. Kurtz, Mr. H. Leslie, Prof. G. A. Macfarren, Rev. Sir F. A. G. Ouseley, Bt., Mr. Kellow J. Pye, Mr. L. Sloper (resigned), Dr. J. Stainer, Mr. Arthur S. Sullivan, Mr. R. R. Pym (*Trustee* and *Hon. Treasurer*), and Mr. Julian Marshall (*Hon. Secretary*). Mr. W. Godden is the Hon. Solicitor. Death has removed some of the above names (marked with asterisks) from the list, others having been put in their places from time to time. [J. M.]

MÉNESTREL, LE. This weekly musical periodical, of which the first number was issued Dec. 1, 1833, originally consisted of a romance occupying 2 pages, with printed matter at the back; increased in 1840 to 4 pages of musical information and criticism; and since Dec. 1858 has contained 8 folio pages on fine paper, besides music. Its great success is due to the editor, M. Jacques Heugel, who during the last twenty years has inserted contributions from almost every musician of note in France, including MM. Barbedette, Blaze de Bury, Paul Bernard, Gustave Chouquet, Félix Clément, Oscar Commettant, Ernest David, Octave Fouque, Edouard Fournier, A. de Gasperini, Eugène Gautier, Gevaert, Léon Halévy, G. Héquet, B. Jouvin, Adolphe Jullien, Lacome, Th. de Lajarte, A. de Lauzières, Marmontel, Amédée Méreaux, A. Morel, H. Moreno, Ch. Nuitter, A. de Pontmartin, Prosper Pascal, Ch. Poisot, Arthur Pougin, Alphonse Royer, J. B. Weckerlin, and Victor Wilder. The Ménestrel has also published, among others, the following works afterwards printed separately:—articles on Schubert, Mendelssohn, Haydn, Chopin, and Weber, by Barbedette; Blaze de Bury's 'Meyerbeer'; B. Jouvin's 'Auber' and 'Hérold'; de Gasperini's 'R. Wagner et la nouvelle Allemagne'; Méreaux's 'Les Clavecinistes et leurs œuvres'; Bertrand's 'Les Nationalités musicales dans le drame lyrique'; Héquet's 'A. Boieldieu'; Marmontel's 'Les Pianistes célèbres'; and Wilder's 'Vie de Mozart' and 'Jeunesse de Beethoven.' [G.C.]

MENGOZZI, Bernardo, distinguished both as a singer and a composer, was born in 1758 at Florence, where he first studied music. He afterwards had instruction at Venice from Pasquale Potenza, cantor of St. Mark's. In Lent of 1785, Lord Mount-Edgcumbe found him singing in oratorio at Naples, with Signora Benini, whom he soon afterwards married. After singing together at several Italian theatres, the two came to London in 1786, but our climate was very ill-suited to Mengozzi, whose voice, a good tenor, but wanting in power, suffered much and permanently from its rigour. He was too ill, indeed, to appear with Benini in the first opera in which she sang here, the 'Giannina e Bernardone' of Cimarosa, with new songs by Cherubini. He played, however, the principal part in 'Il Tutor Burlato' of Paisiello, and showed himself 'a good musician, with a good style of singing, but still too feeble to excite any other sensation in the audience than pity for the state of his health' (Burney). In March, Handel's 'Giulio Cesare' was revived, with additions from others of his works; and in this pasticcio (1787) Mengozzi took part. But he did not do himself justice, and was soon superseded by Morelli, as his wife was by la Storace.

From London Mengozzi went to Paris, where he was heard to advantage in the concerts given by Marie Antoinette, and among the Italian company of the Théâtre de Monsieur, with Mandini and Viganoni. He remained at Paris after the Revolution, and supported himself by giving lessons and writing operettas for the Feydeau and Montansier Theatres. When the Conservatoire was established, he was named 'Professeur de Chant,' and is remembered as having formed several distinguished pupils.

Mengozzi had, during many years, compiled the materials for a 'Méthode de Chant' for the Conservatoire; but he died, before he had completed it, in March, 1800. The work was edited by Langlé. Fétis gives a list of his operas, now all long forgotten. [J.M.]

MENO MOSSO, lit. 'with less motion'; hence, rather slower. A direction, which, like Più lento, generally occurs in the middle of a movement, the latter term properly being used where the whole movement is already a slow one, and the former in a quick movement. These terms, however, are constantly used for one another.

Beethoven uses 'Meno mosso e moderato' in the Fugue for strings in B♭, op. 133, and 'Assai meno presto'—'very much less quick'—in the Trio of Symphony No. 7. It occurs frequently in Chopin's Polonaises, etc., and the Scherzo, op. 39. Schumann uses 'Poco meno mosso,' with its German equivalent 'Etwas langsamer,' in Kreisleriana, Nos. 2 and 3. When the former time is resumed, the direction is Tempo primo. [J.A.F.M.]

MENTER, Joseph, a celebrated violoncellist, born at Teysbach, in Bavaria, January 18, 1808. His first instrument was the violin, but before long he transferred his attention to the violoncello, which he studied under P. Moralt at Munich. In 1829 he took an engagement in the orchestra of the Prince of Hohenzollern-Heckingen, but in 1833 became a member of the Royal Opera band at Munich. With the exception of various artistic tours in Germany, Austria, Holland, Belgium and England, he remained at Munich till his death, in April 1856. [T.P.H.]

MERBECKE, John, lay clerk and afterwards organist of St. George's Chapel, Windsor, was about 1544 arrested, together with three other inhabitants of the town, on a charge of heresy, i. e. favouring the principles of the Reformation. Their papers were seized, and notes on the Bible and an English Concordance in the handwriting of Merbecke were found, and he was moreover charged with having copied an epistle of Calvin against the Mass. He and his three fellows were tried and condemned to the stake, but, whilst the sentence was immediately carried into execution against the others, Merbecke, owing to the favour of Gardiner, Bishop of Winchester, and the interposition of Sir Humphrey Foster, one of the Commissioners, obtained a pardon. He indulged his opinions in secret until the death of Henry VIII, but afterwards avowed them, and in 1550 published his Concordance, and also the work by which he is best known, 'The Boke of Common Praier noted,' being an adaptation of the plain chant of the earlier rituals to the first liturgy of Edward VI. Merbecke escaped the Marian persecution and afterwards published 'The Lives of Holy Saincts,' etc., 1574; 'A Book of Notes and Common Places,' etc., and 'The Ripping up of the Pope's Fardel,' 1581; 'A Dialogue between Youth and Age,' and other works. He died about 1585. His 'Booke of Common praier noted,' was beautifully reprinted in facsimile by Whittingham for Pickering in 1844; an edition by Rimbault was issued in 1845, and a reprint was included in vol. ii. of Dr. Jebb's 'Choral Responses and Litanies,' 1857. A hymn for 3 voices by Merbecke is given in Hawkins's History, and portions of a mass for 5 voices by him, 'Per arma justitiæ,' are contained in vol. vi. of Burney's Musical Extracts (Add. MS. 11,586, Brit. Mus.) [W.H.H.]

MERCADANTE, Saverio, born in 1797 at Altamura near Bari, entered at 12 the Collegio di San Sebastiano at Naples, of which Zingarelli was chief, and where he learnt the flute and violin, and became leader in the orchestra. For some unknown reason (the account given by Fétis is absurd) he was suddenly dismissed, and to gain a living attempted composing for the stage. His first work, a cantata for the Teatro del Fondo (1818) was followed by another, 'L'Apoteosi d'Ercole,' produced at San Carlo (1819) with extraordinary success. In the same year he produced his first opera buffa, 'Violenza e costanza,' and after this came several 'opere serie,' of which 'Elisa e Claudio' (Milan 1822) was the most successful. From this period Mercadante steadily maintained his reputation, and the verdict of Italy in his favour was endorsed by Vienna in 1824. He passed the years 1827 and 28 in Madrid, 29 in Cadiz, and in 31 returned to Naples. In 1833 he became Generali's successor as maestro di capella at the cathedral of Novara. In 1836 he composed and superintended the production of 'I Briganti' in Paris. His next fine opera was 'Il Giuramento' (Milan 1837). In the opera buffa 'I due illustri rivali' he changed his style, marking the accents strongly with the brass instruments. In this respect he set an example which has unfortunately been widely followed, for the Flügel-horn seems to be the favourite instrument of Italian composers of the present day. In 1840 he became director of the Conservatorio of Naples. He was a member of the Institut de France. Though he lost an eye at Novara, he continued to compose by dictation; but he became totally blind in 1862, and died at Naples on Dec. 13, 1870. [F.G.]

MERCURE DE FRANCE. This title embraces a series of periodical publications difficult to verify completely, but of so much interest to the history of the arts, that we will endeavour with the aid of the catalogue of the Bibliothèque nationale, to give a list of them. The first newspaper published in France was called the 'Mercure Français.' Originally started in 1605, it was continued in 1635 by Théophraste Renaudot, a physician and founder of the 'Gazette de France' (1631); it dropped in 1644, but was revived in 1672 as the 'Mercure Galant,' by a prolific but mediocre writer named Donneau de Vizé. After the first 6 volumes (1672 to 74) it ceased for two years, but in 1677 was resumed by de Vizé, and published in 10 volumes with the title 'Nouveau Mercure Galant.' It first became of real importance in 1678, when it was issued in monthly volumes 12mo at 3 francs, with a kind of quarterly supplement, called from 1678 to 85 'Extraordinaires du Mercure,' and from 1688 to 92 'Affaires du Temps.' From May 1714 to Oct. 1716, 33 volumes of the 'Nouveau Mercure Galant' came out, including three of 'Relations.' The 54 volumes from 1717 to May 1721 are called 'Le Nouveau Mercure,' and the 36 volumes from June 1721 to December 1723, simply 'Le Mercure.' In 1724 the monthly review founded by de Vizé became 'Le Mercure de France, dedié au Roi,' and 977 volumes appeared with this celebrated title. On Dec. 17, 1791, it resumed its original title of 'Le Mercure Français,' and 51 volumes came out between that date and the year VII of the Republic, but

with many changes in the manner of publication. On the 15th of Dec. 1792 the form was changed to 8vo and it was issued daily up to March 25, 1793, then weekly up to the 30th Pluviose of the year VII (Feb 19, 1799). The 84 volumes (eight 12mo and twelve 8vo) from the year VII to 1820 are again called the 'Mercure de France.' To this collection of 1772 volumes may be added 'Le Mercure au XIX siècle' 1823 to 27 (18 volumes); 'Le Mercure de France au XIX siècle' 1827 to 32 (18 volumes numbered 19 to 36); 'Le Mercure' 1832 (one volume numbered 37); and finally 'Le Mercure de France' Nov. 1851 to Feb. 1853, consisting of one folio and two quarto volumes.

A few words more are necessary to show the importance of the Mercure in the history of music. In founding his periodical, de Vizé gave particular attention to court news, anecdotes, and poetry, reserving only a small space for the announcement and criticism of new works. His chief aim was to flatter Louis XIV, and obtain the post of 'historiographe de France'; but as we approach the Revolution the interest and importance of the information contained in the 'Mercure' increases with every step. Analyses of new operas, programmes and reports of the 'Concerts Spirituels,' biographical notices of artists, articles on the 'Guerre des Bouffons'—the struggle between French and Italian music—lines addressed to singers or musicians, reviews of treatises on music, announcements of new music, or newly invented instruments—all these and more are to be found in these monthly volumes, which are moreover particularly easy to consult from their well-arranged indexes. A 'Choix des anciens Mercures, avec un extrait du Mercure Français' (Paris 1757 to 64, 108 volumes 12mo, generally bound in 54, with an additional volume of index), was drawn up by La Place, Bastide, Marmontel, and de la Porte, but there is still room for a collection of the matter most interesting to musicians. The writer of this article has long wished to undertake such a work, but lacking the requisite leisure hopes to see it accomplished by some one else. [G. C.]

MERCY, or MERCI, Louis, an Englishman of French extraction, born in the early part of the 18th century, was an eminent performer on the flute-a-bec, or English flute, for which he composed several sets of solos. But he lived at a time when his favourite instrument was gradually becoming superseded by the Traverse, or German flute, and in the hope of averting the change he, about 1735, allied himself with Stanesby the instrument maker, in an endeavour to promote the use of a modified form of the flute-a-bec manufactured by the latter, and published 12 solos, six of which were said to be adapted to the Traverse flute, Violin, or Stanesby's New English Flute, with a preface strongly insisting on the merits of Stanesby's invention. But their efforts failed, and the flute-a-bec became a thing of the past. Mercy's solos were much esteemed in their day. [W. H. H.]

MÉRIC, Madame. [See Lalande.]

MERIC, Madame de, an accomplished singer, who appeared in London in 1832, and was very successful in an unsuccessful season. She was the first singer of a moderate company, and though not a great, was far from an unpleasing, performer. She was a clever actress, with a good voice and considerable versatility of talent, rendering her very useful, as she sang in serious or comic operas, first parts or second, and in any language. While in this country, she performed in Italian, German, French, and English, and could have done so equally well in Spanish, had it been required.

She appeared in 'Der Freischütz' on its first production here with the original German words, when German opera, for a time at least, drove Italian from the London boards. Madame de Meric played also Donna Elvira to the Donna Anna of Schröder-Devrient, who rather eclipsed her; but in Chelard's 'Macbeth' she distinguished herself by singing a most cramped and difficult song with astonishing truth and precision, a feat which added much to the estimation in which she was held. She did not, however, appear again in England. [J. M.]

MERIGHI, Antonia, a fine operatic contralto profondo, who was first engaged for the London stage by Handel, as announced in the 'Daily Courant' of July 2, 1729. The first part she undertook was that of Matilda in 'Lotario' (Handel), Dec. 2, 1729, in which she created a favourable impression; but her songs, when printed in the published opera, were transposed into much higher keys. This opera was followed by a revival of 'Tolomeo,' in which she sang soprano music transposed for her, and next by 'Partenope,' in which Merighi appeared as Rosmira with equal success in 1730 and 31. In the latter year she sang the part of Armida in the revival of 'Rinaldo.'

After the close of that season however her name was not found again in the bills, until 1736. The 'Daily Post' of November 18 in that year informs us that 'Signora *Merighi*, Signora *Chimenti*, and the *Francesina*, had the honour to sing before her Majesty, the duke, and princesses, at Kensington, on Monday night last, and met with a most gracious reception.'

In January, 1738, Merighi appeared in the new opera, 'Faramondo,' just finished by Handel after his return from Aix-la-Chapelle, and again in 'La Conquista del Vello d'Oro' (Pescetti). In April of the same season she took the part of Amastre in 'Serse,'—the last she sang in England. [J. M.]

MERK, Joseph, a distinguished Austrian violoncellist, born at Vienna in 1795. His first musical studies were directed to singing, the guitar, and especially to the violin, which last instrument he was obliged to abandon (according to Fétis) in consequence of an accident to his arm. He then took to the cello, and under the tuition of an excellent master, named Schindlöckers, speedily acquired great facility on the instrument. After a few years of desultory engagements he settled at Vienna as principal cellist at the Opera (1818), professor at the newly

founded Conservatorium (1823), and Kammervirtuos to the Emperor (1834). He died at Vienna in June 1852. He was much associated with Mayseder, and was often called the Mayseder of the violoncello.

His compositions for his instrument are numerous and of merit :—Concertos, Variations, Fantasias, Polonaises, etc., and especially 20 Exercises (op. 11), and 6 grand Studies (op. 20), which are valuable contributions to the répertoire of the instrument. [T. P. H.]

MERKEL, Gustav, born in 1827 at Oberoderwitz in Saxony, studied music under Julius Otto, and the eminent organist, Dr. Johann Schneider of Dresden, and also received some instruction from the composers Reissiger and Schumann; was appointed organist of the Waisenkirche, Dresden, in 1858, of the Kreuzkirche, in 1860, and court organist in 1864. From 1867 to 1873 he was director of the Dresden Singakademie, and since 1861 has been a professor at the Conservatorium there. Merkel's printed compositions have reached the number of 130. Of these, a large proportion is for his instrument, for which he has composed Preludes, Fugues, Fantasias, Variations, Sonatas, etc., and pieces for violin (or cello) and organ. He has also published many solos and duets for pianoforte, motets (op. 106) and songs with pianoforte accompaniment. As organist and organ composer, Merkel deservedly ranks very high. His organ music is of great excellence, and is not surpassed by any living composer for that instrument, being written by a true disciple of the lofty and imperishable school of which his great compatriot, Sebastian Bach, was founder and consummate master. Many of Merkel's fugues are 'alla capella,' and in five parts, and all are well constructed. Promise of dignity and grandeur of style in fugue writing, which has been subsequently realised, was first manifested in an early work (op. 5), the Fantasie, etc., dedicated to Schneider. His later organ sonatas (op. 80, 115, and 118), are noble specimens of that great form of writing, and would alone entitle him to the highest position as a composer for his noble instrument. [H. S. O.]

MERSENNUS, Marin, le Père Mersenne, born in the village of Oizé, in Maine, Sept. 8, 1588, educated at Le Mans and La Flèche; became a Minorite, entering upon his noviciate July 17, 1611, and receiving full orders (after a course of theology and Hebrew in Paris) from Monsignor de Gondi in 1613. For a time he taught philosophy at Nevers, but soon returned to Paris, where with other kindred spirits, such as Descartes, Pascal (père), Roberval, and Peiresc, he studied deeply both mathematics and music. He corresponded with Doni, Huyghens, and other learned men in Italy, England, and Holland; and visited Italy three times (1640, 41, and 45). He died Sept. 1, 1648, after a painful operation. His most important work is his 'Traité de l'harmonie universelle' (1627), of which he published an epitome in Latin; 'Harmonicorum libri XII' etc. (1648, with the names of three publishers, Baudry, Cramoisy, and Robert Ballard). These are more important even than Cerone's great work as sources of information on music in the 17th century, especially French music and musicians. [F. G.]

MERULO, Claudio, or Claudio da Correggio, organist and distinguished teacher, born at Correggio, in 1533.[1] At the age of 24, after competition with nine other candidates, he took his place at the 2nd organ of S. Mark's, Venice. This early success points to a first-rate education, received probably at Venice itself, but possibly at Brescia, where he had been appointed organist in the previous year (Sept. 17, 1566). Venice was rich in great musicians at the time, and Claudio's duties would bring him into daily intercourse with Willaert, Cipriano di Rore, Zarlino, A. Gabrieli, Annibale Padovano, and Costanzo Porta. It is delightful to be carried back[2] to a May evening more than 300 years ago, to find Zarlino waiting on the Piazza of S. Mark till vespers are over, that he may present 'M. Claudio Merulo soavissimo organista del detto tempio' to Francesco Viola,[3] who was visiting Venice, and then to follow them all to the house of old Adrian Willaert, kept at home by the gout, yet holding a grand reception, and ready to discuss with them the subjects of Zarlino's famous book. Claudio satisfied his employers as well as his colleagues, and while they increased his salary from time to time,[4] they repeatedly expressed their appreciation of his services, and their anxiety to retain them.[5] But his income was never a large one, and it was probably for this reason that he set up as a publisher in 1566,[6] and 12 years later (in his 46th year) as a composer of motets and madrigals,[7] neither attempt succeeding very well, or lasting more than 3 years.

After 27 years service Claudio left Venice, went first to Mantua, and thence to Parma, in May 1586, as organist of the Steccata, or ducal chapel. Here he lived 16 years, was knighted by the Duke, and died at the age of 71, May 4, 1604. The following letter was written at the time by one of his pupils to Sig. Ferrante Carli.[8]

According to your wish I send you some particulars of Sig. Claudio's death. On Sunday, the 25th of April, S. Mark's Day, after playing the organ at Vespers in the

[1] Entered in baptismal register of S. Quirino on April 8 as son of Antonio and Giovanni Merlotti, which was the true form of his name.

[2] Dimonstrationi Harmoniche (Zarlino, Venice 1571). See Introduction.

[3] Chapelmaster to the Duke of Ferrara, and an old pupil of Willaert's.

[4] Catelani, 'Memorie della Vita . . . di C. Merulo' (Milan, Ricordi).

[5] They had learnt a lesson from Jachet de Buus, who, having appealed in vain for an increase of salary, ran off from S. Mark's on pretence of a holiday, and found the Emperor glad enough to take him on his own terms.

[6] Editing madrigals by Verdelot, and, as a partner with Betanio, a set of the same by Porta. Betanio only joined him for a short time, perhaps owing to an unexpected pressure of work at St. Mark's by the resignation of the other organist and delay in appointing another. Claudio published one set of madrigals (à 5) of his own.

[7] Between 1578 and 81. Gardane printed 2 books of Sacræ Cantiones (à 5) and 2 books of Madrigals (à 4 and à 3). The 1st and 2nd books of Motets (à 6) were not printed till 1583 and 93 respectively. To the various collections Claudio did not contribute much till late in life. 2 Masses (à 8 and à 12) and Litanies (à 8), published some years after his death, complete the list of his vocal works.

[8] G. Tiraboschi, 'Biblioteca Modenese,' tom. vi. pt. i. (Modena 1786).

Steccata, he enjoyed an evening walk before going home. In the night he was aroused by a pain in his right side, succeeded by great fever and violent sickness. The fever continued from day to day, giving him no rest even for a few minutes. The doctors, Sig. Cernidore and Cerati, his son-in-law, after using many remedies with little or no success, determined at last to give him a medicine with strong ingredients—rhubarb, etc. This was on Sunday, May 2nd. When the poor old man had taken the draught he cried out, 'Alas! how cruelly these doctors have treated me'; for they had given him to understand it was merely a syrup. The effect was so severe that he died just as the clock struck 12 on the 4th of May. The Duke arranged the funeral, and had him crowned with laurel and ivy, these marks of respect giving great consolation to all. He was dressed as a Capuchin monk, music books were placed on his coffin, at each corner of which one of his scholars, clothed in black, held a lighted candle. They were D. Chris. Bora, M. Ant. Bertanelli, M. And. Salati, the fourth scarcely venturing to add his name, for he had only been under the good old man's care for a month, thanks first to his own gentleness and kindness, and next to that of our Sig. Christophero, who introduced me and entered me at S. Claudio's great school. . . . The Monday following, May 10th, the service took place in the Cathedral, when he was buried next to Cipriano [Rore], near the altar of S. Agatha. . . . . We sang the mass with double choir, one placed near the organ, the other on the opposite side. . . . .

Your affectionate servant,
ALESSANDRO VOLPIUS.

Parma, May 14, 1604.

As for Claudio's Organ [1]Toccatas and Ricercari, given to the world late in life, all indeed but one book posthumous, we do not think the composer's greatness is to be gauged by them at all. They cannot bring back to us the wonderful power of his playing, which could fascinate the most orthodox musicians, and attract students from all parts of Italy, Germany, and the North of Europe. As a faint resemblance of the living man (perhaps the little organ at Parma on which he played could recall him to us as strongly) these organ pieces are very welcome. They compare favourably with other works of the period. As historical examples they are also valuable. In them we have classical instrumental music quite distinct from vocal, we have again chord-as distinct from part-writing, the greatest result the organists had achieved and the ultimate death-blow to the modal system. Claudio lived close on the borders of the new tonality. In his compositions he does not abandon himself to it, but he no doubt went much further in his playing than on paper, and had he lived a few years longer, Frescobaldi's bold and apparently sudden adoption of the tonal system would not perhaps have come upon him unawares. [J.R.S.-B.]

MESSIAH. Oratorio by Handel; libretto from Holy Scriptures by Charles Jennens. Composition commenced Aug. 22, 1741; first part completed Aug. 28; second part, Sept. 6; third part Sept. 12; instrumentation, etc., filled in Sept. 14;—in all 24 days only. First performed (during Handel's sojourn in Ireland) in the Music Hall, Fishamble Street, Dublin, for the benefit of the Society for relieving Prisoners, the Charitable Infirmary, and Mercer's Hospital, April 13, 1742. The principal singers were Signora Avolio, Mrs. Cibber, Church, and Rosingrave; principal violin, Dubourg; organist, Maclaine. First performed in England at Covent Garden Theatre, March 23, 1743. Performed annually by Handel from 1750 to 1758 in the Chapel of the Foundling Hospital for the benefit of the charity. It was the last oratorio given by Handel, viz. on April 6, 1759, eight days only before his death. After the original performance Handel revised and rewrote many portions of the oratorio with great care. In 1789 Mozart composed his additional accompaniments to it, so admirably executed as to have received almost universal acceptance and to be regarded as nearly an integral part of the composition. No musical work has had such long, continuous, and enduring popularity as the Messiah, nor has any other so materially aided the cause of charity. Much of the veneration with which it is regarded is, doubtless, owing to the subject, but much also must be attributed to the splendid music, some of which —the stirring 'Glory to God,' the stupendous 'Hallelujah,' and the magnificent 'Amen'—is 'not for an age, but for all time.' The published editions of the oratorio, in various forms, are exceedingly numerous; the most interesting being the facsimile of the original holograph score (now in the music library at Buckingham Palace) in photo-lithography, published by the Sacred Harmonic Society in 1868. Many historical and descriptive pamphlets, analyses of the work, etc., have been issued at various times. [W.H.H.]

MESTO, 'sadly'; a term used three times by Beethoven, in the pianoforte sonatas, op. 10, no. 3, and op. 59, and in the slow movement of Quartet op. 18, no. 7. The slow movement of the first of these is called Largo e mesto, and of the second and third Adagio molto e mesto. It is also used by Chopin in the Mazurkas, op. 33, nos. 1 and 4. [J.A.F.M.]

METASTASIO, PIETRO ANTONIO DOMENICO BONAVENTURA, a celebrated Italian poet, son of Trapassi, of Assisi, a papal soldier, was born in Rome Jan. 3, 1698. As a child he showed an astonishing power of improvisation, which so struck Gravina, that, with his parents' consent, he took him into his family, had him educated, and changed his [2]name. He was studying the classics, and engaged in translating the Iliad into Italian verse, when his benefactor died suddenly—a loss he felt deeply, although he was eventually consoled by the attachment of Maria Bulgarini the singer. In the meantime his fame had reached Vienna, and, at the instigation of Apostolo Zeno, the late court poet, the Emperor Charles VI. offered him that post. He arrived in Vienna in 1730, and remained there till his death, April 12, 1782, living with his friend Martines in the 'Michaeler Haus.' Henceforth he furnished the principal attraction at the private festivals of the Court, composing verses to be recited or sung by the young Archduchesses, set to music in the latter case by the Court composers, Reutter, Predieri, Caldara, or

[1] 'Toccate d'Intavolatura d'Organo di C. di M.' etc., IIb. 1°. (Rome 1598). An early example of copper-plate engraving. Another book of Toccate and 3 books of Ricercari were posthumous.

[2] 'Metastasio,'=trapassamento, or transition, is a play on Trapassi.

Bonno. Metastasio was also musical; he played the harpsichord, sang ('come un serafino,' as he used to say) and composed.[1] He may be considered as the originator of a real improvement in the musical drama, though long since superseded. His popularity as a dramatic poet was great; the charm, grace, melody, and sweetness of his verse induced the composers to overlook the absence of contrast and strong passion; and in consequence some of his libretti have been set as many as thirty or forty times.

Mozart's 'Clemenza di Tito' is the solitary example of Metastasio's dramas to be seen on the boards at the present day. His poems include 29 dramas, 8 oratorios, 39 pièces de circonstance, nearly 50 cantatas and scenas; elegies, idyls, sonnets, canzonas, sestines, terzines, etc., published in nearly 50 different editions.[2] His portrait has often been engraved; that by Mansfield and Heath after Steiner is the best. Burney describes his appearance in 1772 in enthusiastic terms.[3] There are also busts and medallions of him. He was buried in a vault in the Michaeler church, and in 1855 an amateur named Galvagni placed a marble monument to his memory (by Luccardi) in the church of the Minorites, bearing the following lines by the Abbé Guido Ferrari:—

'Dat patriam Assisium, nomen Roma, Austria famam,
Plausum orbis, tumulum haec urna Metastasio.'

Chronological List of Metastasio's Secular Dramas, with the chief composers, and dates of production.

Didone abbandonata. Sarro, 1724; Hasse, 1743; Jomelli, 1749; Bonno, 1752.
Siface. Porpora, 1726; Leo, 1737.
Siroe. Vinci, 1726; Handel, 1728; Hasse, 1733.
Catone in Utica. Vinci, 1727; Jomelli, 1749.
Ezio. Auletta, 1728; Porpora, 1729; Jomelli, 1749; Hasse, 1755; Graun, 1755; Gluck, 1763.
Semiramide. Vinci, 1729; Porpora, 1729; Hasse, 1747; Gluck, 1748; Meyerbeer, 1819.
Alessandro nell' Indie. Vinci, 1729; Handel (as 'Poro'), 1731; Hasse (as 'Cleofide'), 1731.
Artaserse. Vinci, 1730; Hasse, 1740; Gluck, 1741; Galuppi, 1749; G. Scarlatti, 1763: 40 settings in all.
Demetrio. Caldara, 1731; Gluck (as 'Cleonice'), 1742.
Adriano in Siria. Caldara, 1732; Hasse, 1752; 26 settings in all.
Issipile. F. Conti, 1732.
Olimpiade. Caldara, 1733; Wagenseil, 1749; Hasse, 1756; Gassmann, 1764.
Demofoonte. Caldara, 1733; Gluck, 1742; Hasse, 1748.
La Clemenza di Tito. Caldara, 1734; Hasse, 1737; Wagenseil, 1746; Gluck, 1751; G. Scarlatti, 1760; Mozart, 1791.
Achille in Sciro. Caldara, 1736; Jomelli, 1749; Hasse, 1759.
Ciro riconosciuto. Caldara, 1736; Hasse, 1751.
Temistocle. Caldara, 1736.
Zenobia. Predieri, 1740.
Antigono. Hasse, 1743.
Ipermestra. Hasse, 1744.
Attilio Regolo. Hasse, 1750.
Il Rè Pastore. Bonno, 1751; Sarti, 1753; Hasse, 1755; Gluck, 1756; Mozart, 1775.
L'Eroe Cinese. Bonno, 1752; Hasse, 1753; Gluck, 1754; Sacchini, 1771; Cimarosa, 1783.
L'Isola disabitata. Bonno, 1754; Jomelli, 1762; G. Scarlatti, 1763; Haydn, 1779; Spontini, 1798.
Nitteti. Jomelli, 1759; Hasse, 1759; Sarti, 1765; Sacchini, 1774.
Alcide al Bivio. Hasse, 1760; Paisiello, 1779.
Il Trionfo di Clelia. Gluck, 1760; Hasse, 1762.
Tetide. Gluck, 1760.
Egeria. Hasse, 1764.
Romolo ed Ersilia. Hasse, 1765.
Il Parnasso confuso. Gluck, 1765.
Il Trionfo d'Amore. Gassmann, 1765.
Partenope. Hasse, 1767.
Il Ruggiero, ovvero L'eroica gratitudine. Hasse, 1771.

Sacred Dramas or Oratorios, performed in the Imperial Chapel, Vienna, in Passion week.

La Passione etc. Caldara, 1730.
Sant' Elena. Caldara, 1731.
La Morte d'Abel. Caldara, 1732.
Giuseppe riconosciuto. Porsile, 1733.
La Betulia liberata. Reutter, 1734.
Gioas, Rè di Giuda. Reutter, 1735.
Isacco. Predieri, 1740.

One drama, 'Per la Fest. di S. Natale,' composed by G. Costanza, was performed at Rome, 1727, in a theatre with scenery and action. [C.F.P.]

METRE, the rhythmic element of Song: as exemplified, in Music, in the structure of melodious phrases—in Poetry, in that of regular Verses.

As the rhythm of Poetry is measured by syllables and feet, so is that of Music by beats and bars. The two systems, notwithstanding their apparent difference, may almost be described as interchangeable: since it would be quite possible to express the swing of a Melody in Dactyls and Spondees, or the scansion of a Verse in Crotchets and Quavers. Upon this coincidence, Music and Poetry are almost entirely dependent for the intimacy of their mutual relations: and, as we shall presently shew, these relations influence pure Instrumental Composition no less forcibly than Vocal Music; the themes of a Sonata being as easily reducible to metrical feet as those of an Opera. Themes which are not so reducible—in other words, Melodies which exhibit no rhythmic correspondence with any imaginable kind of poetical Verse—may, indeed, be safely assumed to be bad ones. We shall most readily make this position intelligible, by considering the syllables and feet which form the basis of Poetical Metre; and then shewing their application to the phrases of a regularly-constructed Melody.

Syllables are of three kinds; long (–), short (⏑), and common (–⏑). One long syllable is reckoned as the equivalent of two short ones. A common syllable may be treated either as long, or short, at pleasure. In Classical Prosody, the length or shortness of syllables is determined by the laws of quantity. In modern Poetry, it is dependent upon accent alone; all accented syllables being considered long, and all unaccented ones short, whatever may be the quantity of their respective vowels. This distinction is of great importance to the Composer; for Poetry regulated by quantity has very little affinity with the Sister Art. The association of what we now call Tune, with Sapphics or Elegiacs, would probably be impracticable. But the regular cadence of English or Italian verses, in which the claims of quantity are utterly ignored, seems almost to demand it as a necessity.[4]

The union of two, three, or four syllables, constitutes a foot. Four forms only of the dissyllabic foot are possible—

Pyrrhic . . . . . ⏑ ⏑	Iambus . . . . . ⏑ –
Spondee . . . . . – –	Trochee, (or Chorius) . – ⏑

Of trisyllabic feet there are eight varieties—

Tribrach . . . . . ⏑ ⏑ ⏑	Antibacchius (or Palimbacchius) . . . . – – ⏑
Molossus . . . . . – – –	Amphibrachys . . . ⏑ – ⏑
Dactyl . . . . . – ⏑ ⏑	Amphimacer (or Cretic) . . . . . – ⏑ –
Anapæst . . . . . ⏑ ⏑ –	
Bacchius . . . . ⏑ – –	

1 Cappi of Vienna published his 'XXXVI Canzoni a Sole tre voci.'

2 Vol. i. of 'Opere del Signor Abbate Pietro Metastasio,' 17 small vols. 12mo. (Nice 1785), contains a life by Cristini.' A selection of his poems was published in Paris (1804) with the title 'Pensieri di Metastasio.' Burney wrote his 'Memoirs' (London 1796).

3 'For that time of life [he was about 74] he is the handsomest man I ever beheld. There are painted on his countenance all the genius, goodness, propriety, benevolence, and rectitude which constantly characterise his writings. I could not keep my eyes off his face, it was so pleasing and worthy of contemplation.—Present State of Music in Germany, i. 295.

4 Not very long ago, a celebrated Poet, experimenting upon the possibility of producing good English Hexameters, wrote some curious examples in accordance with the laws of quantity—a proceeding which left the real point at issue untouched.

Tetrasyllabic feet—always divisible into two dissyllabic members—are sixteen in number—

Proceleusmaticus	⏑ ⏑ ⏑ ⏑	Pæon primus	– ⏑ ⏑ ⏑
Dispondæus	– – – –	Pæon secundus	⏑ – ⏑ ⏑
Diiambus	⏑ – ⏑ –	Pæon tertius	⏑ ⏑ – ⏑
Ditrochæus	– ⏑ – ⏑	Pæon quartus	⏑ ⏑ ⏑ –
Choriambus	– ⏑ ⏑ –	Epitritus primus	⏑ – – –
Antispastus	⏑ – – ⏑	Epitritus secundus	– ⏑ – –
Ionicus a majore	– – ⏑ ⏑	Epitritus tertius	– – ⏑ –
Ionicus a minore	⏑ ⏑ – –	Epitritus quartus	– – – ⏑

Two feet usually constitute a Metre (or *Dipodia*). But, in Dactylic Verse, each foot is regarded as a complete Metre in itself, even when the characteristic Dactyl is intermixed with feet of some other kind. Each tetrasyllabic foot is also treated, by reason of its composite character, as an entire Metre.

Verses[1] are classed according to the number of Metres they contain: thus, the Monometer, Dimeter, Trimeter, Tetrameter, Pentameter, and Hexameter, contain one, two, three, four, five, and six Metres, respectively.

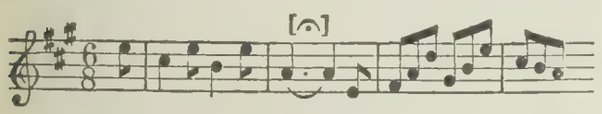
When all the Metres are perfect, the Verse is called Acatalectic. When the last syllable of the last foot is wanting, it is Catalectic. When two syllables are wanting, or an entire foot, it is Brachycatalectic. When a superfluous long syllable is added on, at the end of the Verse, it is called Hypercatalectic.

Most Verses are marked, in or near the middle, by a slight pause, called a *Cæsura*, which must necessarily fall, either on a monosyllable, or on the last syllable of a word; as in the well-known Alexandrine—

[𝄐]

'Which, like a wounded snake, drags its slow length along':

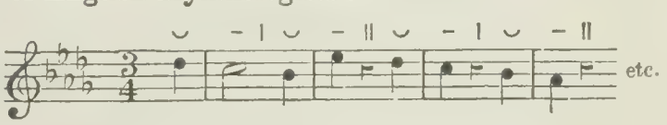
and a similar peculiarity is observable in innumerable well-constructed Melodies; as in the Giga of Corelli's Sonata in A—



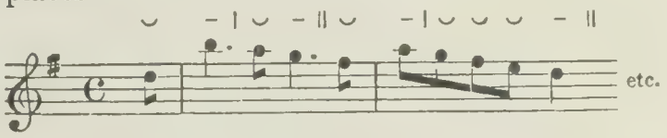
The five species of Verse most frequently used are, the Iambic, the Trochaic, the Spondaic, the Anapæstic, and the Dactylic, each of which may be used in the form of a Dimeter, Trimeter, or Tetrameter, either Catalectic, or Acatalectic. But no kind of Verse is strictly limited to feet of one particular order. We constantly find an Iambus substituted for a Trochee; or, a Trochee for a Spondee. In Dactylic Verse, especially, the Spondee is of very frequent occurrence, and the Trochee by no means uncommon. In like manner, the phrasing of a Melody may, at any moment, be relieved by the introduction of a subordinate figure, though, if the Melody be good, the new feature will be no less reducible to rule than the original one.

The variety of Metre permissible in modern Poetry is unlimited; and as an equal amount of freedom is claimed in the rhythm of modern Music, it would manifestly be impossible to enumerate even a tenth part of the different forms now in common use. Nevertheless, as all are constructed upon the same general principle, the Student will find no difficulty in making an analysis of any that may fall under his notice. This analysis cannot be too carefully conducted. Its importance is obvious enough, where words have to be set to music: but, as we have already intimated, it is equally important in other cases; for, without a sound practical acquaintance with the laws of Poetical Metre, it is not easy to invest even the subject of a Fugue with the freshness and individuality which so plainly distinguish the works of the Great Masters from writings of inferior merit. An instrumental Theme, devoid of marked rhythmic character, is never really effective. Great Composers seem to have felt this, as if by instinct; hence, their Subjects are always reducible to metrical feet. All the Metres most common in Poetry, and innumerable others, have been used by them, over and over again: sometimes, in their strictest form; but, generally, with greater variety of treatment than that allowable in Verse, and with a more frequent employment of the various tetrasyllabic feet, every one of which falls into its proper place in the economy of Instrumental Music. We do not, indeed, always find the foot and the bar beginning together. This can only be the case when the foot begins with a long syllable, and the musical phrase with a strong accent. But, in all cases, the correspondence between the two modes of measurement is uniform, and exact; and to its all-powerful influence many a famous melody owes half its charm. We cannot carefully examine any really fine composition, without convincing ourselves of the truth of this great law, which we will endeavour to illustrate by the aid of a few examples, selected from works of universally acknowledged merit.

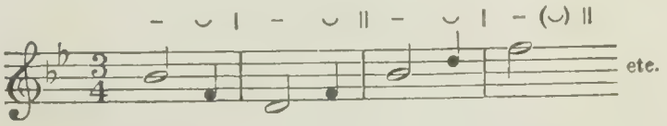
The theme of the Scherzo in Beethoven's *Sonata quasi una Fantasia* in C♯ minor (op. 27) is in Iambic Dimeter Acatalectic—the 'Long Metre' of English Hymnologists:—



The Rondo of Mendelssohn's Pianoforte Concerto in G minor (op. 25) also begins in Iambic Dimeter; with the peculiarly happy use of a Pæon quartus, in the fourth, and several subsequent places—



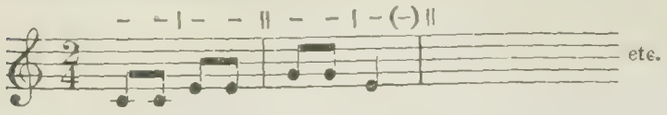
Mozart's Sonata for Pianoforte and Violin, in B♭, starts in Trochaic Dimeter Catalectic—

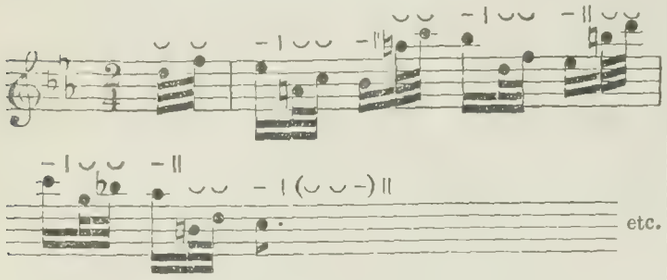
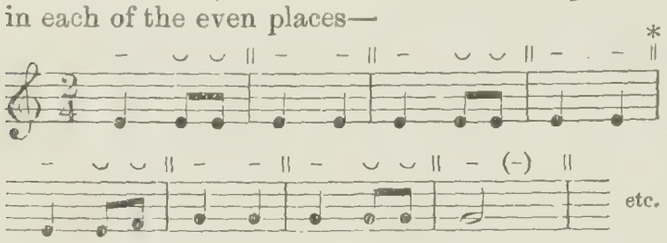


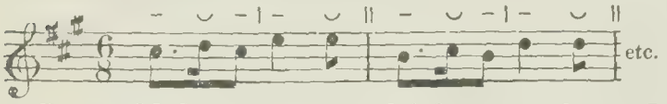
The well-known Subject of the Slow Movement

[1] Throughout this article, the word Verse, is used in its strict sense, as indicating a single line of Poetry. In common parlance, the word is frequently treated as the synonym of Stanza: but a Stanza is really a combination of several Verses.

in Haydn's 'Surprise Symphony' is in Spondaic Dimeter Catalectic—



The Theme of Weber's *Rondo brillante* in Eb (op. 62), is in Anapæstic Tetrameter Brachycatalectic, very rigidly maintained—

The Slow Movement of Beethoven's Symphony in A, is in alternate verses of Acatalectic and Catalectic Dactylic Tetrameter, with a Spondee in each of the even places—

A no less captivating alternation of Amphimacers and Trochees is found in the Tema of Mozart's Pianoforte Sonata in A—



It would be easy to multiply examples, *ad infinitum*; but these will be sufficient to shew, on no mean authority, the importance of a subject, which, though too often neglected as a branch of musical education, will well repay a little diligent study. [W.S.R.]

METRONOME (Germ. *Metronom*, and *Taktmesser*; Fr. *Métronome*. From the Gr. μέτρον, a measure, and νόμος, a law). An instrument, constructed for the purpose of enabling composers to indicate the exact pace at which they wish their works to be performed.

The Great Masters of the earlier Schools left the *Tempi* of their compositions entirely to the discretion of the executant. In doing this, they incurred no risk whatever of misconception: for, until the close of the 16th century, and even later, the Composer was almost always a Singer in the Choir for which he wrote; and his relations with his fellow Choristers were infinitely closer than those existing between a modern Composer and the Orchestra under his control. But, the change of style introduced by Claudio Monteverde, added to the impulse given to Instrumental Music and Vocal Music with Instrumental Accompaniments, after the beginning of the 17th century, changed these relations very materially. The invention of the Opera brought new ideas into the field. The individuality of the Composer began gradually to throw the characteristics of the 'School' into the background: and Musicians, no longer guided by traditional laws, soon became alive to the necessity for giving some sort of direction as to the manner in which their pieces were to be sung or played. Hence arose the employment of such words as *Grave*, *Allegro*, *Adagio*, and other terms of like import, which have remained in common use to the present day. As the resources of modern Art became more fully developed, even these directions were found to be insufficient for their intended purpose. A hundred different varieties of *Allegro* were possible. How was it possible to indicate to the performer which of these the Composer intended him to adopt? The number of technical terms was multiplied indefinitely; but, it was clear that none were sufficiently explicit to remove the difficulty; and, at a very early period, the use of the Pendulum was suggested as the only rational means of solving it.

To Etienne Loulié—not François, as has been sometimes supposed—belongs the credit of having first turned this idea to practical account. In a work, entitled *Élémens ou principes de Musique, mis dans un nouvel ordre*, (Paris, 1696, Amsterdam, 1698), he describes an instrument, called a *Chronomètre*, formed of a bullet, suspended to a cord, and provided with means for lengthening or shortening the latter at pleasure, in such a manner as to indicate seventy-two different degrees of velocity. This was a good beginning. Nevertheless, the machine does not seem to have become generally known; for, in many curious treatises of later date, we find vague glimmerings of similar ideas, put forth in apparent ignorance of Loulié's discovery. Joseph Sauveur —the inventor of the word 'Acoustics,' and the author of a series of valuable papers on Music contributed to the *Mémoires de l'Academie*, between the years 1700 and 1711—is said to have proposed a *Chronomètre* of his own. In 1732, an article on a species of Musical Time-keeper was contributed to the *Mémoires des Sciences* by Enbrayg. Gabory recommended the use of the Pendulum, in his *Manuel utile et curieux sur la mesure du tems*, (Paris, 1771). John Harrison's 'Description concerning such a machine as will afford a nice and true mensuration of time; as also an account of the Scale of Music,' (London, 1775), serves to shew that the connection between Music and Chronometry was not unnoticed in England. Davaux wrote an article on the subject for the *Journal Encyclopédique*, in 1784. Not long afterwards, Pelletier made use of the Pendulum in a way sufficiently ingenious to call forth a treatise on his invention from Abel Burja, of Berlin, in 1790. In the same year, Breitkopf & Härtel printed, at Leipzig, *Zwölf geistliche prosaische Gesänge, mit Beschreibung eines Taktmessers*, by J. G. Weiske. And enough was done, both in France, and in Germany, to shew, that, even before the close of the 18th century, the matter had attracted no small amount of serious attention.

In 1813, Gottfried Weber advocated the use of a Pendulum, formed of a small bullet attached to the end of a string, upon which the necessary divisions were marked by knots; the whole being so contrived that it could be carried in the pocket — a far more simple and convenient arrangement than that of Loulié.[1] New plans were proposed by G. E. Stöckel, Zmeskall, and other Musicians of reputation; and Beethoven is known to have discussed them with interest. The subject excited an equal amount of attention in England, where many attempts were made to produce a perfect instrument. Dr. Crotch, discarding Loulié's cord, used, in place of it, a stiff Pendulum, formed of a long thin strip of box-wood, graduated in inches, and hung upon a suitable frame. Another Musical Time-keeper, invented by Mr. Henry Smart (brother to the late Sir George), is described in the Quarterly Musical Review (vol. iii., London, 1821). Both are now obsolete: but the writer remembers seeing instruments of the kind recommended by Dr. Crotch, exposed for sale, not very many years ago, at Messrs. Erat's Harp Manufactory, in Berners St.

All these inventions failed, however, more or less completely, through the inconvenience caused by the length of the Pendulum necessary to produce beats of even moderate slowness. In order to perform sixty oscillations in a minute, a Pendulum must, in our latitude, be 39·2 inches long. One long enough to execute forty would be difficult to manage. This difficulty, which had long been recognised as a bar to farther improvement, was eventually removed, through the ingenuity of a celebrated Mechanist, named Winkel, an inhabitant of Amsterdam, who first entertained the idea of constructing a Metronome upon a system before untried, involving the use of a certain kind of Double-Pendulum, the motions of which are governed by mathematical laws of extreme complexity, though, practically considered, the principle is so simple that we trust a very few words may suffice to explain it.

If a rod be suspended from its centre, and equally weighted at both ends, its centres of motion and gravity will coincide, and its position, when at rest, will be perfectly horizontal. But, if the weight at one end be diminished, or moved a little nearer to the central pivot than the other, the centre of gravity will be displaced, and the unaltered end will gradually descend, until the rod hangs perpendicularly; the rapidity with which the change of position takes place depending upon the amount of diminution to which the upper weight is subjected, or its nearness to the pivot. In either case, the upper weight will exercise so strong a retarding influence on the lower one, that by carefully adjusting the proportion between weights and distances, it will be found possible to make a Double Pendulum, of the kind we have described, oscillate as slowly as an ordinary one five or six times its length.

[1] A pocket Metronome was registered by Greaves in 1850, and another, 'scala Malzl, system Decher,' has just been patented by Albl, of Munich.

The possibility of constructing a Metronome upon this principle is said to have first suggested itself to Winkel about the year 1812; but it is difficult, in the face of conflicting statements, to arrive at a just conclusion as to the circumstances under which his invention was first given to the world. It is, indeed, known to have been warmly commended by the Dutch Academy of Sciences, in a report dated Aug. 14, 1815; and, judging from this, we may surmise that it had, by that time, assumed a complete, if not a perfect form. We have, however, no definite proof of its then condition. It may have been finished, or it may not: but, finished or unfinished, it is certain that Winkel derived very little benefit from his discovery. Johann Nepomuk Maelzel, an accomplished Musician, and a Mechanist of European reputation, had long meditated an improvement upon Stöckel's machine for beating time; and succeeded, about this time, in producing a species of so-called 'Chronometer,' which fairly satisfied Salieri, Weigl, and even Beethoven himself. Fortified by the approval of these high authorities, he determined to bring out his invention in London. Meanwhile, he exhibited it, in company with other mechanical curiosities, in a travelling museum, which he carried about with him, from city to city, through some of the principal countries of Europe. Among other places, he visited Amsterdam, where he saw Winkel's instrument. Struck with the superiority of the Double-Pendulum to the principle adopted in his own time-keeper, he at once offered to purchase the invention. Winkel declined to cede his rights; but Maelzel, having now learned all he wanted to know, proceeded to Paris, patented the Double-Pendulum in his own name, and in 1816 set up the first Metronome Manufactory on record. Winkel afterwards obtained possession of one of the Paris instruments; established its identity with his own; and (as Wurzbach states) took advantage of Maelzel's return to Holland to submit his case to the 'Niederländische Akademie' for decision. A Commission was appointed, to investigate its merits: and, as it was proved that the graduated scale was the only part of the instrument really originated by Maelzel, a formal judgment was recorded in Winkel's favour—too late, however, to do him full justice, for, to this day, his share in the work is, by common consent, suppressed, and Maelzel is universally regarded as the inventor of the instrument which bears his name.[2]

The first Metronomes made at the new Manufactory differed so little, in any point of vital consequence, from those now in daily use, that a description of the one will include all that need be said concerning the other. The most important part of the business is a flat steel rod,

[2] We are indebted, for most of these particulars, to Mr. A. W. Thayer, whose careful researches have placed him in possession of much valuable information on this subject. Bernsdorf tells a different story, to the effect, that Maelzel, unable to overcome some difficulty connected with his improvement of Stöckel's Time-keeper, took Winkel into consultation; that Winkel solved the problem for him; and that he then proceeded to Paris, and there patented Winkel's invention in his own name.

about seven and a half inches long, and an eighth of an inch in breadth, pierced, at a distance of about five and a half inches from its upper end, by a hole, through which is passed the pivot upon which it is made to oscillate. This rod—answering to the Double-Pendulum already described—is suspended, by means of the pivot, in front of a wooden case, and kept in a perpendicular position by a stout leaden bullet, fixed to its shorter end, which, thus weighted, sinks, of course, when at rest, to the lowest place. On its upper and longer end is placed a smaller weight, of brass, made to slide up and down at will, and so proportioned to the lower weight, that, by changing its position, the Pendulum may be made to execute any number of oscillations, between 40 and 208, in a minute. As a guide to the position of the upper weight, the rod is backed by a graduated scale—really the invention of Maelzel—affixed to the wooden case: and, by means of this, the instrument may be so adjusted as to beat, silently, for a few minutes, at any required pace. To render it still more effective—capable of beating for a longer time, and, with a distinctly audible sound—it is provided with a strong spiral spring, adapted to an escapement exactly similar to that of an ordinary loud-ticking clock.[1] In this form, it is complete enough to answer its intended purpose, perfectly: nevertheless, an attempt is sometimes made to increase its efficiency still farther, by the addition of a little Bell, which can be made to strike at every second, third, fourth, or sixth oscillation of the Pendulum, and thus to indicate the various accents, as well as the simple beats of the bar. The scale does not include all the units between 40 and 108—which, indeed, would be a mere useless encumbrance—but proceeds, from 40, to 60, by twos; from 60, to 72, by threes; from 72, to 120, by fours; from 120, to 144, by sixes; and, from 144, to 208, by eights. In order to indicate the exact *Tempo* in which he wishes his piece to be performed, the Composer uses a formula, beginning with the letters M. M. followed by a Musical Note, connected, by the sign =, with a number. The letters signify Maelzel's Metronome. The Note implies that the beats of the Pendulum are to be understood as representing Minims, Crotchets, or Quavers, as the case may be. The number indicates the place on the graduated scale to the level of which the top of the upper weight must be raised, or lowered. Thus, 'M. M. 𝅗𝅥 = 60,' would shew that the Metronome was to be so arranged as to beat Minims, at the rate of sixty in a minute: 'M. M. ♩ = 100,' that it was to beat Crotchets, at the rate of a hundred in a minute. Some Metronomes are marked with the words *Andante, Allegretto, Allegro,* etc., in addition to the numbers. This is a new, and utterly useless contrivance: for it is evident, that, if ♩ = 100 be held to indicate *Moderato*, 𝅗𝅥 = 100 will stand for *Allegro*, and 𝅝 = 100 for *Largo*. The word *Moderato*, therefore, without the Minim, Crotchet, or Quaver, to qualify it, means nothing at all; and it is absurd to encumber the scale with it, or with any other technical terms whatever.

By far the best Metronomes now attainable are those manufactured in England for Messrs. Cocks, Chappell, Ashdown & Parry, and other well-known Music Publishers. French Metronomes are far less durable than these; and, as a general rule, far less accurate time-keepers; though it is sometimes possible to meet with one which will beat evenly enough, as long as it lasts. A very large and loud Metronome is made by Messrs. Rudall & Carte, of London, for Military Bands; and an instrument of this kind may often be used, with great advantage, when a number of vocal or instrumental performers practise together: for, apart from its primary intention, the Metronome is invaluable as a means of teaching beginners to sing or play in time, and will, indeed, make 'good timists' of many who would be a long while learning to count accurately without its aid. [W.S.R.]

MEVES, Augustus Antoine Cornelius, son of Augustus Anthony William (known as William) Meves, a miniature painter, was born in London Feb. 16, 1785. He was early taught the pianoforte by his mother, a pupil of Linley and Sacchini, and appeared in Edinburgh in 1805 as Mr. Augustus, with considerable success. He followed his profession in London until the death of his father, Aug. 1, 1818, when he gave up teaching for speculation on the Stock Exchange, continuing however to compose and arrange for his instrument. He died suddenly in a cab, May 9, 1859. In the latter part of his life he assumed to be the Dauphin of France, son of Louis XVI., and alleged that he had been rescued from captivity in the Temple through the instrumentality of William Meves. His story may be read in detail in 'Authentic Historical Memoirs of Louis Charles, Prince Royal, Dauphin of France,' etc., by his sons Augustus and William Meves (London, Ridgway, 1868). [W.H.H.]

MEYERBEER, Giacomo, famous dramatic composer, was born at Berlin, of Jewish parents, Sept. 5, 1791 or [1]94. His father, Herz Beer, a native of Frankfort, was a wealthy banker in Berlin; his mother (*née* Amalie Wulf) was a woman of rare mental and intellectual gifts, and high cultivation. He was their eldest son, and was called Jacob Meyer, a name he afterwards contracted and Italianized into Giacomo Meyerbeer. He seems to have been the sole member of his family remarkable for musical gifts, but two of his brothers achieved distinction in other lines; Wilhelm as an astronomer, and Michael (who died young) as a poet.

His genius showed itself early. When hardly more than an infant he was able to retain in

[1] In the first Time-keeper made by Maelzel, in his attempt to improve upon Stöckel's Chronometer, the sound was produced by a Lever, (*Hebel*), striking upon a little Anvil, (*Amboss*). This explains a curious expression contained in a letter written, by Beethoven, to Zmeskall—'*Erste Schwungmann der Welt, und dies ohne Hebel.*' ('First Swingman of the world, and that without a lever.') For a description of the instrument—known as the 'Stöckel-Maelzel Chronometer'—see the Allgemeine Musikalische Zeitung for Dec. 1, 1813.

[1] Both dates are given.

memory the popular tunes he heard, and to play them on the piano, accompanying them with their appropriate harmony. His first instructor was Lauska, an eminent pianoforte player, and pupil of Clementi; and old Clementi himself, although he had long given up teaching, was so much struck, during a visit to Berlin, with the promise displayed in the boy's performance as to consent to give him lessons. As early as seven years old he played in public the D minor Concerto of Mozart, and two years later was reckoned one of the best pianists in Berlin. The fact that, owing to the example and patronage of royalty, music was 'the fashion' in the Prussian capital did not prevent its being regarded by the wealthier classes in the light of a mere pastime, and it is to the credit of the Beers that they not only recognised their son's especial bent, but did their best to give him a sound professional training. It was as a pianist that he was expected to win his laurels, but as he had also, from an early age, shown much talent for composition, he was placed under Zelter for instruction in theory, and subsequently (for Zelter's rigid severity was insupportable to the young prodigy) under Bernard Anselm Weber, director of the Berlin Opera, and a pupil of the then celebrated Abbé Vogler. An amiable, accomplished man, full of enthusiasm for art, Weber was an inspiring companion, but not a competent theoretical teacher for such a pupil. The boy, whose industry was equal to his talent, brought one day to his master a fugue on which he had expended an unusual amount of time and pains, as he thought, with success. So thought Weber, who, proud and joyful, sent off the fugue as a specimen of his pupil's work to his old master, the Abbé Vogler, at Darmstadt. The answer was eagerly looked for, but months elapsed and nothing came. At last there appeared—not a letter, but a huge packet. This proved to contain a long and exhaustive treatise on Fugue, in three sections. The first of these was theoretical, setting forth in rule and maxim the 'whole duty' of the fugue-writer. The second, entitled 'Scholar's Fugue,' contained Meyerbeer's unlucky exercise, dissected and criticised, bar by bar, and pronounced bad. The third, headed 'Master's Fugue,' consisted of a fugue by Vogler, on Meyerbeer's subject, analysed like the preceding one, to show that it was good.[1]

Weber was astonished and distressed, but Meyerbeer set to work and wrote another fugue, in eight parts, in accordance with his new lights. This, with a modest letter, he sent to Vogler. The answer soon came. 'Young man! Art opens to you a glorious future! Come to me at Darmstadt. You shall be to me as a son, and you shall slake your thirst at the sources of musical knowledge.' Such a prospect was not to be resisted, and in 1810 Meyerbeer became an inmate of Vogler's house.

This notorious Abbé, regarded by some people as the most profound theoretician of Germany, by others (including Mozart) as an impudent charlatan, was possessed of some originality, much eccentricity, and unbounded conceit, not so much a learned man as an enthusiast for learning in the abstract, and with a mania for instructing others. His imperturbable self-confidence ('he gives out that he will make a composer in three weeks and a singer in six months,' says Mozart in one of his letters) certainly had an attraction for young ardent minds, for among his pupils were several men of genius. After many years of a wandering, adventurous life, he had settled at Darmstadt, where he was pensioned and protected by the Grand Duke. In his house Meyerbeer had for companions Gänsbacher (afterwards an organist of repute at Vienna) and Carl Maria von Weber, who had studied with Vogler some years before, and was now attracted to Darmstadt by his presence there, and between whom and Meyerbeer, eight years his junior, there sprang up a warm and lasting friendship. Each morning after early mass, when the young men took it in turns to preside at the organ, they assembled for a lesson in counterpoint from the Abbé. Themes were distributed, and a fugue or sacred cantata had to be written every day. In the evening the work was examined, when each man had to defend his own composition against the critical attacks of Vogler and the rest. Organ fugues were improvised in the Cathedral, on subjects contributed by all in turn. In this way Meyerbeer's education was carried on for two years. His diligence was such, that often, when interested in some new branch of study, he would not leave his room nor put off his dressing-gown for days together. His great powers of execution on the pianoforte enabled him to play at sight the most intricate orchestral scores, with a full command of every part. His four-part 'Sacred Songs of Klopstock' were published at this time, and an oratorio of his, entitled 'God and Nature,' was performed in presence of the Grand Duke, who appointed him Composer to the Court. His first opera, 'Jephthah's Vow,' was also written during this Vogler period. Biblical in subject, dry and scholastic in treatment, it resembled an oratorio rather than an opera, and although connoisseurs thought it promising, it failed to please the public. A comic opera, 'Alimelek, or the Two Caliphs,' met with a similar fate at Munich. It was, however, bespoken and put in rehearsal by the manager of the Kärnthnerthor theatre in Vienna. To Vienna, in consequence, Meyerbeer now repaired, with the intention of making his appearance there as a pianist. But on the very evening of his arrival he chanced to hear Hummel, and was so much impressed by the grace, finish, and exquisite *legato*-playing of this artist that he became dissatisfied with all he had hitherto aimed at or accomplished, and went into a kind of voluntary retirement for several months, during which time he subjected his *technique* to a complete reform, besides writing a quantity of pianoforte music, which however was never

[1] This treatise was published after Vogler's death. It is unfortunate that his criticism is often unsound, and that his own fugue will not bear close examination.

published. He made a great sensation on his first appearance, and Moscheles, who heard him at this time was wont to say that, had he chosen a pianist's career, few *virtuosi* could have rivalled him. But to be a composer was the only goal worthy of his ambition, although at this moment it seemed to recede as he pursued it. The 'Two Caliphs,' performed in 1814, had again been an utter failure. Dejected—disheartened to such a degree as almost to doubt whether he had not from the first deceived himself as to his vocation, he was somewhat consoled by the veteran Salieri, who reassured him, affirming that he wanted nothing in order to succeed but freedom from scholastic trammels and, above all, knowledge of the human voice and how to write for it, a knowledge, Salieri added, only to be acquired in Italy. Accordingly, in 1815, Meyerbeer went to Venice. It was Carnival time. Rossini's fascinating 'Tancredi' was then at the height of its pristine popularity; its new and irresistible melodiousness had created a universal delirium; all Venice resounded with 'Di tanti palpiti.' To Meyerbeer, accustomed to associate Italian opera with the dreary works of Nicolini, Farinelli, Pavesi, and others, this was a revelation, and he surrendered spell-bound to the genial charm. Hope awoke, emulation was rekindled. He had no style of his own to abandon, but he abandoned Vogler's without regret, and set to work to write Italian operas. His success was easy and complete. 'Romilda e Costanza' (produced at Padua in 1815, Pisaroni in the leading part), 'Semiramide riconosciuta' (Turin, 1819), 'Eduardo e Cristina' and 'Emma di Resburgo' (Venice, 1820), were all received with enthusiasm by the Italian people, and this at a time when it was difficult for any one but Rossini to obtain a hearing. The last-named opera was played in Germany under the title of 'Emma von Leicester,' and not unsuccessfully. 'Margherita d' Anjou,' the best of these operas, was written for the Scala at Milan. 'L'Esule di Granata' made but little impression. 'Almansor' was commenced at Rome, but not completed. In 1823, while engaged in writing the 'Crociato,' the composer went to Berlin, where he tried, but failed, to get a performance of a three-act German opera—'Das Brandenburger Thor.' This was a time of transition in his life. He was wearying of the Italian manner, and he could not be insensible to the murmurs of dissatisfaction which everywhere in Germany made themselves heard at the degradation of his talent by his change of style. Foremost among the malcontents was C. M. von Weber, who had looked on his friend as the hope of that German opera in which were centred his own ardent aspirations, and who in 1815 at Prague, and subsequently at Dresden, had mounted 'The Two Caliphs' with extraordinary care and labour, hoping perhaps to induce him to return to his old path. 'My heart bleeds,' he wrote, 'to see a German composer of creative power stoop to become an imitator in order to win favour with the crowd.' In spite of all this the friendship of the two men remained unshaken. On his way back to Italy Meyerbeer spent a day with Weber, who wrote of it, 'Last Friday I had the happiness of having Meyerbeer with me. It was a red-letter day—a reminiscence of dear old Mannheim. . . . . We did not separate till late at night. He is going to bring out his 'Crociato' at Trieste, and in less than a year is to come back to Berlin, where perhaps he will write a German opera. Please God he may! I made many appeals to his conscience.' Weber did not live to see his wish fulfilled, but the desire which he expressed before his death that an opera he left unfinished should be completed by Meyerbeer, showed that his faith in him was retained to the last.

The 'Crociato' was produced at Venice in 1824, and created a *furore*, the composer being called for and crowned on the stage. In this opera, written in Germany, old associations seem to have asserted themselves. More ambitious in scope than its predecessors, it shows an attempt, timid indeed, at dramatic combination which constitutes it a kind of link between his 'wild oats' (as in after years he designated these Italian works) and his later operas.[1] In 1826 he was invited to witness its first performance in Paris, and this proved to be the turning-point of his career. He eventually took up his residence in Paris, and lived most of his subsequent life there. From 1824 till 1831 no opera appeared from his pen. A sojourn in Berlin, during which his father died, his marriage, and the loss of two children, were among the causes which kept him from public life. But in these years he undertook that profound study of French character, French history, and French art, which resulted in the final brilliant metamorphosis of his dramatic and musical style, and in the great works by which his name is remembered.

Paris was the head-quarters of the unsettled, restless, tentative spirit which at that epoch pervaded Europe,—the partial subsidence of the ferment caused by a century of great thoughts, ending in a revolution that had shaken society to its foundations. Men had broken away from the past, without as yet finding any firm standpoint for the future. The most opposite opinions flourished side by side. Art was a conglomeration of styles of every time and nation, all equally acceptable if treated with cleverness. Originality was at an ebb; illustration supplied the place of idea. Reminiscence, association, the picturesque, the quaint, 'local colour,'—these were sought for rather than beauty; excitement for the senses, but through the medium of the intellect. Men turned to history and legend for material, seeking in the past a torch which, kindled at the fire of modern thought, might throw light on present problems. This spirit of eclecticism found its perfect musical counterpart in the works of Meyerbeer. The assimilative power that, guided by tenacity of purpose, enabled him to identify

[1] It is significant that, with the exception of the 'Crociato,' not one of these early works, so enthusiastically received, held the stage after their composer had left Italy.

himself with any style he chose, found in this intellectual ferment, as yet unrepresented in music, a wellnigh inexhaustible field, while these influences in return proved the key to unlock all that was original and forcible in his nature. And he found a fresh stimulus in the works of French operatic composers, abounding, as they do, in quaint, suggestive ideas, only waiting the hand of a master to turn them to full account.

'He did not shrink, as a man, from the unremitting, insatiable industry he had shown as a boy, and he buried himself in the literature of French opera, from the days of Lulli onwards. . . . . It was interesting to see in his library hundreds of opera-scores great and small, many of which were hardly known by name even to the most initiated. . . . In his later works we see that to the flowing melody of the Italians and the solid harmony of the Germans he united the pathetic declamation and the varied, *piquant*, rhythm of the French.' (Mendel.) Last, but not least, in his librettist, Eugène Scribe, he found a worthy and invaluable collaborator.

Many vicissitudes preceded the first performance, in 1831, of 'Robert le Diable,' the opera in which the new Meyerbeer first revealed himself, and of which the unparalleled success extended in a very few years over the whole civilized world. It made the fortune of the Paris Opera. Scenic effect, striking contrast, novel and brilliant instrumentation, vigorous declamatory recitative, melody which pleased none the less for the strong admixture of Italian-opera conventionalities, yet here and there (as in the beautiful *scena* 'Robert! toi que j'aime') attaining a dramatic force unlooked for and till then unknown, a story part heroic, part legendary, part allegorical,—with this strange picturesque medley all were pleased, for in it each found something to suit his taste.

The popularity of the opera was so great that the 'Huguenots,' produced in 1836, suffered at first by contrast. The public, looking for a repetition, with a difference, of 'Robert,' was disappointed at finding the new opera quite unlike its predecessor, but was soon forced to acknowledge the incontrovertible truth, that it was immeasurably the superior of the two. As a drama it depends for none of its interest on the supernatural. It is, as treated by Meyerbeer, the most vivid chapter of French history that ever was written. The splendours and the terrors of the sixteenth century,—its chivalry and fanaticism, its ferocity and romance, the brilliance of courts and the 'chameleon colours of artificial society,' the sombre fervour of Protestantism—are all here depicted and endued with life and reality, while the whole is conceived and carried out on a scale of magnificence hitherto unknown in opera.

In 1838 the book of the 'Africaine' was given to Meyerbeer by Scribe. He became deeply interested in it, and the composition and recomposition, casting and recasting of this work, occupied him at intervals to the end of his life. His excessive anxiety about his operas extended to the *libretti*, with which he was never satisfied, but would have modified to suit his successive fancies over and over again, until the final form retained little likeness to the original. This was especially the case with the 'Africaine,' subsequently called 'Vasco de Gama' (who, although the hero, was an afterthought!), and many were his altercations with Scribe, who got tired of the endless changes demanded by the composer, and withdrew his book altogether; but was finally pacified by Meyerbeer's taking another libretto of his, 'Le Prophète,' which so forcibly excited the composer's imagination that he at once set to work on it and finished it within a year (1843).

A good deal of his time was now passed in Berlin, where the King had appointed him Kapellmeister. Here he wrote several occasional pieces, cantatas, marches, and dance-music, besides the three-act German opera, 'Ein Feldlager in Schlesien.' The success of this work was magically increased, a few weeks after its first performance, by the appearance in the part of the heroine of a young Swedish singer, introduced to the Berlin public by Meyerbeer, who had heard her in Paris,—Jenny Lind.

He at this time discharged some of the debt he owed his dead friend, C. M. von Weber, by producing 'Euryanthe' at Berlin. His duties at the opera were heavy, and he had neither the personal presence nor the requisite nerve and decision to make a good conductor. From 1845 he only conducted—possibly not to their advantage—his own operas, and those in which Jenny Lind sang.

The year 1846 was marked by the production of the overture and incidental music to his brother Michael's drama of 'Struensée.' This very striking work is its composer's only one in that style, and shows him in some of his best aspects. The overture is his most successful achievement in sustained instrumental composition. A visit to Vienna (where Jenny Lind achieved a brilliant success in the part of Vielka in the 'Feldlager in Schlesien'), and a subsequent sojourn in London occurred in 1847. In the autumn he was back in Berlin, where, on the occasion of the King's birthday, he produced, after long and careful preparation, 'Rienzi,' the earliest opera of his future rival and bitter enemy, Richard Wagner. The two composers had seen something of one another in Paris. Wagner was then in necessitous circumstances, and Meyerbeer exerted himself to get employment for him, and to make him known to influential people in the musical world. Subsequently, Wagner, while still in France, composed the 'Fliegende Holländer,' to his own libretto. The score, rejected by the theatres of Leipsic and Munich, was sent by its composer to Meyerbeer, who brought about its acceptance at Berlin. Without claiming any extraordinary merit for these good offices of one brother-artist to another, we may, however, say that Meyerbeer's conduct was ill-requited by Wagner.

'Le Prophète,' produced at Paris in 1849, after long and careful preparation, materially added to its composer's fame. Thirteen years had elapsed since the production of its predecessor. Once again the public, looking for something like the 'Huguenots,' was disappointed. Once again it was forced, after a time, to do justice to Meyerbeer's power of *transferring himself*, as it were, according to the dramatic requirements of his theme. But there are fewer elements of popularity in the 'Prophète' than in the 'Huguenots.' The conventional operatic forms are subordinated to declamation and the coherent action of the plot. It contains some of Meyerbeer's grandest thoughts, but the gloomy political and religious fanaticism which constitutes the interest of the drama, and the unimportance of the love-story (the mother being the female character in whom the interest is centred), are features which appeal to the few rather than the many. The work depends for its popularity on colouring and chiaroscuro; the airy *verve* of the ballet-music, and the splendid combinations of scenic and dramatic effects in the fourth act being thrown into strong relief by the prevailing sombre hue.

Meyerbeer's health was beginning to fail, and after this time he spent a part of every autumn at Spa, where he found a temporary refuge from his toils and cares. Probably no great composer ever suffered such a degree of nervous anxiety about his own works as he did. During their composition, and for long after their first completion, he altered and retouched continually, never satisfied and never sure of himself. During the correcting of the parts, the casting of the characters, the 'coaching' of the actors, he never knew, nor allowed any one concerned to know, a moment's peace of mind. Then came endless rehearsals, when he would give the orchestra passages scored in two ways, written in different coloured inks, and try their alternate effect; then the final performance, the ordeal of public opinion and of possible adverse criticism, to which, probably owing to his having been fed with applause and encouragement from his earliest years, he was so painfully susceptible that, as Heine says of him, he fulfilled the true Christian ideal. for he could not rest while there remained one unconverted soul, 'and when that lost sheep was brought back to the fold he rejoiced more over him than over all the rest of the flock that had never gone astray.' This peculiar temperament was probably the cause also of what Chorley calls his 'fidgettiness' in notation, leading him to express the exact amount of a *rallentando* or other inflection of *tempo* by elaborate alterations of time signature, insertions or divisions of bars, giving to many of his pages a patchwork appearance most bewildering to the eye.

Faithful to change, he now challenged his adopted countrymen on their own especial ground by the production at the Opéra Comique in 1854 of 'L'Etoile du Nord.' To this book he had intended to adapt the music of the 'Feldlager in Schlesien,' but his own ideas transforming themselves gradually while he worked on them, there remained at last only six numbers of the earlier work. 'L'Etoile' achieved considerable popularity, although it aroused much animosity among French musicians, jealous of this invasion of their own domain, which they also thought unsuited to the melodramatic style of Meyerbeer. The same may be said of 'Le Pardon de Ploermel' (Dinorah), founded on a Breton idyl, and produced at the Opéra Comique in 1859. Meyerbeer's special powers found no scope in this comparatively circumscribed field. The development of his genius since 1824 was too great not to be apparent in any style of composition, but these French operas, although containing much that is charming, were, like his Italian 'wild oats,' the result of an effort of *will*—the will to be whomsoever he chose.

After 1859 he wrote, at Berlin, two cantatas, and a grand march for the Schiller Centenary Festival, and began a musical drama—never finished—called 'Göthe's Jugendzeit,' introducing several of Goethe's lyrical poems, set to music. His life was overshadowed by the death of many friends and contemporaries, among them his old coadjutor, Scribe, to whom he owed so much.

In 1861 he represented German music at the opening of the London International Exhibition by his 'Overture in the form of a March.' The next winter he was again in Berlin, still working at the 'Africaine,' to which the public looked forward with impatience and curiosity. For years the difficulty of getting a satisfactory cast had stood in the way of the production of this opera. His excessive anxiety and fastidiousness resulted in its being never performed at all during his lifetime. In October, 1863, he returned, for the last time, to Paris. The opera was now finished, and in rehearsal. Still he corrected, polished, touched, and retouched: it occupied his thoughts night and day. But he had delayed too long. On April 23 he was attacked by illness, and on May 2 he died.

The 'Africaine' was performed after his death at the Académie in Paris, April 28, 1865. When it appeared in London (in Italian) on the 22nd July following, the creation by Mdlle. Lucca of the part of 'Selika' will not soon be forgotten by those who had the good fortune to see it.

The work itself has suffered somewhat from the incessant change of intention of its composer. The original conception of the music belongs to the same period as the 'Huguenots'—Meyerbeer's golden age—having occupied him from 1838 till 1843. Laid aside at that time for many years, and the book then undergoing a complete alteration, a second story being engrafted on to the first, the composition, when resumed, was carried on intermittently to the end of his life. The chorus of Bishops, and Nelusko's two airs, for instance, were written in 1858; the first duet between Vasco and Selika in 1857; while the second great duet took its final form as late as the end of 1862. The excessive length of the opera on its first production (when the performance occupied more than six hours) necessitated considerable curtailments

detrimental to coherence of plot. But in spite of all this, the music has a special charm, a kind of exotic fragrance of its own, which will always make it to some minds the most sympathetic of Meyerbeer's works. It is, in fact, the most purely *musical* of them all. None is so melodious or so pathetic, or so free from blemishes of conventionality; in none is the orchestration so tender: it may contain less that is surprising, but it is more imaginative; it approaches the domain of poetry more nearly than any of his other operas.

It is common to speak of Meyerbeer as the founder of a new school. Fétis affirms that whatever faults or failings have been laid to his charge by his opponents, one thing—his originality—has never been called in question. 'All that his works contain,—character, ideas, scenes, rhythm, modulation, instrumentation,—all are his and his only.'

Between this view and that of Wagner, who calls him a 'miserable music-maker,' 'a Jew banker to whom it occurred to compose operas,' there seems an immeasurable gulf. The truth probably may be expressed by saying that he was unique rather than original. No artist exists that is not partly made what he is by the 'accident' of preceding and surrounding circumstances. But on strong creative genius these modifying influences, especially those of contemporary Art, have but a superficial effect, wholly secondary to the individuality which asserts itself throughout, and finally moulds its environment to its own likeness. Meyerbeer's faculty was so determined in its manifestations by surrounding conditions, that, apart from them, it may almost be said to have had no active existence at all. He changed music as often as he changed climate, though a little of each of his successive styles clung to him till the last. A born musician, of extraordinary ability, devoted to Art, and keenly appreciative of the beautiful in all types, with an unlimited capacity for work, helped by the circumstance of wealth which in many another man would have been an excuse for idleness, he seized on the tendencies of his time and became its representative. He left no disciples, for he had no doctrine to bequeath: but he filled a gap which no one else could fill. As a great actor endows the characters he represents with life—since to the union of his personality with the outlines suggested by the dramatist, they do in fact owe to him their objective existence, and are said to be *created* by him—so Meyerbeer, by blending his intellect with the outlines and suggestions of a certain epoch, gave to it a distinct art-existence which it has in his works and in his only. His characters stand out from the canvas with—his contemporary eulogists say—the vividness of Shakespeare's characters; we should say rather of Scott's. The literary analogue to his operas is to be found, not in Tragedy, they are too realistic for that, but in the Historical Novel. Here the men and women of past times live again before our eyes, not as they appear to the Poet, who 'sees into the life of things,' but as they appeared to each other when they walked this earth. This is most compatible with the conditions of the modern stage, and Meyerbeer responds to its every need.

It is consistent with all this that he should have been singularly dependent for the quality of his ideas on the character of his subject. His own original vein of melody was limited, and his constructive skill not such as to supplement the deficiency in sustained idea. This defect may have been partly owing to the shallow pedantry of his instructor, at the time when his youthful talent was developing itself. Wagner (whose antipathy to Meyerbeer's music was rather intensified than otherwise by the fact that some of the operatic reforms on which his own heart was set were first introduced, or at least attempted, by that composer) compares him to a man who, catching the first syllable of another man's speech, thereupon screams out the whole sentence in a breath, without waiting to hear what it really should have been! However this may be, Meyerbeer's own ideas rarely go beyond the first syllable; the rest is built up by a wholly different process, and too often—as though his self-reliance failed him at the crucial point—a melody with a superbly suggestive opening will close with some conventional phrase or vulgar *cadenza*, all the more irritating for this juxtaposition. As a striking case in point it is enough to adduce the baritone song in 'Dinorah.' The first phrase is beautiful. The second, already inferior, seems dragged in by the hair of its head. The third is a masterly augmentation—a *crescendo* on the first. The fourth is a tawdry platitude. Something of the same sort is the case with his harmonies. He often arrests the attention by some chord or modulation quite startling in its force and effect, immediately after which he is apt to collapse, as if frightened by the sudden stroke of his own genius. The modulation will be carried on through a sequence of wearisome sameness, stopping short in some remote key, whence, as if embarrassed how to escape, he will return to where he began by some trite device or awkward makeshift. His orchestral colouring, however, is so full of character, so varied and *saisissant* as to hide many shortcomings in form. His grand combinations of effects can hardly be surpassed, and are so dazzling in their result that the onlooker may well be blinded to the fact that what he gazes on is a consummate piece of mosaic rather than an organic structure.

But in some moments of intense dramatic excitement he rises to the height of the situation as perhaps no one else has done. His very defects stand him here in good stead, for these situations do not lend themselves to evenness of beauty. Such a moment is the last scene in the fourth act of the 'Huguenots,' culminating in the famous duet. Here the situation is supreme, and the music is inseparable from it. Beyond description, beyond criticism, nothing is wanting. The might, the futility, the eternity of Love and Fate—he has caught up the

whole of emotion and uttered it. Whatever was the source of such an inspiration (and the entire scene is said to have been an afterthought) it bears that stamp of truth which makes it a possession for all time. If Meyerbeer lives, it will be in virtue of such moments as these. And if the 'Prophète' may be said to embody his intellectual side, and the 'Africaine' his emotional side, the 'Huguenots' is perhaps the work which best blends the two, and which, most completely typifying its composer, must be considered his masterpiece.

Presenting, as they do, splendid opportunities to singers of dramatic ability, his operas hold the stage, in spite of the exacting character which renders their perfect performance difficult and very rare. They will live long, although many of the ideas and associations which first made them popular belong already to the past.

Subjoined is a list of his principal works:—

OPERAS AND DRAMATIC PIECES.

1. Jephtha's Gelübde. Performed 1811; 2. Les Amours de Teve-linde, (in German, Monodrama for Soprano, Chorus, and Clarinet obbligato, in which the instrumentalist figured as a dramatic personage); 3. Alimelek, or The Two Caliphs (German, Wirth und Gast), 1813; 4. Romilda e Costanza, 1815; 5. Semiramide riconosciuta, 1819; 6. Emma di Resburgo, 1819; 7. Margherita d'Anjou, 1820; 8. L'Esule di Granata, 1822; 9. Das Brandenburger Thor, 1823; 10. Il Crociato in Egitto, 1824; 11. Robert le Diable, 1831; 12. Les Huguenots, 1836; 13. Ein Feldlager in Schlesien, 1840; 14. Struensée (overture and entr'actes), 1846; 15. Le Prophète, 1849; 16. L'Etoile du Nord, 1854; 17. Le Pardon de Ploermel (Ital. Dinorah), 1859; 18. L'Africaine, 1864.

An Oratorio—Gott und die Natur. Performed 1811.

CANTATAS AND VOCAL MUSIC.

7 sacred cantatas of Klopstock, for 4 voices, unaccompanied.

An Gott. Hymn, by Gubitz. For 4 voices.

Le Génie de la Musique à la Tombe de Beethoven. For Solos and Chorus.

Cantata, for 4 voices. Written for the inauguration of Gutenberg's statue at Mayence.

Cantata, 'Maria und ihr Genius.' Composed for the silver wedding of Prince and Princess Charles of Prussia. For Solos and Chorus.

Serenade, 'Braut geleite aus der Heimath.' Composed for the wedding of Princess Louise of Prussia. For 8 voices, unaccompanied.

La Festa nella Corte di Ferrara. Grand Cantata, with tableaux.

March of the Bavarian Archers.

Cantata for 4 voices and Male Chorus, with accompaniment of brass instruments.

Ode to Rauch the sculptor. Solos, Chorus, and Orchestra.

Festal Hymn. Composed for the silver wedding of the King of Prussia. 4 voices and Chorus.

Freundschaft. Quartet for men's voices.

The 91st Psalm, for 8 voices. Composed for the Choir of Berlin Cathedral. Published, in score, by Brandus, at Paris.

Pater Noster, for 4 voices, with organ accompaniment.

12 Psalms, for Double Chorus, unaccompanied. (MS.)

Stabat Mater. (MS.)

Miserere. (MS.)

Te Deum. (MS.)

SONGS.

A large number of Songs with P. F. accompaniment, among which the best known are perhaps 'Le Moine' (for Bass) and 'Das Fischermädchen.' The whole of them have been published, together with 'Le Génie de la Musique à la tombe de Beethoven,' in one volume, entitled 'Quarante Mélodies à une et plusieurs voix,' by Brandus, at Paris.

'Neben Dir,' Song, for Tenor voice, with Violoncello obbligato.

'Des Jäger's Lied,' for Bass voice, with Horns obbligati.

'Dichter's Wahlspruch,' Canon for 3 voices.

'A Venezia,' Barcarole.

'Des Schäfer's Lied,' for Tenor voice with Clarinet obbligato.

And many others of less importance.

INSTRUMENTAL MUSIC.

First Dance, with Torches (Fackeltanz), for brass orchestra. Composed for the King of Bavaria's wedding, 1846.

Second ditto, for the wedding of Princess Charlotte of Prussia, 1850.

Third ditto, for the wedding of Princess Anne of Prussia, 1853.

Grand March, for the Schiller Centenary Festival, 1859.

Overture, in the form of a March, for the opening of the International Exhibition in London. 1862.

Coronation March, 1863.

A quantity of P.F. music, written in youth, all unpublished.

[F.A.M.]

MEZZO, MEZZA (Ital.), 'half' or 'medium'; whence Mezza Voce, 'with restrained force,' and Mezzo Soprano, the female voice intermediate to the Soprano and Contralto. [J.H.]

MICHELI, an extremely useful basso, who sang second parts, serious and comic, on the London stage in most of the operas which were performed, from the 'Buona Figliuola' in 1767 to the 'Viaggiatori Felice' in 1782. He was one of the company engaged by Mr. Gordon, in the autumn of 1766, and seems to have remained a faithful servant of the establishment for 18 years. [J.M.]

MI CONTRA FA. In pure Ecclesiastical Music, the use of the *Tritonus*, or Augmented Fourth, is strictly forbidden; as is also that of its inversion, the *Quinta falsa*, or Diminished Fifth. It is scarcely necessary to say that the presence of these intervals is felt, whenever F and B are brought either into direct or indirect correspondence with each other, whatever may be the Mode in which the contact takes place. Now, according to the system of Solmisation adopted by Guido d'Arezzo, B, the third sound of the *Hexachordon durum*, was called MI; and F, the fourth sound of the *Hexachordon naturale*, was called FA. Mediæval writers, therefore, expressed their abhorrence of the false relation existing between these two sounds, in the proverb—

Mi contra fa est diabolus in musica.

When the use of the Hexachords was superseded by a more modern system of immutable Solmisation (see Solmisation; Hexachord), F still retained its name of FA, while B took that of the newly-added syllable, SI: and the old saw then ran thus—

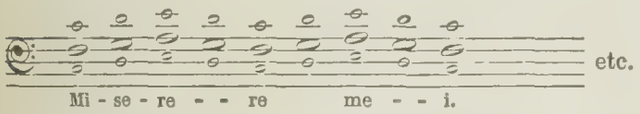
Si contra fa est diabolus in musica.

In this form it became more readily intelligible to musicians unacquainted with the machinery of the Hexachords; while its signification remained unchanged, and its teaching was as sternly enforced as ever. That that teaching continues in full force still is proved by the fact, that neither Pietro Aron, nor any other early writer, ever censured the 'False relation of the Tritone' more severely than Cherubini, who condemns it, with equal rigour, whether it be used as an element of Harmony, or of Melody. [W.S.R.]

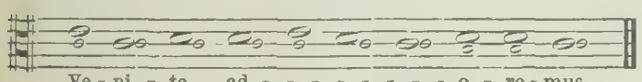
MICROLOGUS (from the Gr. adj. μικρολόγος, having regard to small things—from μικρός, little, and λόγος, a word; Lat. *Sermo brevis*, an Epitome, or Compendium). A name, given, by two celebrated authors, to works containing an epitome of all that was known of music at the time they were written.

I. The Micrologus of Guido d'Arezzo is believed to have been compiled about the year 1024. Valuable MS. copies of this curious work are preserved in the Vatican Library, as well as in the 'King's Library' at Paris, and in other European collections. The treatise was printed, in 1784, by Gerbert, Prince Abbat of S. Blasien, in his great work entitled *Scriptores ecclesiastici de musica*; and, in 1876, Hermesdorff published a copy of the original text, at Treves, side by side with a German translation. Considerable variations occur in the antient MSS.;

but full dependence may be placed upon the readings given in the two printed editions we have mentioned. The work is divided into twenty Chapters, some of which throw great light, both upon the state of musical science at the time of its production, and upon its subsequent progress. The first Chapter is merely introductory; the second treats of the different kinds of Notes; and the third, of 'the Disposition of the Monochord,' which the author strongly recommends as a means of teaching Choristers to sing in tune [see MONOCHORD]: and it is worthy of notice, as a chronological 'land-mark,' that Guido here uses the long-since universally rejected division of Pythagoras, which resolves the Perfect Fourth (*Diatessaron*) into two Greater Tones and a Limma, instead of the truer section of Ptolemy, who divides it into a Greater and Lesser Tone, and a Semitone. Chapter V treats of the Octave, (*Diapason*), and of the seven letters by which its sounds are represented. Chapters XVIII, and XIX, entitled, *De Diaphonia, id est Organi precepta*, and *Dictæ Diaphoniæ per exempla probatio*, are filled with still more interesting matter, and contain a detailed description of the method pursued in accompanying a Plain Chaunt Melody with Discant—here called *Diaphonia*, or *Organum*. Earlier authorities had decreed, that, with the exception of the Octave, no intervals were admissible in Discant, but the Perfect Fourth, and its inversion, the Perfect Fifth, used as in the following example—quoted in the Micrologus—in which the Plain Chaunt occupies the middle part:—



But Guido, though he speaks of the Fourth as the most important interval, permits, also, the use of the Major Second, and the Major and Minor Third; and gives the following example of the manner in which they may be introduced:—



Neither in the chapters we have selected for our illustration, nor in any other part of the work, do we find any mention whatever of the Harmonic Hand, the Solmisation of the Hexachord, or the use of the Lines and Spaces of the Stave; nor do Guido's other writings contain any allusion to these aids to Science sufficiently explicit to identify him as their inventor. His claim to this honour rests entirely on the authority of Franchinus Gafurius, Vicentino, Glareanus, Vincenzo Galilei, Zarlino, and other early writers, whose verdict in his favour is, however, so unanimous, that it would be dangerous to reject the traditions handed down to us through so many consentient records.

II. A less celebrated, but scarcely less valuable treatise, entitled *Musice active Micrologus*, was printed, at Leipzig,—in 1517, by Andreas Ornithoparcus (or Ornitoparchus)—a German Musician, of acknowledged eminence, whose true patronymic, in its mother tongue, was Vogelsang, or Vogelgesang. This work, written in the quaint Latin peculiar to the 16th century, contains the substance of a series of Lectures, delivered by the author at the Universities of Heidelberg, Mainz, and Tübingen; and is divided into four separate books. The First Book, comprising twelve Chapters, treats of the different kinds of Music, of the Clefs, the Ecclesiastical Modes, the Hexachords, the rules of Solmisation and Mutation, the various Intervals, the Division and Use of the Monochord, the laws of *Musica ficta*, Transposition, and the Church Tones. [See MODES, THE ECCLESIASTICAL; HEXACHORD; SOLMISATION; MUTATION; MUSICA FICTA; TONES, THE ECCLESIASTICAL.]

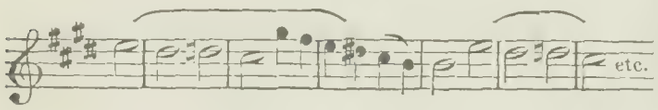
The Second Book, divided into thirteen Chapters, treats of Measured Music, [see MUSICA MENSURATA], and contains an amount of information even more valuable than that conveyed in Morley's 'Plaine and Easie Introduction,' inasmuch as it is expressed in more intelligible language, and freed from the involutions of a cumbrous and frequently vague and meaningless dialogue. In the Second Chapter of this Book, the author describes eight kinds of notes—the Large, Long, Breve, Semibreve, Minim, Crotchet, Quaver, and Semiquaver. The Third Chapter is devoted to Ligatures: and, as the Ligatures in common use at the beginning of the 16th century differed, in some particulars, from those employed in the time of Palestrina, the rules here given are of inestimable value in decyphering early compositions. [See LIGATURE.]

In the Fourth and Fifth Chapters of the Second Book, the author defines the various species of Mode, Time, and Prolation; and, complaining, as bitterly as Morley does, of the diversity of the signs by which they are represented, [see MODE; TIME; PROLATION], proceeds to give his readers directions, which will be found exceedingly useful to those who wish to score the works of Josquin des Prés, and other writers who flourished before the middle of the 16th century. The remaining Chapters treat of Augmentation, Diminution, Rests, Points, Proportion, and other matters of deep interest to the student of Antient Music.

The Third Book, disposed in seven Chapters, is devoted to the consideration of Ecclesiastical Music; and, chiefly, to the Accents used in reciting the Divine Office. [See ACCENTS.]

The Fourth Book, in eight Chapters, contains an epitome of the Laws of Counterpoint; and treats, in detail, of the difference between Consonances and Dissonances, the 'General Precepts of Counterpoint,' the nature of different Voices, the formation of Cadences, the 'Special Precepts of Counterpoint,' the use of Rests in Counterpoint, and the different Styles of Singing. On this last point, the author's remarks are cruelly caustic. He tells us that the English carol, the French sing, the Spanish weep, the Italians of Genoa caper, other Italians bark; but 'the Germans, I am ashamed to say, howl like wolves.'

It is impossible to over-estimate the value of the information contained in this most instructive treatise. The first edition—of which a copy is happily preserved in the Library of the British Museum—is so excessively rare, that, until M. Fétis fortunately discovered an example in the Royal Library at Paris, a reprint, of 1519, was very commonly regarded as the *editio princeps*. The edition described by Burney, and Hawkins, is a much later one, printed, at Cologne, in 1535. In 1609, our own John Dowland printed a correct though deliciously quaint English translation, in London; and it is through the medium of this that the work is best known in this country. Hawkins, indeed, though he mentions the Latin original, gives all his quotations from Dowland's version. [W. S. R.]

MIDSUMMER NIGHT'S DREAM MUSIC, by Mendelssohn, consists of two parts. 1. The Overture was written between July 7 and Aug. 6, 1826, with the latter of which dates the score (in the Berlin Bibliothek) is signed. It appears from Marx's statement (Erinn. ii. 231–3) that the work, as we possess it, is a second attempt. The former one, of which the first half was completed, began with the four chords and the fairy figure. On these followed a regular overture, in which the theme

represented the proceedings of the lovers. Nothing else has survived. The Bergomask dance and other most characteristic features are all new, and appear to have been the result of the representations of Marx, who urged that the overture should not only be formed on the subject of the play but should adopt it as a Programme. It was first performed in public at Stettin in Feb. 1827. Mendelssohn brought it with him to London in 1829, and it was played under his direction at a concert given by Drouet at the Argyll Rooms, on June 24, Midsummer night. On returning from the concert the score was left in a hackney coach and irrecoverably lost.

The coincidence between the melody at the close of the overture and that in the 'Mermaid's song' in the Finale to the 2nd act of Weber's 'Oberon' is no doubt a mere coincidence. Weber's sketch of the Finale was finished in Dresden on [1] Jan. 7, 1826, immediately after which he started for London; and it is very improbable that any of the *motifs* of the opera should have become known before its performance, April 12, 1826. But apart from this, it is so extremely unlike Mendelssohn to adopt a theme from another composer, that we may be perfectly sure that the idea was his own. He introduces it in the beginning of the work, at the first *fortissimo*; it then twice recurs in the course of the working, and appears in an extended form as a cantilène in the coda. Mendelssohn appear to have felt some difficulty as to the notation of the overture. He first wrote it with the fairy subject in quavers, and two minims in a bar. He then published an arrangement for the P. F. with Cramer & Co., which has the fairy subject in semiquavers; and lastly returned to the original notation, in which the score is printed. The score was published with those of the Hebrides and Meeresstille, as '3 concert overtures,' by Breitkopfs, in March or April 1835.

2. The music for the Play was composed in 1843 in obedience to the desire of the King of Prussia, and was produced on the stage at the New Palace at Potsdam, on Oct. 14 of that year, after 11 rehearsals. It contains 12 numbers—Scherzo; Fairy march; 'You spotted snakes' for 2 sopranos and chorus; Melodrama; Intermezzo; Melodrama; Notturno; Andante; Wedding march; Allegro commodo; Bergomask dance; Finale. Its first performance at the Philharmonic was under the composer's direction, May 27, 1844. [G.]

MILAN. A school of music was founded at Milan in 1483 by Lodovico Sforza, Duke of Milan. Some writers affirm that this was the first public school of music in Italy, but that of Bologna, founded in 1482 by Pope Nicholas V, preceded it by one year. Franchino Gafurio of Lodi was the first public professor of music in Milan. He was born at Lodi in 1451, and studied music at Mantua, Verona, Genoa and Naples. Driven from Naples by the inroads of the Turks, he returned to Lodi, where he gave instruction in music till summoned to Milan by Roberto Barni, canon of Lodi. In 1482 he was made chapel-master of the cathedral, and public professor of music in that city. He continued there many years teaching and translating into Latin the ancient Greek writers on music. Among his works are:—1. Theoricum Opus harmonicæ disciplinæ. (Milan, 1492, in fol.) 2. Practica Musicæ utriusque cantus. (Milan, 1496.) 3. De harmonica musicorum instrumentorum. (Milan, 1498.)

This last treatise gave rise to a fierce dispute, embraced by all the musicians of the day, between Gafurio and Spataro, the professor of the rival school at Bologna. To Spataro's attack, entitled 'Errori di Franchino Gafurio,' etc., Gafurio replied in his 'Apologia Franchini Gafurii Musici adversus Joannem Spatarium et complices Bononiensis.' The school of music was for the time overthrown in Milan by the fall of Lodovico Sforza, and Franchino Gafurio retired to Padua, where he became a professor of astrology. He died at the age of 71.

Burney, in his History of Music (vol. iii. p. 153), speaks in the highest terms of Gafurio: 'It was at Milan,' he says, 'that Gafurio composed and polished most of his works; that he was caressed by the first persons of his time for rank and learning; and that he read Lectures by public authority to crowded audiences, for which he had a faculty granted him by the Archbishop and chief magistrates of the city in 1483, which exalted him far above all his cotemporary brethren: and how much he improved the science by his instructions, his lectures and his writings, was testified by the approbation of the whole city; to which may be added the many disciples he formed, and the almost infinite number of volumes

[1] Weber's Life, by his son, ii. 639, 643.

he wrote, among which several will live as long as music and the Latin tongue are understood.'

Costanzo Porta, the pupil of Willaert, Zarlino, Caimo, Gastoldi Biffi, and others, were also eminent composers in the old Lombard school of music, but Claude Monteverde (born at Cremona 1570) was the first to found a new epoch in this school, and to make it one of the richest and most powerful in Italy. He first attracted the notice of the Duke of Mantua by his performance on the Tenor Viola; and by his direction, and applying himself to the study of composition under Ingegnere, the Maestro di Capella of that Court, he became a considerable composer for the Church. The result of his studies appears in some valuable innovations in the old rules of counterpoint, which, although they excited much cavil and discussion at the time, were soon adopted not only by dilettanti but professors.

Besides making these important discoveries, he is considered to be one of the first inventors of recitative in the Musical Drama. Orazio Vecchi, born about 1550, was another writer of operatic music of the Lombard school. His opera of 'L' Amfi Parnaso,' was one of the earliest operatic representations. These and many other writers of dramatic music were formed in the Lombard school, which was also illustrated by composers for the Church, such as Viadana, Noscimbeni, Simpliciano Olivo, Giuseppe Vignati, Antonio Rosetti, Gio. Andrea Fioroni, etc., etc.

In the first part of the 18th century the famous school of singing of Giuseppe Ferdinando Brivio flourished at Milan, but there does not seem to have been any special 'Accademia' or Conservatorio for public musical instruction till the year 1807, when, by a decree of Napoleon Buonaparte, the present Royal Conservatorio of Milan was established.

By order of the viceroy, Eugène Beauharnais, the building annexed to the church of Santa Maria della Passione, formerly a convent, was set apart for the new musical institute. It was opened on September 8, 1808, and formally inaugurated by the Marquis de Brème, minister of the interior; and it was to be modelled on the pattern of the old Conservatorios of Naples.

The first president of the Conservatorio was Bonifazio Asioli, chosen by the celebrated Gian Simone Mayr, who traced out the rules for the new institution; and the first professors of the various branches of musical instruction were Federigi, Secchi, Ray, Piantanida, Negri, Rolla, Sturioni, Andredi, Adami, Belloli, Buccinelli. In 1814, on account of the large increase of pupils, two extra professors were nominated. During the years 1848 and 1849, when the Austrians were in Milan, the Conservatorio was also occupied by their troops, but the musical instruction of the pupils was carried on in the private houses of the professors. In 1850 the Conservatorio was reopened under the presidency of Lauro Rossi on a larger scale, with a considerable change in its form of government, and fresh provision was made for instruction in the organ, the harp, the history and philosophy of music. In 1858 a school of instruction in singing for the performers at the royal theatres was likewise added.

An Academical Council was instituted in 1864, to determine what prizes should be distributed to the pupils, and every year those who distinguish themselves most at the yearly examinations receive a monthly pension arising out of the endowment of the Institution. In this same year the 'Società del Quartetto' was formed, of which many of the most notable musicians of the present day are honorary members. Every year this society causes six or eight concerts of classical music to be performed, and offers a prize for the best musical composition on a given subject. The 'Scuole popolari' for the lower classes of the people, at the cost of the State, are also offshoots of the great Milanese Conservatorio.

The programme of musical instruction in the Royal Conservatorio, as translated from the report of January 1873, of the president, Signor Lodovico Melzi, comprehends two kinds of instruction in music, artistic and literary, and these may again be subdivided into a preliminary and a superior course of instruction in either of these two branches.

The Conservatorio professes to give a complete musical and a fair literary education. The musical instruction is directed by 29 Professors, and by about 30 Teachers selected from the best pupils of both sexes. For the literary branch there are 7 Professors. There are two other Professors, one for deportment, pantomine, and ballet, the other for drill.

Each pupil previous to admission must pass through a preliminary examination to see if he has any capacity for the branch of musical instruction he intends to pursue. This examination when passed only gives the pupil a right to enter the Conservatorio probationally for a year, and not till he has passed the second examination at the end of the probationary year is he admitted as a pupil. On admission he pays an entrance fee of 20 lire, and every year, until his studies are completed, he pays to the Institute 5 lire monthly, with the exception of the months of September and October.

Nine years are allowed to each pupil for study in composition, and for attaining proficiency in *stringed instruments*, ten years for wind instruments, eleven years for instruction in singing.

Since its foundation, to the date above named, the Conservatorio had instructed 1627 pupils, of whom 124 finished their course in 1872. [C.M.P.]

MILANOLLO, the sisters, celebrated violinists, were both born at Sevigliano near Turin, where their father lived as a poor silk-spinner; Teresa in 1827, Maria in 1832. Teresa was but four years of age when she heard a violin solo in a mass, and was so much impressed by the sound of the instrument that from that moment she could think and talk of nothing else, and would not rest till she got a fiddle of her own. Her first teacher was Giovanni Ferrero, a local musician, and afterwards Gebbaro and Mora

at Turin. She was not yet seven years old when she made her first public appearance at Turin and other towns of Piedmont. But the pecuniary results of these concerts being quite insufficient to extract the family from the state of absolute poverty they were living in, the father was advised to emigrate to France. Accordingly he set out with his wife and two children, Teresa, then seven years old, and Maria, an infant in arms, and after having crossed the Alps on foot, the little caravan made its first halt at Marseilles. Here Teresa played three or four times with much success, and then went to Paris, furnished with an introduction to Lafont, who took much interest in her talent and instructed her for some time. After having appeared with much success at Paris, she travelled for some time with Lafont in Belgium and Holland. She next came to England, appeared in London and the provinces and on a tour through Wales, played within less than a month in forty concerts with Bochsa, the harpist, who however, according to Fétis, absconded with the whole of the proceeds. Meanwhile Teresa had begun for some time to instruct her younger sister Maria, who shewed a talent hardly inferior to her own, and who began to play in public at the age of six. Henceforth the two sisters invariably appeared together, and on their journeys through France, Germany, and Italy were received everywhere with the greatest enthusiasm. Their performances shewed all the best peculiarities of the Franco-Belgian school of violin-playing—great neatness of execution of the left hand, facility of bowing, gracefulness and piquancy of style. Teresa's playing appears to have been distinguished by much warmth of feeling, while Maria, the younger, had remarkable vigour and boldness of execution. These qualities, combined with the charm of their personal appearance, never failed to enlist the sympathies of the public. At Vienna especially, where the sisters gave within a few months not less than 25 concerts, their success was almost unprecedented. They visited England once more in 1845, and played at the Philharmonic on June 9. Their reception in England appears hardly to have been in accordance with their enormous continental reputation, and the critics of the day severely condemn the exaggerated style and incomplete technique of the sisters—with what right it is difficult to say. In 1848 Maria, the younger, died suddenly of rapid consumption at Paris, and was buried at Père la Chaise. Teresa after some time resumed her life of travel, but since her marriage with M. Parmentier, an eminent French military engineer, has retired into private life. [P. D.]

MILDER-HAUPTMANN, Pauline Anna, a celebrated German singer and tragic actress, the daughter of Milder, a courier in the Austrian service, was born at Constantinople in 1785. She lived afterwards at Vienna, where, having lost her father, she was compelled to enter the service of a lady of rank as lady's-maid. Her fine voice and handsome person attracted the notice of Schikaneder, the well-known Viennese manager, who urged her to enter the profession, offering to be responsible for her musical education and to superintend her début on the stage. The offer was accepted, and she became the pupil of an Italian singing-master named Tomascelli, and subsequently of Salieri. She made her first public appearance on April 9, 1803, as Juno, in Süssmayer's opera 'Der Spiegel von Arkadien.' As an artist, she seems to have profited but little by instruction. With the kind of Oriental indolence that always distinguished her, she was content to rely for success on her splendid natural gifts, which were such as to procure for her, almost at once, an engagement at the Imperial Court theatre. That the part of 'Fidelio' should have been written for her is sufficient testimony to the capabilities of the organ which caused old Haydn to say to her 'Dear child, you have a voice like a house!'

Her fame spread rapidly, and in 1808 she made a brilliantly successful professional tour, obtaining, on her return to Vienna, a fresh engagement at Court as *prima donna assoluta*. In 1810 Anna Milder married a rich jeweller named Hauptmann. Her greatest series of triumphs was achieved at Berlin, where she appeared in Gluck's 'Iphigenia in Tauris,' in 1812. After singing with equal *éclat* in other great German towns, she contracted, in 1816, a permanent engagement with the royal theatre of Berlin, where for twelve years she reigned supreme. She played in all the principal *rôles* in the répertoire, but her great parts were those of the classical heroines of Gluck — Iphigenia, Alcestis, Armida — for which she was pre-eminently fitted, both by her imposing presence, and by her magnificent soprano voice, full, rich, and flawless, which both in amount and quality seems to have left nothing to desire. It was, however, unwieldy, and this natural inflexibility so little overcome by art as to be incapable of the simplest trill or other florid embellishment. At times, especially in her later years, she attempted some lighter parts, such as Mozart's Donna Elvira, and Susanna, but her lack of execution prevented her from succeeding in these as she did in Weigl's opera 'Die schweizer Familie' (made celebrated by her impersonation of Emmeline), or in the broad declamatory style of Gluck. Although 'Fidelio' became one of her principal *rôles*, her performance in this opera was never either vocally or dramatically irreproachable. Thayer (Life of Beethoven, ii. 290) relates a conversation with her, in 1836, when she told him what 'hard fights' she used to have with the master about some passages in the Adagio of the great scena in E major, described by her as 'ugly,' 'unvocal,' and 'inimical (*widerstrebend*) to her organ.' All was in vain, however, until in 1814 she declared herself resolved never again to appear in the part, if she had to sing this ungrateful air as it stood—a threat which proved effective.

Her manner in society is described as cold and apathetic, and her degree of musical culture so

small that she could only learn her parts by having them played to her over and over again. In spite of this (in which indeed she is not singular), she was as much admired by composers and critics as by the court and the public. Zelter describes her golden voice as 'positively belonging to the class of rarities,' and herself as 'the only singer who gives you complete satisfaction.' There is no doubt that her success and steady hold on the public favour had a most important influence in upholding German opera and the classical style, and in counteracting the frivolous fashion for foreign talent of every kind which reigned at Berlin.

Chorley tells an amusing story, on the authority of an eye-witness, of an occasion when Mme. Milder's stately calm was for a moment overcome during one of her magnificent impersonations of Gluck's heroines. 'At the moment where Blum, the bass singer, who used to strengthen himself for the part of Hercules upon champagne, was carrying off the colossal Alcestis from the shades below, Queen Milder, aware of the risk she ran in arms so unsteady, and overpowered with sudden terror, exclaimed, "Herr Jesu! Ich falle!" This exclamation elicited a simultaneous roar from all parts of the theatre. And from that day forward, Milder was *led*, not carried, from the stage by the God of Strength.' (Modern German Music, vol. i. p. 186.)

In 1829 she abdicated her sceptre in Berlin, owing to misunderstandings and differences with the opera-director, Spontini. She then visited Russia, Sweden, and Denmark, but her voice was failing fast. Her last public appearance was at Vienna in 1836, two years before her death, which happened at Berlin on May 29, 1838. [F. A. M.]

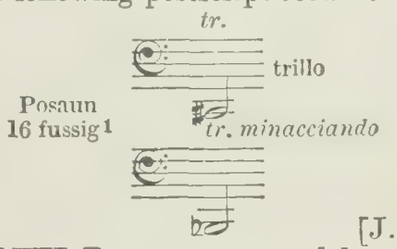
MILITARY DRUM is another term for the side drum. [DRUM, 3.] [V. de P.]

MILLER, EDWARD, Mus. Doc., born at Norwich in 1731, studied music under Dr. Burney, and was elected organist of Doncaster July 25, 1756, upon the recommendation of Nares. He graduated as Mus. Doc. at Cambridge in 1786. He died at Doncaster, Sept. 12, 1807. His compositions comprise elegies, songs, harpsichord sonatas, flute solos, psalm tunes, etc., and he was the author of 'The Elements of Thorough-bass and Composition' and a 'History of Doncaster,' 1804. [W. H. H.]

MILLICO, GIUSEPPE, a good composer and better singer, was born in 1739 at Terlizzi (Poviglio), Modena. Gluck, who heard him in Italy, thought him one of the greatest soprani of his day, and, when Millico visited Vienna in 1772, and was attached to the Court Theatre, Gluck showed his estimation of him by choosing him as singing-master for his own niece. In the spring of that year, Millico had already come to London, where however he found the public but little disposed in his favour. Though a judicious artist and a most worthy man, he was not an Adonis, and his voice had received its greatest beauties from art (Burney); 'Of a singularly dark complexion, ill-made, and uncommonly plain in features' (Lord Mount-Edgcumbe). By the end of the season, Millico had reversed the first unfavourable impression, and his benefit was a bumper. He had then appeared in 'Artaserse' and 'Sofonisba,' and he took part in 'Il Cid' and 'Tamerlano' in the following year. In 1774 he appeared here in 'Perseo,' after which he went to Berlin. In 1780 he was in Italy again, attached to the Neapolitan Court, where he is said to have profited by his own influence to oppress other artists. Fétis gives a list of his compositions, including 3 operas, 3 cantatas, a collection of canzonette, published in London (1777), and other pieces. [J.M.]

MILTON, JOHN, father of the poet, was of an ancient Roman Catholic family seated at Milton, Oxfordshire. He was educated at Christ Church, Oxford, but being disinherited for embracing Protestantism, commenced business as a scrivener in Bread Street, Cheapside, at the sign of the Spread Eagle, the family arms. He was a skilled musician, and admitted into fellowship with the best composers of his time. To 'The Triumphes of Oriana,' 1601, he contributed the six-part madrigal 'Fayre Oriana in the morne,' and to Leighton's 'Teares or Lamentacions,' 1614, four motets. Ravenscroft's 'Whole Booke of Psalmes,' 1621, contains some tunes by him, among them the well-known 'York' and 'Norwich.' He is said to have composed an 'In Nomine' in 40 parts, and presented it to a Polish prince, who rewarded him with a gold chain and medal. His musical abilities are celebrated by his son in a Latin poem, 'Ad Patrem.' He died at an advanced age in March 1646-7, and was buried at St. Giles', Cripplegate. Specimens of his compositions are given by both Hawkins and Burney. [W. H. H.]

MINACCIANDO, 'threateningly'; a term used once by Beethoven, in a letter to Schott, dated Jan. 28, 1826 (Nohl, Neue Briefe Beethoven's, p. 282), in which, after some playful abuse, the following postscript occurs :—



[J.A.F.M.]

MINGOTTI, REGINA, a very celebrated singer, whose family name was VALENTINI, was born at Naples, of German parents, in 1728. Her father, an officer in the Austrian service, being ordered to Grätz in Silesia in the same year, took his daughter with him. Here he died, leaving her to the care of an uncle, who placed her in the Ursuline Convent, where she received her first instruction in music. At the age of 14, however, she lost her uncle by death, and the pension which ensured her an asylum with the nuns ceased with his life. Compelled to return to her family, she spent some time very unhappily.

[1] Trombone, 16 ft.

In order to escape from this miserable life, though still a mere child, she married Mingotti, an old Venetian musician, impresario of the Dresden opera. Perceiving all the advantage that might be derived from the great gifts of his young wife, Mingotti placed her at once under the tuition of Porpora, where she made rapid progress in her art. From a slender salary, she soon rose to receiving more considerable pay, while her growing popularity aroused the jealousy of a powerful and established rival, the celebrated Faustina, who actually vacated the field and left Dresden for Italy. Soon afterwards the younger singer went also to Italy, and obtained a lucrative engagement at Naples. There she appeared with great *éclat* (1748) in Galuppi's 'L'Olimpiade,' astonishing the Italians no less by the purity of her pronunciation than by the beauty of her voice and style. Engagements were immediately offered her for many of the great Italian operas, but she refused all in order to return to Dresden, where she was already engaged. Here she played again in 'L'Olimpiade' with enormous success. Faustina and her husband, Hasse the composer, were also now again in Dresden; and Burney tells an anecdote which, if true, shows that their jealous feeling towards Mingotti had not ceased. According to this story, which he had from the lips of Mingotti herself, Hasse composed a new air specially for the young singer, which she was to sing in his 'Demofoonte' (1748). In spite of her success in brilliant music, it was still supposed that she was incapable of singing a slow and pathetic air. Accordingly, Hasse had written for her an interesting *Adagio*, with which she was much taken, till she noticed that the accompaniment was for violins, *pizzicati*, probably with the intention of leading her to sing out of tune for want of proper support. By dint of study, however, she mastered the difficulty, and sang the song in such a way as to convert her detractors to admiration. From Dresden she went to Spain (1751), where she sang with Gizziello in the operas directed by Farinelli, who was so strict a disciplinarian that he would not allow her to sing anywhere but at the Opera, nor even to practise in a room that looked on the street! Burney illustrates this with another anecdote, too long to quote here.

After spending two years in Spain, Mingotti went to Paris, and thence to London for the first time. Her arrival here retrieved the fortunes of the opera in England, which were in a languishing condition. In November, 1755, Jommelli's 'Andromaca' was performed, but 'a damp was thrown on its success by the indisposition of Mingotti' (Burney). She told that writer, indeed, in 1772, 'that she was frequently hissed by the English for having a tooth-ache, a cold, or a fever, to which the good people of England will readily allow every human being is liable, except an actor or a singer.' She seems to have been a very accomplished singer and actress; her only fault, if she had one, being a little want of feminine grace and softness.

Her contentions with Vaneschi, the manager, occasioned as many private quarrels and feuds as the disputes about Handel and Buononcini, Gluck and Piccinni, or Mara and Todi. Mingotti addressed a letter 'to the town,' but in such cases 'not a word which either party says is believed' (Burney). As the story goes, on one occasion, Mrs. Fox Lane, afterwards Lady Bingley, a zealous friend and protectress of Mingotti, having asked the Hon. General Carey his decided opinion as to the disputes between her *protégée* and Vaneschi; the General, after listening patiently to her long statement of the *casus belli*, at length retorted 'And pray, ma'am, who is Madam Mingotti?' 'Get out of my house,' answered the incensed lady, 'you shall never hear her sing another note at my concerts, as long as you live.' Vaneschi gave way, and Mingotti (with Giardini) carried the same company through the next winter with great *éclat*,—but little profit, in spite of appearances; and, after this season, the new managers gave up the undertaking.

At the close of the season of 1763, Signora Mattei left England, and Giardini and Mingotti again resumed the reins of opera-government, and Mingotti sang in 'Cleonice' ('in the decline of her favour'—Burney), 'Siroe,' 'Enea e Lavinia,' and 'Leucippe e Zenocrita.' And here the reign of Giardini and Mingotti seems to have ended, after an inauspicious season (Burney). She afterwards sang with considerable success in the principal cities of Italy, but she always regarded Dresden as her home, during the life of the Elector Augustus. In 1772 she was settled at Munich, living comfortably, well received at court, and esteemed by all such as were able to appreciate her understanding and conversation. It gave Dr. Burney 'great pleasure to hear her speak concerning practical music, which she did with as much intelligence as any *maestro di Capella* with whom he ever conversed. Her knowledge in singing, and powers of expression, in different styles, were still amazing. She spoke three languages, German, French, and Italian, so well that it was difficult to say which of them was her own. 'English she likewise spoke, and Spanish, well enough to converse in them, and understood Latin; but, in the three languages first mentioned, she was truly eloquent.' She afterwards played and sang to him 'for near four hours,' when he thought her voice better than when she was in England.

In 1787 Mingotti retired to Neuborg on the Danube, where she died in 1807, at the age of 79. Her portrait in crayons, by Mengs, is in the Dresden Gallery. It represents her, when young, with a piece of music in her hand; and, if faithful, it makes her more nearly beautiful than it was easy for those who knew her later in life to believe her ever to have been. 'She is painted in youth, plumpness, and with a very expressive countenance.' The dog in Hogarth's 'Lady's last stake' is said to be a portrait of Mingotti's dog. [J.M.]

MINIM (Lat. and Ital. *Minima*; Fr. *Blanche*; Germ. *Halbe Note*). A note, equal in duration

to the half of a Semibreve; and divisible into two Crotchets (Semiminimæ majores), or four Quavers (Semiminimæ minores).

The Minim derives its name from the fact, that, until the invention of the Crotchet, it was the shortest note in use. We first find it mentioned, early in the 14th century, by Joannes de Muris; though Morley says it was employed by Philippus de Vitriaco, who flourished during the latter half of the 13th. Its form has undergone but little change, in modern times. It was always an open note, with a tail. Formerly its head was lozenge-shaped, and its tail turned always upwards: now, the head is round, inclining to oval, and the tail may turn either upwards, or downwards.

In antient music, the Minim was always imperfect: that is to say, it was divisible into two Crotchets only, and not into three. As time progressed, a quasi-exception to this rule was afforded by the *Hemiolia minor*: but it was never used in ligature. [See HEMIOLIA; LIGATURE.]

The Minim Rest resembles that of the Semibreve, except that it is placed above the line, instead of below it—a peculiarity which is observed in the oldest MSS. in which Minims occur. [W.S.R.]

MINOR. When intervals have two forms which are alike consonant or alike dissonant, these are distinguished as major and minor. The minor form is always a semitone less than the major.

The consonances which have minor forms are thirds and sixths; the dissonances are seconds, sevenths and ninths; of these the minor thirds and sixths are the roughest of consonances, and the minor second is the roughest and the minor seventh the smoothest of dissonances.

Minor scales are so called because their chief characteristic is their third being minor. Minor tones are less than major by a comma. [See MAJOR.] [C.H.H.P.]

MINOR CANONS, priests in cathedrals and collegiate churches whose duty it is to superintend the performance of daily service. They are not of the chapter, but rank after the canons and prebendaries. They were formerly called vicars choral, and were originally appointed as deputies of the canons for church purposes, their number being regulated by the number of the capitular members. Laymen were frequently appointed as vicars choral, but it is necessary that minor canons should be in holy orders. According to the statutes, they should also be skilled in church music. (Hook's Church Dictionary.) [W.B.S.]

MINUET (Fr. *Menuet*; Ger. *Menuett*; Ital. *Minuetto*). A piece of music in dance rhythm, and of French origin. The name is derived from the French *menu* (small), and refers to the short steps of the dance. The exact date of its first invention is uncertain. According to some authorities it came originally from the province of Poitou, while others say that the first was composed by Lully. In its earliest form the minuet consisted of two eight-bar phrases, in 3-4 time, each of which was repeated; sometimes commencing on the third, but more frequently upon the first, beat of the bar, and of a very moderate degree of movement. The well-known minuet in the first finale of 'Don Giovanni' is a very faithful reproduction of this original form of the dance. As a complement to the short movement, a second minuet was soon added, similar in form to the first, but contrasted in feeling. This was mostly written in three-part harmony, whence it received its name Trio, a name retained down to the present time, long after the restriction as to the number of parts has been abandoned. A further enlargement in the form of the minuet consisted in the extension of the number of bars, especially in the second half of the dance, which frequently contained sixteen, or even more, bars, instead of the original eight. It is in this form that it is mostly found in the Suite.

In the works of the composers of the 18th century, especially Handel and Bach, the minuet is by no means an indispensable part of the Suite. As compared with some other movements, such as the Allemande, Courante, or Sarabande, it may be said to be of somewhat infrequent occurrence. Its usual position in the Suite is among the miscellaneous dances, which are to be found between the Sarabande and the Gigue, though we exceptionally meet with it in the 3rd Suite of Handel's second set as a final movement, and with three variations. In Handel, moreover, it is very rare to find the second minuet (or Trio) following the first. On the other hand, this composer frequently gives considerable development to each section of the movement, as in the 8th Suite of the second set, where the minuet (written, by the way, as is frequently the case with Handel, in 3-8 instead of 3-4 time), contains 34 bars in the first part, and 71 in the second. This piece has little of the character of the ordinary minuet excepting the rhythm. Handel also frequently finishes the overtures of his operas and oratorios with a minuet; one of the best-known instances will be found in the overture to 'Samson.'

The minuets of Bach are remarkable for their variety of form and character. In the Partita in B♭ (No. 1) the first minuet contains 16 bars in the first section and 22 in the second; while the second minuet is quite in the old form, consisting of two parts of eight bars each. The minuet of the fourth Partita (in D) has no Trio, and its sections contain the first eight, and the second twenty bars. In a Suite for Clavier in E♭ (Book 3, No. 7, of the Peters edition of Bach's works), we find an early example of a frequent modern practice. The first minuet is in E♭ major, and the second in the tonic minor. It may be remarked in passing that Bach never uses the term 'Trio' for the second minuet, unless it is actually written in three parts. In the 4th of the six Sonatas for flute and clavier we meet with another variation from the custom of the day which ordained that all movements of a suite must be in the same key. We here see the first minuet in C major, and the second in A minor—a precedent

often followed in more modern works. Another example of the same relation of keys will be found in the fourth of the so-called 'English Suites'—the only one which contains a minuet. Here the first minuet is in F and the second in D minor. Of the six French Suites four have minuets, two of which are worth noticing. In the second minuet of the 1st Suite the latter half is not repeated—a very rare thing; and in the 3rd Suite we meet with a genuine Trio in three parts throughout, and at the end the indication 'Menuet da Capo.' Though it was always understood that the first minuet was to be repeated after the second, it is very rare at this date to find the direction expressly given. One more interesting innovation of Bach's remains to be mentioned. In his great Concerto in F for solo violin, two horns, three oboes, bassoon, and strings, will be found a minuet with three trios, after each of which the minuet is repeated. (Bach Ges. xix. p. 27). We shall presently see that Mozart, half a century later, did the same thing.

The historic importance of the minuet arises from the fact that, unlike the other ancient dances, it has not become obsolete, but continues to hold a place in the symphony (the descendant of the old Suite), and in other large instrumental works written in the same form. The first composer to introduce the minuet into the symphony appears to have been Haydn; for in the works of this class which preceded his (those of C. P. E. Bach, Sammartini, and others) we find only three movements. And even with Haydn (as also in many of the earlier works of Mozart) we find the minuet at first by no means of invariable occurrence. On the other hand, we sometimes see in the same work two minuets, each with a trio, one before and one after the slow movement. Examples will be met with in Haydn's first twelve quartets (ops. 1 and 2) and also in some of Mozart's serenatas, divertimenti, etc. (Köchel's Catalogue, Nos. 63, 99, 204, 247, and others.) The detailed examination of the numerous minuets which Haydn has left us in his quartets and symphonies would be deeply interesting, but would lead us too far. Only a few of the prominent characteristics can be mentioned. While in general retaining the old form of the minuet, Haydn greatly changes its spirit. The original dance was stately in character, and somewhat slow. With Haydn its prevailing tone was light-hearted humour, sometimes even developing into downright fun. The time becomes quicker. While in the earlier works the most frequent indications are *Allegretto,* or *Allegro ma non troppo,* we find in the later quartets more than once a *Presto* (ops. 76 and 77). These minuets thus become an anticipation of the Beethoven scherzo. Curiously enough, in one set of quartets, and in only one (op. 33), Haydn designates this movement 'Scherzando,' in Nos. 1 and 2, and 'Scherzo' in Nos. 3 to 6. As the tempo here is not more rapid than in the other minuets, it is evident that the term only refers to the character of the music, and is not used in the modern sense. As we learn from Pohl's 'Haydn' (p. 332) that the composer carefully preserved the chronological order of the quartets in numbering them, we are in a position to trace the gradual development of the minuet through the entire series. We find one of Haydn's innovations in some of the later works, in putting the trio into a key more remote from that of the minuet, instead of into one of those more nearly related (Quartet in F, op. 72, No. 2—minuet in F, trio in D♭; Quartet in C, op. 74, No. 1—minuet in C, trio in A major). This relation of the tonics was a favourite one with Beethoven. In only one of Haydn's quartets (op. 9, No. 4), do we find a trio in three parts, though the name is always given to the second minuet. A curious variation from the ordinary form is to be seen in the quartet in E♭, op. 2, No. 3. Here the trio of the second minuet has three variations, one of which is played, instead of the original trio, after each repetition of the minuet.

It is no uncommon thing in the works of Haydn to meet with another variety of the minuet. The finales of his smaller works are often written in a 'Tempo di Minuetto.' Here the regular subdivisions of minuet and trio, sometimes also the double bars and repeats, are abandoned. In the piano sonatas and trios many examples will be met with. A well-known instance of a similar movement by Mozart is furnished in the finale of his sonata in F for piano and violin. Haydn's predilection for the minuet is further shown by the fact that in several of his sonatas in three movements the minuet and trio replace the slow movement, which is altogether wanting.

With Mozart the form of the minuet is identical with that of Haydn's; it is the spirit that is different. Suavity, tenderness, and grace, rather than overflowing animal spirits, are now the prevailing characteristics. It is in Mozart's concerted instrumental works (serenatas, etc.) that his minuets must be chiefly studied; curiously enough, they are singularly rare in his pianoforte compositions. Of seventeen solo sonatas, only two (those in E♭ and A major) contain minuets; while out of 42 sonatas for piano and violin, minuets are only found in four as intermediate movements, though in the earlier works a 'Tempo di Minuetto' often forms the finale. In many of the earlier symphonies also we find only three movements, and even in several of the later and finer symphonies (*e.g.* Köchel, Nos. 297, 338, 444, 504) the minuet is wanting. On the other hand, in the serenades and divertimenti, especial prominence is given to this movement. Frequently two minuets are to be found, and in some cases (Köchel, Nos. 100, 203, 250) three are to be met with. The variety of character and colouring in these minuets is the more striking as the form is approximately the same in all. One example will suffice in illustration. In the Divertimento in D (Köchel, 131), for strings, flute, oboe, bassoon, and four horns, there are two minuets, the first of which has three trios and the second two. The first minuet in D major is given to strings alone; the first trio (also in D major) is a quartet for the four horns; the second (in G) is a trio for flute, oboe, and bassoon; while the third (in D

minor) is for the seven wind instruments in combination. After the last repetition of the minuet, a coda for all the instruments concludes the movement. The three trios are as strongly contrasted in musical character as in orchestral colour. Many similar instances might easily be given from the works of Mozart.

To Beethoven we owe the transformation of the minuet into the Scherzo. Even in his first works this alteration is made. Of the three piano trios, op. 1, the first and second have a scherzo, and only the third a minuet. The examination of the different varieties of the scherzo will be treated elsewhere (SCHERZO); it will be sufficient here to explain that the difference between the minuet and the scherzo is one of character rather than of form. The time is frequently quicker; the rhythm is more varied (see, for instance, the scherzi in Beethoven's 4th Symphony, in the Sonata, op. 28, and in the Bagatelle, op. 33, No. 2); and sometimes, as in the 7th and 9th Symphonies, the form itself is enlarged. Still Beethoven does not entirely abandon the older minuet. Out of 63 examples of the minuet or scherzo (not counting those in common time) to be found in his works, 17 are entitled 'Minuet,' or 'Tempo di Minuetto.' Besides this, in two works (the Piano and Violin Sonata in G, op. 30, No. 3, and the Piano Solo Sonata in E♭, op. 31, No. 3), the Tempo di Minuetto takes the place of the slow movement; in the Sonata, op. 49, No. 2, it serves as finale (as with Haydn and Mozart); and in the Sonata, op. 54, the first movement is a Tempo di Minuetto. In these minuets we sometimes find a grace akin to that of Mozart (Sonata, op. 10, No. 3; Septet), sometimes, as it were, a reflexion of the humour of Haydn (Sonata, op. 22); but more often the purest individuality of Beethoven himself. In some cases a movement is entitled 'Minuet,' though its character is decidedly that of the scherzo (*e.g.* in the 1st Symphony). The only one of the nine symphonies in which a minuet of the old style is to be seen is No. 8. Occasionally we meet in Beethoven with minuets simply entitled 'Allegretto' (*e.g.* Sonata quasi Fantasia, op. 27, No. 2; Trio in E♭, op. 70, No. 2); in other cases the same term is used for what is in reality a veritable scherzo (Sonatas, op. 14, no. 1, op. 27, no. 1). It may be said that with Beethoven the minuet reached its highest development.

The transformation of the minuet into the scherzo, just adverted to, has had an important influence on modern composers. In the large majority of works produced since the time of Beethoven, the scherzo has replaced its predecessor. Occasionally the older form still appears, as in Mendelssohn's 'Italian Symphony,' the third movement of which is a genuine minuet, and in the second movement of Schumann's E♭ Symphony; but with Beethoven the history of the minuet practically closes. One of the best specimens of a modern minuet will be seen in Sterndale Bennett's Symphony in G minor. [E.P.]

MIREILLE. Opera in 5 acts; words by M. Carré (from Mirèio, a Provençal poem by Mistral), music by Gounod. Produced at the Théatre Lyrique March 19, 1864. Reduced to 3 acts, with the addition of the waltz, and reproduced Dec. 15. 1864 at the same theatre. In London, in Italian and 5 acts, as Mirella, at Her Majesty's Theatre, July 5, 1864. [G.]

MISERERE. The Psalm, *Miserere mei Deus*, as sung in the Sistine Chapel, has excited more admiration, and attained a more lasting celebrity, than any other musical performance on record. Its effect has been described, over and over again, in sober Histories, Guide-books, and Journals without end; but, never very satisfactorily. In truth, it is difficult to convey, in intelligible language, any idea of the profound impression it never fails to produce upon the minds of all who hear it; since it owes its irresistible charm, less to the presence of any easily definable characteristic, than to a combination of circumstances, each of which influences the feelings of the listener in its own peculiar way. Chief among these are, the extraordinary solemnity of the Service into which it is introduced; the richness of its simple harmonies; and, the consummate art with which it is sung: on each of which points a few words of explanation will be necessary.

The *Miserere* forms part of the Service called *Tenebræ*; which is sung, late in the afternoon, on three days, only, in the year—the Wednesday in Holy Week, Maundy Thursday, and Good Friday. [See TENEBRÆ.] The Office is an exceedingly long one: consisting, besides the Miserere itself, of sixteen Psalms and a Canticle from the Old Testament, (sung, with their proper Antiphons, in fourteen divisions); nine Lessons; as many Responsories; and the Canticle, Benedictus Dominus Deus Israel. The whole of this, with the exception of the First Lesson, [see LAMENTATIONS], and the Responsories, is sung in unisonous Plain Chaunt: and the sternness of this antient music forms the most striking possible preparation for the plaintive tones which are to follow, while the Ceremonial with which it is accompanied adds immeasurably to the intended effect.

At the beginning of the Service, the Chapel is lighted by six tall Candles, on the Altar; and fifteen others, placed on a large triangular Candlestick, in front. Of these last, one is extinguished at the end of each division of the Psalms. The six Altar-Candles are put out, one by one, during the singing of Benedictus. The only light then remaining is the uppermost one on the triangular Candlestick. This is removed, and carried behind the Altar, where it is completely hidden from view, though not extinguished. The Chapel is, by this time, so dark, that it is only just possible to discern the red Vestments of the Pope, as he kneels at his Genuflexorium, in front of the Altar. Meanwhile, a single Soprano voice sings, with exquisite expression, the Antiphon, 'Christus factus est pro nobis obediens usque ad mortem.' An awful silence follows, during which the Paternoster is said in secret—and the first sad wail of the Miserere then swells, from the softest possible *pianissimo*, into a bitter cry for mercy, so thrilling

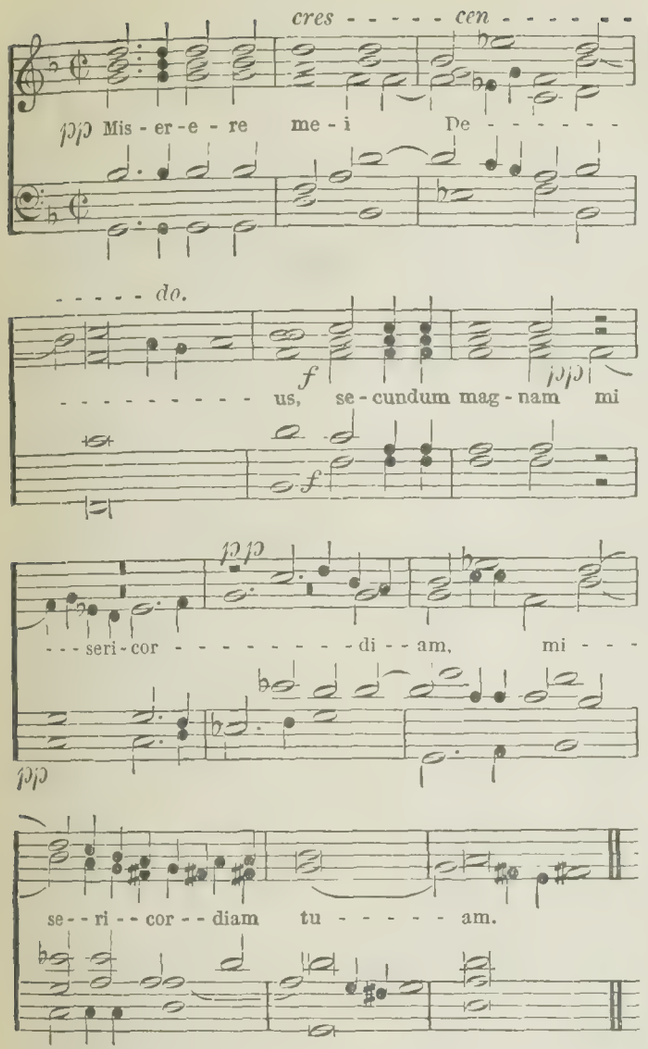
in its effect, that Mendelssohn—the last man in the world to give way to unnatural excitement—describes this part of the Service as 'the most sublime moment of the whole.'

There is reason to believe that the idea of adapting the Miserere to music of a more solemn character than that generally used for the Psalms, and thus making it the culminating point of interest in the Service of Tenebræ, originated with Pope Leo X, whose Master of Ceremonies, Paride Grassi, tells us that it was first sung to a Faux-bourdon in 1514. Unhappily, no trace of the music used on that particular occasion can now be discovered. The oldest example we possess was composed, in 1517, by Costanzo Festa, who distributed the words of the Psalm between two Falsi-bordoni, one for four Voices, and the other for five, relieved by alternate Verses of Plain Chaunt—a mode of treatment which has survived to the present day, and upon which no later Composer has attempted to improve. Festa's Miserere is the first of a collection of twelve, contained in two celebrated MS. volumes preserved among the Archives of the Pontifical Chapel. The other contributors to the series were, Luigi Dentice, Francesco Guerrero, Palestrina, Teofilo Gargano, Francesco Anerio, Felice Anerio, an anonymous Composer of very inferior ability, Giovanni Maria Nanini[1], Sante Naldini, Ruggiero Giovanelli, and, lastly, Gregorio Allegri—whose work is the only one of the twelve now remaining in use. So great was the jealousy with which these famous compositions were formerly guarded, that it was all but impossible to obtain a transcript of any one of them. It is said, that, up to the year 1770, only three copies of the Miserere of Allegri were ever lawfully made—one, for the Emperor Leopold I; one, for the King of Portugal; and, a third, for the Padre Martini. Upon the authority of the last-named MS. rests that of nearly all the printed editions we now possess. P. Martini lent it to Dr. Burney, who, after comparing it with another transcription given to him by the Cavaliere Santarelli, published it, in 1790, in a work (now exceedingly scarce), called 'La Musica della Settimana Santa,' from which it has been since reproduced, in Novello's 'Music of Holy Week.' The authenticity of this version is undoubted: but it gives only a very faint idea of the real Miserere, the beauty of which depends almost entirely on the manner in which it is sung. A curious proof of this well-known fact is afforded by an anecdote related by Santarelli. When the Choristers of the Imperial Chapel at Vienna attempted to sing from the MS. supplied to the Emperor Leopold, the effect produced was so disappointing, that the Pope's Maestro di Capella was suspected of having purposely sent a spurious copy, in order that the power of rendering the original music might still rest with the Pontifical Choir alone. The Emperor was furious, and despatched a courier to the Vatican, charged with a formal complaint of the insult to which he believed himself to have been subjected. The Maestro di Capella was dismissed from his office: and it was only after long and patient investigation that his explanation was accepted, and he himself again received into favour. There is no reason to doubt the correctness of this story. The circumstance was well known in Rome: and the remembrance of it added greatly to the wonderment produced, nearly a century later, by a feat performed by the little Mozart. On the Fourth Day of Holy Week, 1770, that gifted Boy—then just fourteen years old—wrote down the entire Miserere, after having heard it sung, once only, in the Sistine Chapel. On Good Friday, he put the MS. into his cocked hat, and corrected it, with a pencil, as the Service proceeded. And, not long afterwards, he sang, and played it, with such exact attention to the traditional abellimenti, that Cristoforo, the principal Soprano, who had himself sung it in the Chapel, declared his performance perfect.

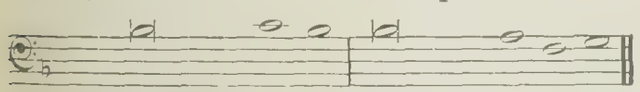
Since the time of Mozart, the manner of singing the Miserere has undergone so little radical change, that his copy, were it still in existence, would probably serve as a very useful guide to the present practice. Three settings are now used, alternately—the very beautiful one, by Allegri, already mentioned; a vastly inferior composition, by Tommaso Bai, produced in 1714, and printed both by Burney and Novello; and another, contributed by Giuseppe Baini, in 1821, and still remaining in MS. These are all written in the Second Mode, transposed; and so closely resemble each other in outward form, that, not only is the same method of treatment applied to all, but a Verse of one is frequently interpolated, in performance, between two Verses of another. We shall, therefore, confine our examples to the Miserere of Allegri, which will serve as an exact type of the rest, both with respect to its general style, and to the manner in which the far-famed Abellimenti are interwoven with the phrases of the original melody. These Abellimenti are, in reality, nothing more than exceedingly elaborate four-part Cadenze, introduced in place of the simple closes of the text, for the purpose of adding to the interest of the performance. Mendelssohn paid close attention to one which he heard in 1831, and minutely described it in his well-known letter to Zelter: and, in 1840, Alessandro Geminiani published, at Lugano, a new edition (now long since exhausted) of the music, with examples of all the Abellimenti at that time in use. Most other writers seem to have done their best rather to increase than to dispel the mystery with which the subject is, even to this day, surrounded. Yet, the traditional usage is not so very difficult to understand; and we can scarcely wonder at the effect it produces, when we remember the infinite care with which even the choral portions of the Psalm are annually rehearsed by a picked Choir, every member of which is capable of singing a Solo.

The first Verse is sung, quite plainly, to a Faux-bourdon, for five Voices, exactly as it is printed by Burney, and Novello; beginning *pianissimo*, swelling out to a thrilling *forte*, and again taking up the point of imitation *sotto voce*.

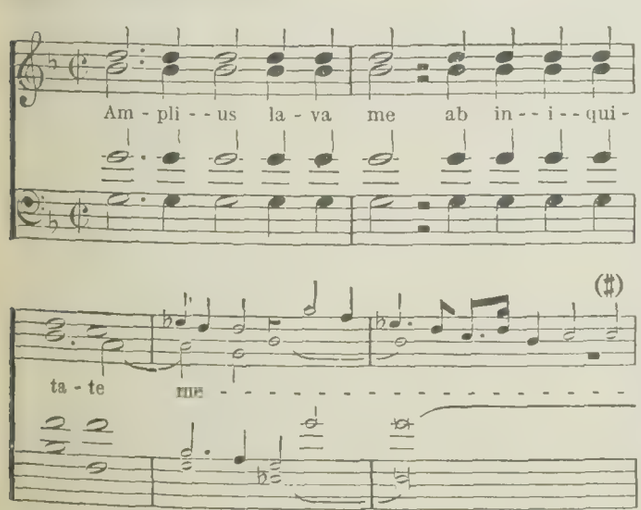
[1] Nanini's work is little more than an adaptation of Palestrina's, with an additional Verse for nine Voices.

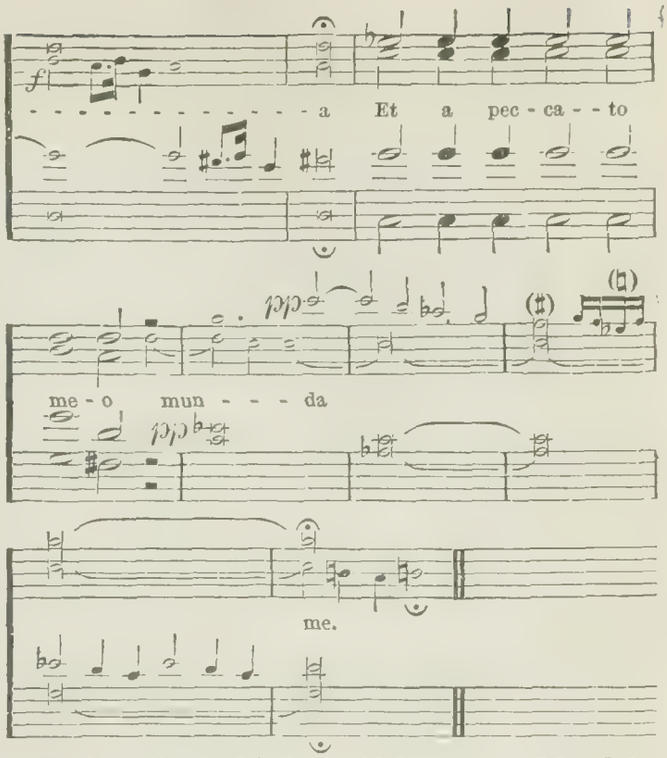


The second Verse is sung, in unisonous Plain Chaunt, to the Second Tone, transposed.

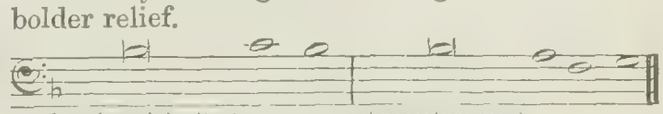


We first meet with the Abellimenti in the third Verse, which is sung in the form of a Concertino—that is to say, by a Choir of four choice Solo Voices. In the following example, the text of the Faux-bourdon is printed in large notes, and the two Abellimenti—one at the end of each clause—in small ones.[1]

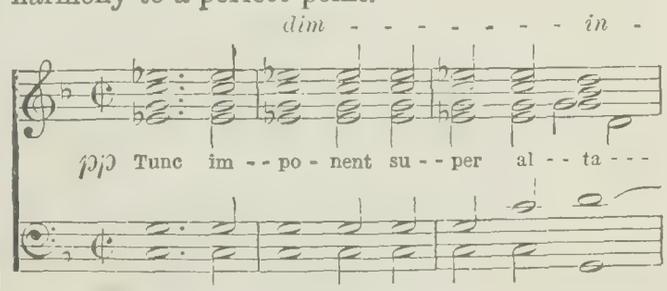


[1] The accidentals in brackets are undoubtedly due to the caprice of individual Singers.

In describing this beautiful passage, Mendelssohn says, 'The *Abellimenti* are certainly not of antient date; but they are composed with infinite talent, and taste, and their effect is admirable. This one, in particular,[2] is often repeated, and makes so deep an impression, that, when it begins, an evident excitement prevades all present. . . . The Soprano intones the high C, in a pure soft voice, allowing it to vibrate for a time, and slowly gliding down, while the Alto holds its C steadily; so that, at first, I was under the delusion that the high C was still held by the Soprano. The skill, too, with which the harmony is gradually developed, is truly marvellous.'

The unisonous melody of the fourth Verse serves only to bring this striking effect into still bolder relief.

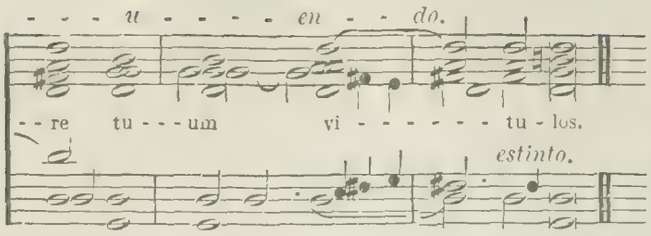


The fifth Verse is sung like the first; the sixth, like the second; the seventh, like the third; and the eighth, like the fourth: and this order is continued—though with endless variations of *Tempo*, and expression—as far as the concluding Strophe, the latter half of which is adapted to a Double Chorus, written in nine parts, and sung very slowly, with a constant *ritardando*, 'the singers diminishing or rather extinguishing the harmony to a perfect point.'[3]



[2] That is, the last shewn in our example.

[3] These words are Burney's. Adami's direction is, *L'ultimo verso del Salmo termina a due Cori, e però sarà la Battuta Adagio, per finirlo Piano, smorzando poco a poco l'Armonia.*



When the last sounds have died away, a short Prayer is sung by the Pope: at a signal given by the Master of Ceremonies the last Candle is brought forth from its hiding-place behind the Altar: and the congregation disperses. It would be impossible, in an article like the present, to enter into the symbolical meaning attached, either to the hiding of the Candle, or to any other part of the Ceremony. Suffice it to say that everything has a symbolical meaning, which is explained, to some extent, in a little pamphlet,[1] annually sold, in Rome, during the Holy Week. That this elaborate system of symbolism tends to predispose the mind of the hearer towards a fuller appreciation of the beauty of the music is undeniable. On the other hand, it will be readily understood that much of the effect produced depends upon the quality of the Voices employed—especially, that of the Sopranos. Fifty years ago, a very celebrated Sopranist, named Mariano, sang the higher passages with wonderful delicacy and pathos: but, even with Voices of ordinary capacity, the habit of constantly practising together, without instrumental accompaniment of any kind, leads to a perfection of style quite unattainable by those who are accustomed to lean on the Organ for support. [W.S.R.]

MISSA BREVIS. A Mass of moderate length, intended rather for use on ordinary occasions, than on Festivals of very great solemnity.

The subjects of the Missa Brevis are almost always original; as in the charming example, by Andrea Gabrieli, printed, on the authority of a valuable MS. copy, in the first volume of Proske's 'Musica Divina.' This rule, however, is not universal. Palestrina's Missa Brevis—a work of unapproachable beauty, and perfectly complete in all its parts, notwithstanding the comparatively short time it occupies in performance—is founded upon Canti fermi derived from the melody of 'Audi filia,' a Plain Chaunt *Tractus*, which has also been very finely treated, in a Mass of earlier date, by Claude Goudimel. [W.S.R.]

MISSA PAPÆ MARCELLI. A very celebrated Mass, composed in the year 1565 by Palestrina; and printed in 1567 in his Second Book of Masses, dedicated to Philip II. King of Spain. The origin of its title has been hotly disputed; though all that is really known upon the subject is, that the only name by which it has ever been distinguished was given to it by the Composer himself, fully ten years after Pope Marcellus II. had breathed his last. It was written at the instance of a Commission, appointed by Pope Pius IV. to suppress certain vicious Schools of Ecclesiastical Music condemned by the Council of Trent; and gave such unqualified satisfaction, that it was at once accepted as a model of the style to be thenceforth generally adopted. For a more detailed analysis of its characteristics, and a fuller account of the circumstances which led to its production, see MASS, and PALESTRINA. [W.S.R.]

MISSA SINE NOMINE. A Mass, composed upon original subjects, in place of a Plain Chaunt Canto fermo. Examples will be found among the works of Josquin des Prés, Palestrina, and other composers of the 15th and 16th centuries. [W.S.R.]

MISSA SUPER VOCES MUSICALES (*Missa, Do, Re, Mi, Fa, Sol, La*). A Mass in which the six sounds of the Hexachord are used as a Canto fermo. [See HEXACHORD.] Splendid specimens of the style are extant, by Josquin des Prés, Palestrina, and Francesco Suriano. [W.S.R.]

MITCHELL, JOHN, deserves a place in these columns on account of his close connection with musical enterprise in London for many years. He was born there April 21, 1806, and died December 11, 1874. For a large part of his life he was one of the most prominent musical managers and agents in the metropolis. In 1837 he introduced opera buffa at the Lyceum Theatre; including Betly, L'Italiana in Algieri, Elisa e Claudio, and others, for the first time in England. In 1849 and 1850 he opened the St. James's Theatre with an excellent French company for comic opera, with Le Domino Noir, L'Ambassadrice, La Dame blanche, Zanetta, Richard Cœur de Lion, Le Chalet, and many other first-rate works. Of the French plays which he produced at the same theatre, with Rachel, Regnier, and many other great actors, through a long series of years, this is not the place to speak. In 1842 Rossini's 'Stabat Mater' was brought out under his direction for the first time in England. In 1853 he first brought over the Cologne Choir to England. Few men were better known than John Mitchell in all musical circles. Whatever he did was done as well as he could possibly do it, and he was esteemed and beloved as an honourable man of business and generous friend. [G.]

MIXED CADENCE. The two most distinct and obvious forms of cadence are such as are formed either by the succession of dominant or of subdominant and tonic harmony, and these are respectively called Authentic and Plagal cadences. The term 'Mixed' has been applied to a cadence which is in some senses a combination of these two forms, by having both subdominant and dominant harmony in close juxtaposition immediately before the final tonic chord, by which means the tonality is enforced both by the succession of the three most important roots in the key, and also by giving all the diatonic notes which it contains. [C.H.H.P.]

MIXED MODES. Writers on Plain Chaunt apply this term to tonalities which embrace the entire compass of an Authentic Mode, in combination with that of its Plagal derivative: thus, the Mixed Dorian Mode, extends from A, to the next D but one above it; the Mixed Phrygian,

[1] 'Manuel des Cerémonies qui ont lieu pendant la Semaine Sainte.' (Rome, Imprimerie de Saint-Michel.)

from B, to the next E but one; the Mixed Lydian, from C, to the next F but one; and the Mixed Mixolydian, from D, to the next G but one. [See MANERIA.]

A very fine example of Mixed Mixolydian, (Modes VII and VIII, combined), is to be found in the Melody of 'Lauda Sion.' [See LAUDA SION.]

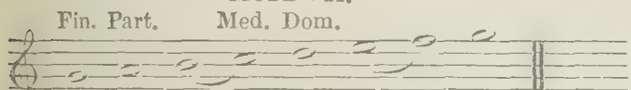
Polyphonic Music for unequal Voices is always, of necessity, written in Mixed Modes: since, if the Treble and Tenor sing in the Authentic Mode, the Alto and Bass will naturally fall within the compass of its Plagal congener; and, *vice versa*. The Composition is, however, always said to be in the Mode indicated by its Tenor part. [W.S.R.]

MIXED VOICES. The English term for a combination of female and male voices, as opposed to 'Equal voices,' which denotes male or female voices alone. Thus Mendelssohn's part-songs for S.A.T.B. are for mixed voices, and those for A.T.T.B. for equal voices. [G.]

MIXOLYDIAN MODE. (Lat. *Modus Mixolydius*; *Modus Angelicus.*) The Seventh of the Ecclesiastical Modes. [See MODES, THE ECCLESIASTICAL.]

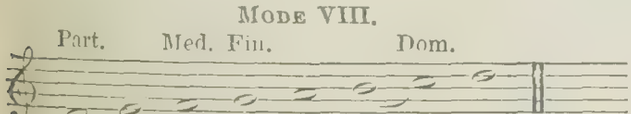
The Final of the Mixolydian Mode is G. Its compass, in the Authentic form, extends upwards from that note to its octave; and its semitones occur between the third and fourth, and the sixth and seventh degrees. Its Dominant is D, its Mediant, C (B being rejected, on account of its forbidden relations with F), and its Participant, A. Its Conceded Modulations are B, and E; and its Absolute Initials, G, B, C, D, and sometimes, though not very frequently, A. The subjoined example will give a clear idea of its most prominent characteristics:—

MODE VII.



In its Plagal, or Hypomixolydian form, (Mode VIII, *Modus Hypomixolydius. Modus perfectus*), its compass lies a Fourth lower—from D to D; and the semitones fall between the second and third, and the sixth and seventh degrees. The Dominant of this Mode is C; B being inadmissible, by reason of its *Quinta falsa* with F. Its Mediant is F—for which note A is sometimes, though not very frequently, substituted, in order to avoid the false relation of *Mi contra Fa*, with B. [See MI CONTRA FA.] Its Participant is the lower D. Its Conceded Modulations are, the upper D, and B; and its Absolute Initials, the lower C, (below the normal compass of the mode), D, F, G, A, and C.

MODE VIII.



In performance, Mode VII is almost always transposed, in order to escape the high range of its upper notes. Mode VIII, on the contrary, lies well within the compass of ordinary Voices.

The Antiphon, 'Asperges me,' as given in the Roman Gradual, and the Sarum Melody of 'Sanctorum meritis,' printed in the Rev. T. Helmore's 'Hymnal Noted,' may be cited as highly characteristic examples of the use of Mode VII; and an equally perfect illustration of that of Mode VIII will be found in the Melody of 'Iste confes sor,' as given in the Roman Vesperal.[1]

In Polyphonic Music, the Mixolydian Mode is used, with great effect, both in its Authentic and Plagal form. We can scarcely call attention to a finer instance of the use of the VIIth mode than Palestrina's Missa 'Dies sanctificatus'; or, of that of the VIIIth, than his Missa 'Iste confessor.' [W.S.R.]

MIXTURE. An organ stop ordinarily furnished with from two to five comparatively small pipes to each key. It is compounded of the higher-sounding and therefore shorter members of the 'foundation' and 'mutation' classes of stops, combined or 'mixed,' and arranged to draw together, as they, practically, are seldom required to be used separately. The Mixture represents or corroborates the higher consonant harmonic sounds suggested by nature, and in the bass produces tones to the third or fourth octave above the unison or chief foundation tone. As the musical scale ascends, the higher harmonics become weak and inaudible to the ear; hence in a Mixture stop it is customary to discontinue the higher ranks as they ascend, one or more at a time, and insert in lieu a rank of lower tone than was previously in the stop, but appearing as a separate stop. This alteration is called a 'break.' These return-ranks serve the best of purposes. In a Pianoforte it is well known that the strings increase in number from one in the bass to two higher up, and afterwards to three, to preserve an evenness in the tone. In a similar manner the return-ranks, when well managed, considerably reinforce the strength of the treble part of the organ. [MUTATION.] [E.J.H.]

MIZLER (Mitsler), LORENZ CHRISTOPH, born at Heidenheim, Würtemberg, July 25, 1711, died at Warsaw March 1778; was educated at the Gymnasium of Anspach and the University of Leipzig. He was one of Bach's scholars. In 1734 he became a magistrate, and was generally a cultivated and prominent person. His claim to perpetuity is his connexion with the 'Association for Musical Science,' which he founded at Leipzig in 1738 and kept together. Amongst its members were Handel, Bach, and Graun. Bach composed a 6-part Canon and the Canonical Variations on 'Vom Himmel hoch,' as his diploma pieces. Mizler wrote a treatise on Thorough Bass (Generalbasslehre), in which he seems to have pushed the connexion of music and mathematics to absurdity. (See Spitta, Bach, ii. 502–506.) [G.]

MOCK DOCTOR, THE. The English version, by Chas. Kenny, of Barbier and Carré's adaptation of Gounod's 'Médecin malgré lui'; produced at Covent Garden, Feb. 27, 1865. [G.]

[1] Care must be taken to distinguish these Melodies from the Roman 'Sanctorum meritis,' and the Sarum 'Iste confessor', which are not in the Modes here indicated.

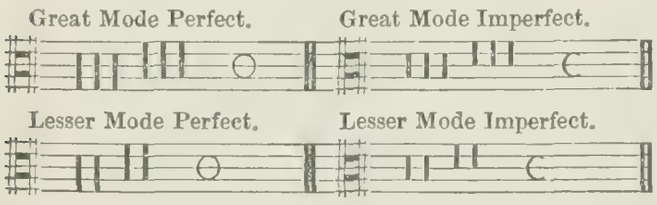
MODE (Lat. *Modus*; Ital. *Modo*; Old Eng. *Moode*). A term employed in mediæval music, to indicate the relative duration of the Large, the Long, and the Breve.

Mode is of two kinds—the Greater, and the Lesser. The former regulates the proportions of the Large (maxima) to the Long: the latter, that of the Long to the Breve. Both kinds may be either Perfect, or Imperfect.

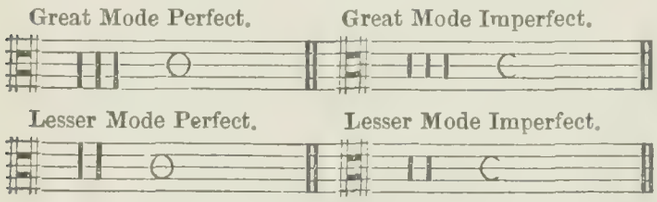
In the Great Mode Perfect, the Large is equal to three Longs. In the Great Mode Imperfect, it is equal to two only.

In the Lesser Mode Perfect, the Long is equal to three Breves. In the Lesser Mode Imperfect, it is equal to two.

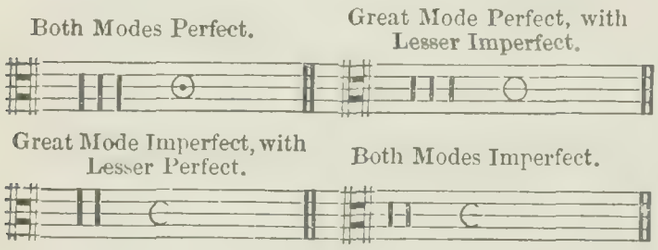
The Modal Sign is usually placed after the Clef, like the Time Signature in modern music. Innumerable varieties are found in music of different periods. Even as early as 1597, we find Morley bitterly lamenting the absence of a rule of universal application: and a little attention to the subjoined examples will show that his complaint was not an unreasonable one. The following forms are given by Zacconi:—



Other writers sometimes describe them thus—



Combinations of the Greater and Lesser Modes are frequently indicated, thus—



In these examples, the Circle is used as the sign of Perfection, and the Semicircle, as that of Imperfection. The rests denote the proportion between the two notes—not always accurately, but, in a vague way which accorded well enough with the conventional signification of the figures, when they were in general use, though it fails to explain their real meaning. In Zacconi's formulæ, the groups of rests are doubled—probably for the sake of symmetry. Allowing for this, we shall find that the sign for the Great Mode Perfect exhibits, in every case, the exact number of rests required: viz. three Perfect Long Rests, as the equivalent of a Perfect Large. The same accuracy is observable in the signs for the combined Modes exhibited in the last four examples. But, in the other cases, so great a discrepancy exists between the number of rests indicated, and the true proportion of the notes to which they refer, that the figures can only be regarded as arbitrary signs, sufficiently intelligible to the initiated, but formed upon no fixed or self-explanatory principle.

It will be observed, that, in all the above examples, the rests are placed before the Circle, or Semicircle; in which case it is always understood that they are not to be counted. Sometimes, indeed, they are altogether omitted, and a figure only given, in conjunction with the Circle, or Semicircle. Thus, Morley, following the example of Ornithoparcus, gives ○ 3 as the sign of the Great Mode Perfect; C 3, as that of the Great Mode Imperfect; ○ 2 as that of the Lesser Mode Perfect; and C 2 as that of the Lesser Mode Imperfect.

During the latter half of the 15th Century, and the first of the 16th, Composers delighted in combining Mode, Time, and Prolation, in proportions of frightful complexity; but, after the time of Palestrina, the practice fell into disuse. [See TIME; PROLATION; PROPORTION.] [W.S.R.]

MODERATO. 'In moderate time,' or 'moderately.' This direction is used either singly as a mark of time, or as qualifying some other mark of time, as Allegro moderato, or Andante moderato, when it has the result of lessening the force of the simple direction. Thus Allegro moderato will be slightly slower than Allegro alone, and Andante moderato slightly faster than Andante. Moderato alone is never used by Beethoven, except in the doubtful Pianoforte Sonata in G called no. 37. He uses Molto moderato however in the Sonata for Pianoforte and Violin, op. 30, no. 3, and Moderato e grazioso in the Menuetto of the Pianoforte Sonata in E♭, op. 31, no. 3. Assai moderato is used in the march from the 'Ruins of Athens,' and Moderato cantabile molto espressivo in the beginning of op. 110. Molto moderato is used by Schubert in the Pianoforte Sonata in B♭, no. 10. Instances of Allegro moderato in Beethoven's works will occur to every one. Allegretto moderato is also very common. Vivace moderato occurs in Bagatelle, no. 9, (op. 119). Mendelssohn is very fond of the direction Allegro moderato, using it no less than eight times in the 'Elijah' alone. Schumann very constantly used Moderato alone, translating it into German sometimes by Mässig, and sometimes by Nicht schnell. See the Album, nos. 3, 5, 13, 16, 19, etc. [J.A.F.M.]

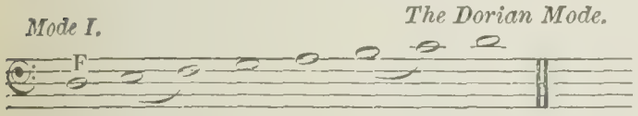
MODES, THE ECCLESIASTICAL. One of the most prominent features in Greek music was the division of the Diatonic Scale into certain regions called Modes. The musicians of the Middle Ages, who confessedly derived their idea of the scale from Hellenic sources, adopted an analogous peculiarity into their own system, in which it at once took root, though its development was very gradual. At first, four forms only were recognised, in the newer method—the Authentic Modes of Saint Ambrose. To these—if tradition may be trusted—Saint Gregory added four Plagal scales. Later theorists taught the existence of fourteen

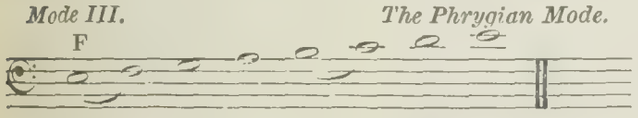
varieties; twelve of which remained, for many centuries, in constant use, distinguished by the names of their Greek prototypes, though not really identical with them; while two were rejected, as impure, and practically useless.

Into the laborious process by which these scales were evolved from the complicated mysteries of the Greek Canon we need not enter. To us, their construction is simple enough, when regarded from our own point of view. We have only to imagine a series of the natural notes of the modern Diatonic Scale, extending, upwards, from A, the first space in the bass, to C, the third space in the treble. By dividing this grand scale into sections, each consisting of eight notes, and each beginning with a different sound, we shall obtain the entire set of fourteen Modes, in the most complete form possible.

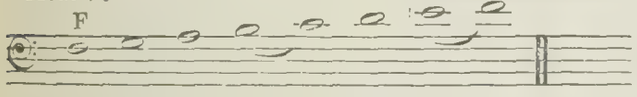
The Modes are separated into two classes: Authentic, (from *αὐθεντέω*, to govern) and Plagal, (from *πλάγιος*, oblique). The compass of the former extends from the Final (equivalent to the Tonic, or Key-note, of modern theory,) to the Octave above. That of the latter, from the Fourth below the Final, to the Fifth above it. Consequently, the Final is the lowest note of the Authentic Modes; and (very nearly) the middle note of Plagal ones. Every Plagal Mode is derived from an Authentic original, from which it is distinguished, in name, by the prefix, Hypo-: the same Final being common to both forms; and the compass of the derived Mode lying a Fourth below that of the original scale. In the following table, the Final of each Mode is indicated by the letter F; and, the position of the semitones, by a slur.

AUTHENTIC MODES.

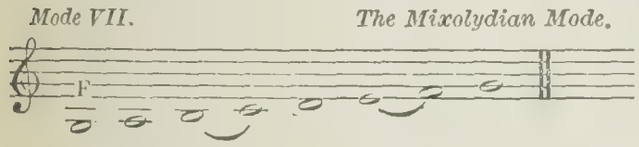
Mode I. *The Dorian Mode.*

Mode III. *The Phrygian Mode.*



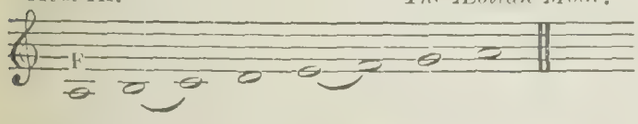
Mode V. *The Lydian Mode.*

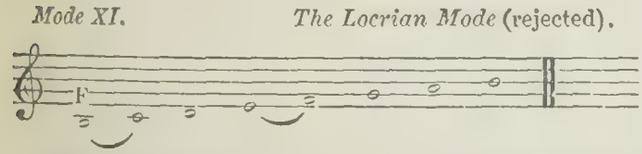


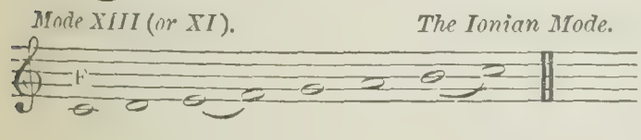
Mode VII. *The Mixolydian Mode.*



Mode IX. *The Æolian Mode.*

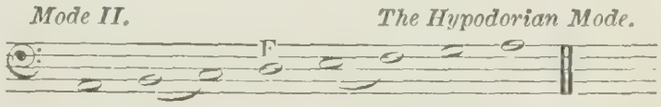


Mode XI. *The Locrian Mode* (rejected).

Mode XIII (or XI). *The Ionian Mode.*

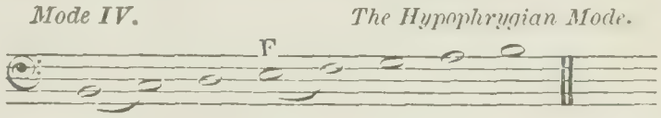


PLAGAL MODES.

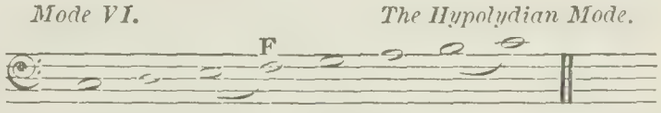
Mode II. *The Hypodorian Mode.*



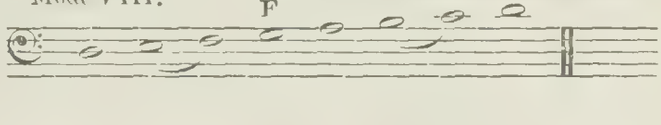
Mode IV. *The Hypophrygian Mode.*



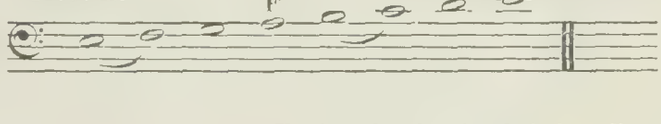
Mode VI. *The Hypolydian Mode.*



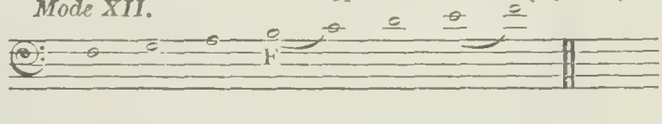
Mode VIII. *The Hypomixolydian Mode.*



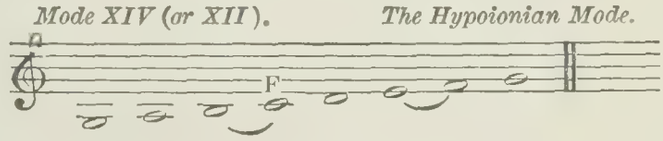
Mode X. *The Hypoæolian Mode.*



Mode XII. *The Hypolocrian Mode* (rejected).

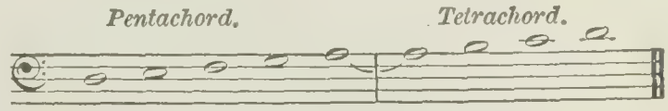


Mode XIV (or XII). *The Hypoionian Mode.*

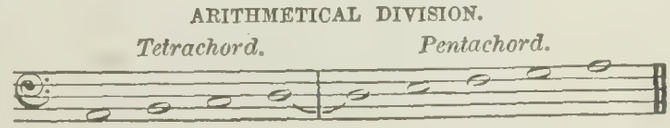


Each of these Modes is divisible into two members, a Pentachord, and a Tetrachord. The notes which compose the Pentachord are contained within the compass of a Perfect fifth, (*Diapente*): those of the Tetrachord, within that of a Perfect Fourth, (*Diatessaron*). In the Authentic Modes, the Fifth is placed below the Fourth: in the Plagal, the Fourth lies below the Fifth. The former is called the 'Harmonic,' and the latter, the 'Arithmetical Division.'[1] In both cases, the highest note of the lower member corresponds with the lowest of the upper: thus—

HARMONIC DIVISION.

Pentachord. *Tetrachord.*

ARITHMETICAL DIVISION.

Tetrachord. *Pentachord.*



[1] *Vide* Morley's 'Plaine & easie Introduction to Practical Musicke. (London 1597.)

It will be seen, that, in the Locrian and Hypolocrian Modes, this division is impossible; since in both cases it would substitute, for the perfect intervals, a Diminished Fifth, (*Quinta falsa*), and an Augmented Fourth, (*Tritonus*). On this account these Modes are condemned as impure. Some authorities expunge even their names and numbers from the catalogue; calling the Ionian the Eleventh, and the Hypoionian the Twelfth Mode. Others—among whom are the editors of the Ratisbon, Mechlin, and Rheims-Cambrai Office-Books—retain the names and numbers, but, none the less, reject the scales themselves. The true number of the Modes has, indeed, been many times disputed: once, so hotly, that the question was referred to the decision of Charlemagne; who at first said that eight seemed to be sufficient, but afterwards allowed the use of twelve. More than one later theorist, while nominally recognising the existence of eight forms only, has described Modes IX, X, XI, XII, XIII, and XIV, as metamorphosed renderings of I, II, III, IV, V, and VI, respectively. Hence, we constantly find, in the Mechlin Office-Books, such expressions as '*I Modus, antiquitus IX*,' or '*X Modus; alii reduxerunt ad II*': a distinction sufficiently puzzling to the tyro, from the confusion it creates with regard, both to the nature and the true Final of the disputed scale.

Besides its Final, every Mode is distinguished by three other highly characteristic notes—its Dominant, Mediant, and Participant—the relative importance of which is shewn by the order in which we have mentioned them.

The Dominant of the Authentic Mode lies a Fifth above the Final; unless that note should happen to be B, in which case C is substituted for it. That of the Plagal Modes lies a Third below the Authentic Dominant; unless that third note should happen to be B, in which case C is substituted, as before. In both cases, B is prevented from serving as a Dominant by its dissonant relation with F. The only exception to the general rule is found in the Locrian Mode, the Dominant of which is G, the sixth from the Final. The Hypolocrian Mode follows the strict law. In the Gregorian Psalm Tones, the Dominant is the note upon which the recitation of the greater part of every verse takes place.

The Mediant—so called from its position between the Final and Dominant—is always the third of the scale, in the Authentic Modes; unless that note should happen to be B, in which case C is substituted for it. In the Plagal Modes, its position is less uniform.

The Participant is an auxiliary note, generally in the immediate neighbourhood of the Mediant, in Authentic Modes; and, in the Plagal forms, coincident with the Dominant of the corresponding Authentic scale. Some Modes have a second Participant; and one has a second Mediant, which, however, is not very frequently used.

Each Mode is also influenced by certain notes, called its Modulations, or Cadences, which are of two kinds. The Regular Modulations are, the Final, Dominant, Mediant, and Participant, already mentioned. To these are added two or more subsidiary notes, called Conceded Modulations, (*Modulationes concessæ,*) among which we often find the inverted Seventh—*i. e.* the Seventh, taken an Octave lower than its true pitch, and, consequently, one degree below the natural compass of the scale.

Upon one or other of these Modulations, either Regular, or Conceded, every phrase of every melody must begin, and end: subject only to two farther restrictions—(1) The first phrase must begin on one of a somewhat less ample series of notes, called the Absolute Initials; (2) The last phrase can only end on the Final of the Mode.

The following Table shews the Compass, Final, Dominant, Mediant, Participant, Regular and Conceded Modulations, and Absolute Initials, of every Mode in the series, including the Locrian, and Hypolocrian, which, in spite of their manifest imperfection, have sometimes been used in sæcular music.

				Modulations.				
				Regular.			*Conceded.*	
Numbers.	*Names of the Modes.*	*Range.*	*Fin.*	*Dom.*	*Med.*	*Part.*	*Mod. Con.*	*Absolute Initials.*
I.	Dorian.	D—D	D	A	F	G	C[1]. E	C[1]. D. F. G. A
II.[2]	Hypodorian.	A—A	D	F	E	A. A[3]	C. G	A. C. D. E[4]. F
III.	Phrygian.	E—E	E	C	G	A. B	D[1]. F	E. F. G[4]. C
IV.[2]	Hypophrygian.	B—B	E	A	G	C. F	D. B[2]	C. D. E. F. G[4]. A[4]
V.	Lydian.	F—F	F	C	A	G	B. D. E	F. A. C
VI.[2]	Hypolydian.	C—C	F	A	D	C[6]	B[1]. G. B [*b*]	C[6]. D[4]. F
VII.	Mixolydian.	G—G	G	D	C	A	B. E	G. A[4]. B. C. D.
VIII.[2]	Hypomixolydian.	D—D	G	C	F. A	D[6]	B. D[3]	C[1]. D. F. G. A. C
IX.	Æolian.	A—A	A	E	C	D	G[1]. B	G[1]. A. C. D. E
X.[2]	Hypoæolian.	E—E	A	C	B	E. E[3]	G. D	E. G. A. B[4]. C
{ XI.	*Locrian.*	*B—B*	*B*	*G*	*D*	*E. F*	*A*[1]. *C*	*B. C*[4]. *D. G* }
{ XII.[2]	*Hypolocrian.*	*F—F*	*B*	*E*	*D*	*G. C*	*A. F*[3]	*G. A. B. C. D*[4]. *E*[4] }
XIII (or XI).	Ionian.	C—C	C	G	E	D	F. A. B	C. D[5]. E. G
XIV (or XII.)[2]	Hypoionian.	G—G	C	E	A	G[6]	F[1]. D. F	G[6]. A. C. D[5].

[1] The Inverted 7th.
[2] Plagal Modes.
[3] The 5th above the Final.
[4] Rarely used in an Absolute Initial.
[5] Used as an Absolute Initial chiefly in polyphonic music.
[6] The lowest note of the Mode.

In vindication of the use of the Inverted Seventh, it is necessary to explain, that, under certain conditions, the normal compass of all the Modes may be slightly extended. Every Authentic Mode may, by license, descend one degree below its Final: the Phrygian Mode may descend two. Every Plagal Mode may ascend to the sixth degree above the Final: the Hypolydian, and Hypomixolydian Modes, may, in addition, descend to the fifth below it.

Melodies confined strictly within the natural range of the Mode are called Perfect; those which fall short of it, Imperfect; those which exceed it, Superfluous. A melody which combines the entire compass of a Plagal with that of an Authentic scale, is said to be in a Mixed Mode.

Both in Plain Chaunt and Polyphonic Music, the Modes are used, sometimes, at their true pitch; sometimes, transposed a Fourth higher, (or Fifth lower), by means of a B flat at the Signature. No accidentals are permitted, in Plain Chaunt, except an occasional B flat, introduced for the purpose of correcting a Tritonus, or a False Fifth—the use of both these intervals being strictly forbidden, whether in disjunct or conjunct movement. [See PLAIN CHAUNT.] The *Canto fermo*, in Polyphonic Music, is as strictly subject to the laws of the Mode as a Plain Chaunt melody—which, in fact, it generally is: but, in the Counterpoint, the use of certain sharps, flats, and naturals, is sometimes directly enjoined, in conformity with precepts which will be found fully described elsewhere. [See MUSICA FICTA.]

In order to ascertain the Mode in which a Plain Chaunt Melody is written, observe the last note, which will, of course, shew the required Final. Should the compass of the Melody lie between that Final and its Octave, the Mode will be Authentic. Should it lie between the fifth above and the Fourth below, it will be Plagal. Should it extend throughout the entire range, from the Fourth below the Final to the Octave above it, it will be Mixed. Should there be a B flat at the Signature, it will indicate that the Mode has been transposed; and the true Final will then lie a Fourth below the written one. For example, the Plain Chaunt Melody, 'Angelus autem Domini' (for which see the article, ANTIPHON), has no B flat at the Signature. Its last note is G, the Mixolydian Final. Its compass lies between the Fifth above that note, and the Second below it. It is, therefore, in the Eighth, or Hypomixolydian Mode; and, as its range falls two degrees short of the full downward range of the scale, it belongs to the class of Imperfect Melodies.

To ascertain the Mode of a polyphonic composition, examine the last note in the Bass. This will be the Final. Then, should the range of the *Canto fermo*—which will almost always be found in the Tenor—lie between the Final and its Octave, the Mode will be Authentic. Should it lie between the Fifth above and the Fourth below, it will be Plagal. Should there be a B flat at the Signature, it will shew that the Mode has been transposed; and the true Final will then lie a Fourth below the last bass note. Thus, Palestrina's Motet, 'Dies sanctificatus,' has no B flat at the Signature. The last note in the Bass is G. The compass of the *Canto fermo*, as exhibited in the Tenor, lies, almost entirely, between that note and its Octave. The Motet, therefore, is in the Seventh, or Mixolydian Mode. The same composer's Missa 'Æterna Christi munera' has a B flat at the Signature, and is, therefore, transposed. The last note in the Bass is F, the Fourth below which is C—the Ionian Final. The compass of the *Canto fermo*, in the Tenor, lies between the transposed Final, and its Octave. Consequently, the Mass is in the Thirteenth, or Ionian Mode, transposed.

According to strict law, it is as necessary for the *Canto fermo* to end on the Final of the Mode as the Bass: but, when the last Cadence is a very elaborate one, it frequently contents itself with just touching that note, and then glancing off to others, after the manner of what we should now call a *coda*. The neophyte will always, therefore, find the last Bass note his safest guide, in this particular. [See POLYPHONIC MUSIC.]

In order to accommodate the range of 'unequal' voices, it constantly happens, that the Treble and Tenor, are made to sing in an Authentic Mode, while the Alto and Bass sing in a Plagal one; and *vice versa*. In these cases, the true character of the Mode is always decided by the compass of the *Canto fermo*. [W.S.R.]

MODULATION is the process of passing out of one key into another.

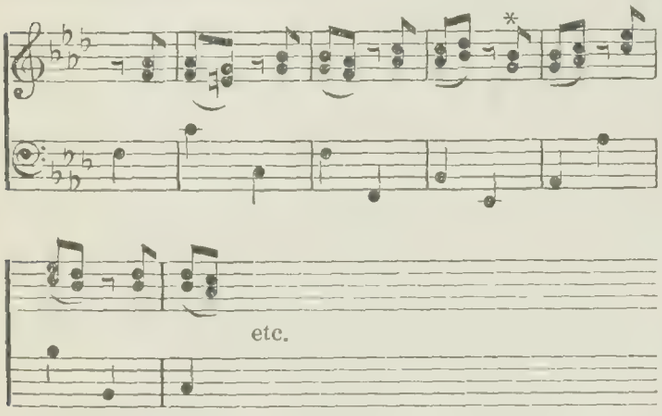
In modern harmonic music, especially in its instrumental branches, it is essential that the harmonies should be grouped according to their keys; that is, that they should be connected together for periods of appreciable length by a common relation to a definite tonic or keynote. If harmonies belonging essentially to one key are irregularly mixed up with harmonies which are equally characteristic of another, an impression of obscurity arises; but when a chord which evidently belongs to a foreign key follows naturally upon a series which was consistently characteristic of another, and is itself followed consistently by harmonies belonging to a key to which it can be referred, modulation has taken place, and a new tonic has supplanted the former one as the centre of a new circle of harmonies.

The various forms of process by which a new key is gained are generally distributed into three classes—Diatonic, Chromatic and Enharmonic. The first two are occasionally applied to the ends of modulation as well as to the means. That is to say, Diatonic would be defined as modulation to relative keys, and Chromatic to others than relative. This appears to strain unnecessarily the meaning of the terms, since Diatonic and Chromatic apply properly to the contents of established keys, and not to the relations of different shifting ones, except by implication.

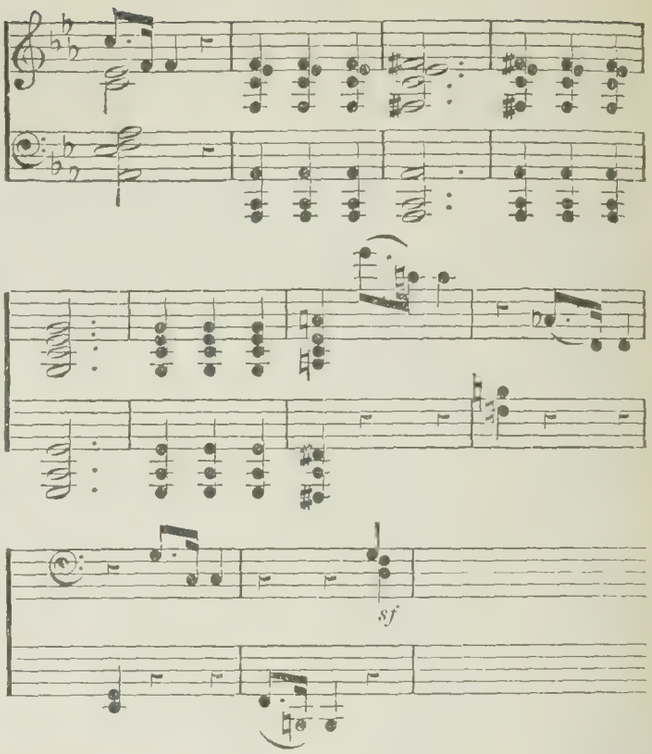
Moreover, if a classification is to be consistent, the principles upon which it is founded must be uniformly applied. Hence if a class is distinguished as Enharmonic in relation to the means

(as it must be), other classes cannot safely be classed as Diatonic and Chromatic in relation to ends, without liability to confusion. And lastly, the term Modulation itself clearly implies the process and not the result. Therefore in this place the classification will be taken to apply to the means and not to the end,—to the process by which the modulation is accomplished and not the keys which are thereby arrived at.

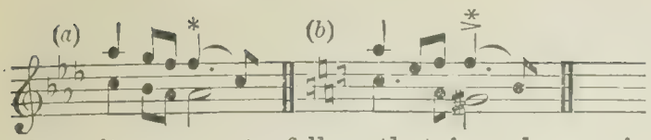
The Diatonic forms, then, are such as are effected by means of notes or chords which are exclusively diatonic in the keys concerned. Thus in the following example (Bach, Well-tempered Clavier, Bk. 2, no. 12) :—



the chord at * indicates that F has ceased to be the tonic, as it is not referable to the group of harmonies characteristic of that key. However, it is not possible to tell from that chord alone to what key it is to be referred, as it is equally a diatonic harmony in either B♭, E♭, or A♭ ; but as the chords which follow all belong consistently to A♭, that note is obviously the tonic of the new key, and as the series is Diatonic throughout it belongs to the Diatonic class of modulations.

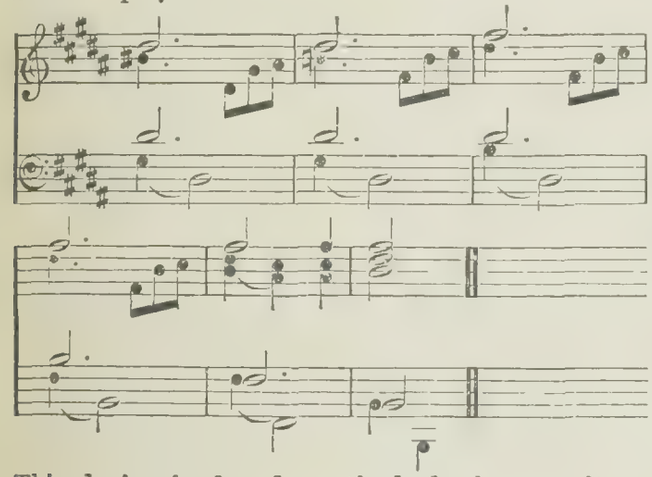
The Chromatic is a most ill-defined class of modulations ; and it is hardly to be hoped that people will ever be sufficiently careful in small matters to use the term with anything approaching to clear and strict uniformity of meaning. Some use it to denote any modulation in the course of which there appear to be a number of accidentals—which is perhaps natural but obviously superficial. Others again apply the term to modulations from one main point to another through several subordinate transitions which touch remote keys. The objection to this definition is that each step in the subordinate transitions is a modulation in itself, and as the classification is to refer to the means, it is not consistent to apply the term to the end in this case, even though subordinate. There are further objections based upon the strict meaning of the word Chromatic itself, which must be omitted for lack of space. This reduces the limits of chromatic modulation to such as is effected through notes or chords which are chromatic in relation to the keys in question. Genuine examples of this kind are not so common as might be supposed ; the following example (Beethoven, op. 31, no. 3), where passage is made from E♭ to C is consistent enough for illustration :—

The third class, called Enharmonic, which tends to be more and more conspicuous in modern music, is such as turns mainly upon the translation of intervals which, according to the fixed distribution of notes in the modern system, are identical, into terms which represent different harmonic relations. Thus the minor seventh, G–F, appears to be the same interval as the augmented sixth G–E♯ ; but the former belongs to the key of C, and the latter either to B or F♯, according to the context. Again, the chord which is known as the diminished seventh is frequently quoted as affording such great opportunities for modulation, and this it does chiefly enharmonically ; for the notes of which it is composed being at equal distances from each other can severally be taken as third, fifth, seventh or ninth of the root of the chord, and the chord can be approached as if belonging to any one of these roots, and quitted as if derived from any other. The passage quoted from the Leonore Overture in the article CHANGE (vol. i. p. 333*a*) may be taken as an example of an enharmonic modulation which turns on this particular chord.

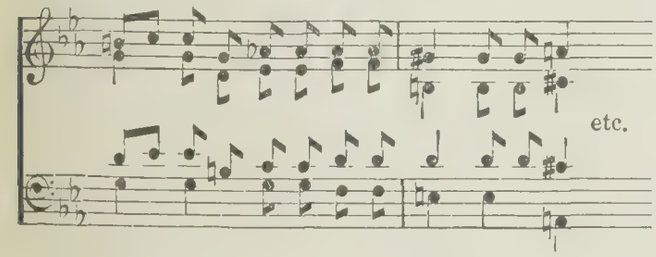
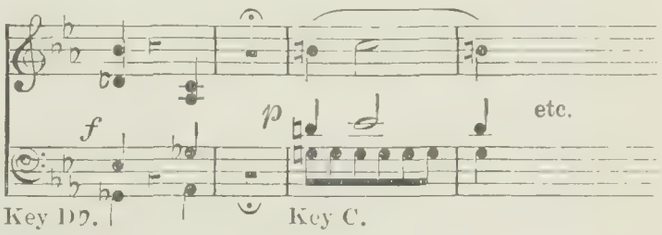
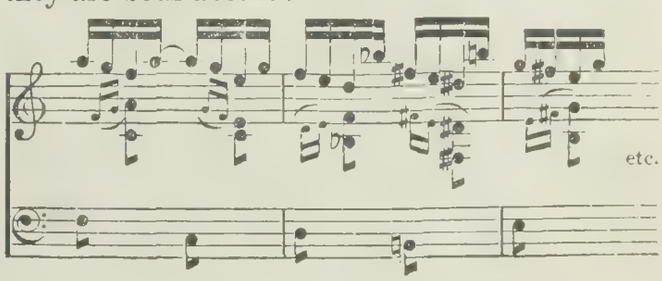
Enharmonic treatment really implies a difference between the intervals represented, and this is actually perceived by the mind in many cases. In some especially marked instances it is probable that most people with a tolerable musical gift will feel the difference with no more help than a mere indication of the relations of the intervals. Thus in the succeeding example the true major sixth represented by the A♭–F in (*a*) would have the ratio 5 : 3 (= 125 : 75), whereas the diminished seventh represented by G♯–F♮ in (*b*) would have the ratio 128 : 75 ; the former is a consonance and the latter, theoretically, a rough dissonance, and though they are both represented by the same notes in our system, the impression produced by them is to a certain extent proportionate to their theoretical rather than to their actual constitution.



Hence it appears to follow that in enharmonic modulation we attempt to get at least some of the effects of intervals smaller than semitones; but the indiscriminate and ill-considered use of the device will certainly tend to deaden the musical sense, which helps us to distinguish the true relations of harmonies through their external apparent uniformity.

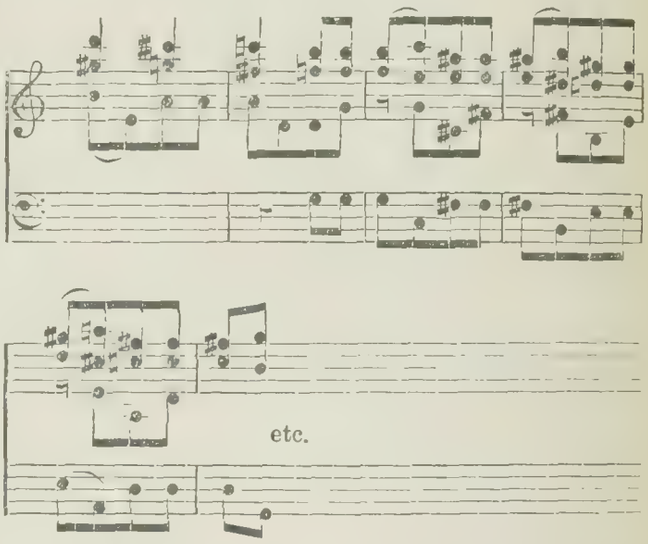
A considerable portion of the actual processes of modulation is effected by means of notes which are used as pivots. A note or notes which are common to a chord in the original key and to a chord in the key to which the modulation is made, are taken advantage of to strengthen the connection of the harmonies while the modulation proceeds; as in the following modulation from G♯ major to B major in Schubert's Fantasie-Sonata Op. 78.

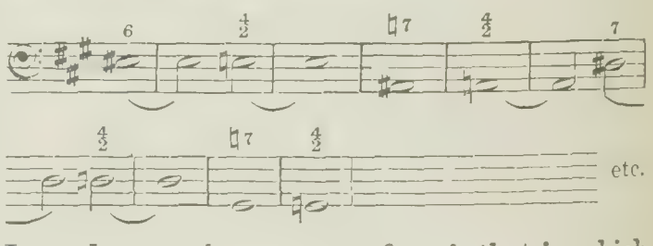
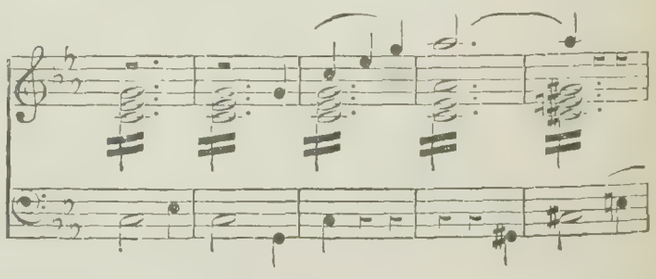
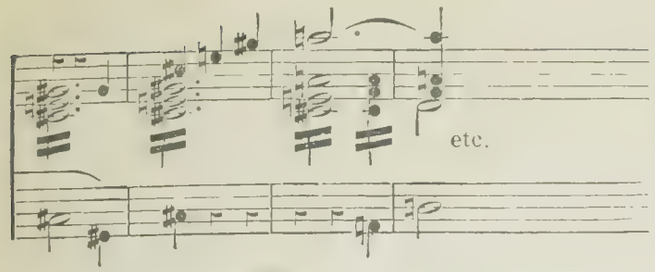


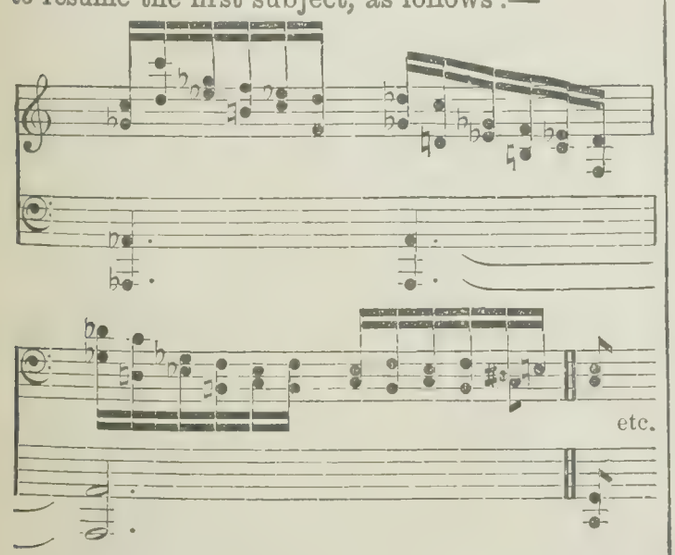
This device is found particularly in transitory modulation, and affords peculiar opportunities for subtle transitions. Examples also occur where the pivot notes are treated enharmonically, as in the following example from the chorus 'Sein Odem ist schwach' in Graun's 'Tod Jesu':

These pivot-notes are however by no means indispensable. Modulations are really governed by the same laws which apply to any succession of harmonies whatsoever, and the possibilities of modulatory device are in the end chiefly dependent upon intelligible order in the progression of the parts. It is obvious that a large proportion of chords which can succeed each other naturally—that is, without any of the parts having melodic intervals which it is next to impossible to follow—will have a note or notes in common; and such notes are as useful to connect two chords in the same key as they are to keep together a series which constitute a modulation. But it has never been held indispensable that successive chords should be so connected, though in earlier stages of harmonic music it may have been found helpful; and in the same way, while there were any doubts as to the means and order of modulation, pivot-notes may have been useful as leading strings, but when a broader and freer conception of the nature of the modern system has been arrived at, it will be found that though pivot-notes may be valuable for particular purposes, the range of modulatory device is not limited to such successions as can contain them, but only to such as do not contain inconceivable progression of parts. As an instance we may take the progression from the dominant seventh of any key, to the tonic chord of the key which is represented by the flat submediant of the original key: as from the chord of the seventh on G to the common chord of A♭; of which we have an excellent example near the beginning of the Leonore Overture No. 3. Another remarkable instance to the point occurs in the trio of the third movement of a quartet of Mozart's in B♭, as follows:—

Other examples of modulation without pivot-notes may be noticed at the beginning of Beethoven's Egmont Overture, and of his Sonata in E minor, op. 90 (bars 2 and 3), and of Wagner's Götterdämmerung (bars 9 and 10). An impression appears to have been prevalent with some theorists that modulation ought to proceed through a chord which was common to both the keys between which the modulation takes place. The principle is logical and easy of application, and it is true that a great number of modulations are explicable on that basis; but inasmuch as there are a great number of examples which are not, even with much latitude of explanation, it will be best not to enter into a discussion of so complicated a point in this place. It will be enough to point out that the two principles of pivot-notes and of ambiguous pivot-chords between them cover so much ground that it is not easy to find progressions in which either one or the other does not occur—and even though in a very great majority of instances one or the other may really form the bond of connection in modulatory passages, the frequency of their occurrence is not a proof of their being indispensable. The following passage from the first act of Wagner's Meistersinger is an example of a modulation in which they are both absent:—

The real point of difficulty in modulation is not the manner in which the harmonies belonging to different keys can be made to succeed one another, but the establishment of the new key, especially in cases where it is to be permanent. This is effected in various ways. Frequently some undoubted form of the dominant harmony of the new key is made use of to confirm the impression of the tonality, and modulation is often made through some phase of that chord to make its direction clear, since no progression has such definite tonal force as that from dominant to tonic. Mozart again, when he felt it necessary to define the new key very clearly, as representing a definite essential feature in the form of a movement, often goes at first beyond his point, and appears to take it from the rear. For instance, if his first section is in C, and he wishes to cast the second section and produce what is called his second subject in the dominant key G, instead of going straight to G and staying there, he passes rapidly by it to its dominant key D, and having settled well down on the tonic harmony of that key, uses it at last as a dominant point of vantage from which to take G in form. The first movement of the Quartet in C, from bar 22 to 34 of the Allegro, will serve as an illustration. Another mode is that of using a series of transitory modulations between one permanent key and another. This serves chiefly to obliterate the sense of the old key, and to make the mind open to the impression of the new one directly its permanency becomes apparent. The plan of resting on dominant harmony for a long while before passing definitely to the subjects or figures which are meant to characterise the new key is an obvious means of enforcing it; of which the return to the first subject in the first movement of Beethoven's Waldstein Sonata is a strong example. In fact insistance on any characteristic harmony or on any definite group of harmonies which clearly represent a key is a sure means of indicating the object of a modulation, even between keys which are remote from one another.

In transitory modulations it is less imperative to mark the new key strongly, since subordinate keys are rightly kept in the background, and though they may be used so as to produce a powerful effect, yet if they are too much insisted upon, the balance between the more essential and the unessential keys may be upset. But even in transitory modulations, in instrumental music especially, it is decidedly important that each group which represents a key, however short, should be distinct in itself. In recitative, obscurity of tonality is not so objectionable, as appears both in Bach and Handel; and the modern form of melodious recitative, which often takes the form of sustained melody of an emotional cast, is similarly often associated with subtle and closely woven modulations, especially when allied with words. Of recitative forms which show analogous freedom of modulation in purely instrumental works, there are examples both by Bach and Beethoven, as in an Adagio in a Toccata in D minor and the Fantasia Cromatica by the former, and in the Introduction to the last movement of the A♭ Sonata (opus. 110) of the latter.

When transitory modulations succeed one another somewhat rapidly they may well be difficult to follow if they are not systematised into some sort of appreciable order. This is frequently effected by making them progress by regular steps. In Mozart and Haydn especially we meet with the simplest forms of succession, which generally amount to some such order as the roots of the chord falling fifths or rising fourths, or rising fourths and falling thirds successively. The following example from Mozart's C major Quartet is clearly to the point.



Bach affords some remarkably forcible examples, as in the chorus 'Mit Blitzen und Donner' in the Matthäus Passion, and in the latter part of the Fantasia for Organ in G (Dörffel 855), in which the bass progresses slowly by semitones downwards from C♯ to D. A passage quoted by Marx at the end of the second volume of his Kompositionslehre from the 'Christe Eleison' in Bach's A major [1] Mass is very fine and characteristic; the succession of transitions is founded on a bass which progresses as follows:—

In modern music a common form is that in which the succession of key-notes is by rising or falling semitones, as in the following passage from the first movement of the Eroica Symphony:—

[1] See Bachgesellschaft, 1858, p. 59, 60.

Of this form there are numerous examples in Chopin, as in the latter part of the Ballade in A♭, and in the Prelude in the same key (No. 17). Beethoven makes use of successions of thirds in the same way; of which the most remarkable example is the Largo which precedes the fugue in the Sonata in B♭, op. 106. In this there are fully eighteen successive steps of thirds downwards, most of them minor. This instance also points to a feature which is important to note. The successions are not perfectly symmetrical, but are purposely distributed with a certain amount of irregularity so as to relieve them from the obviousness which is often ruinous to the effect of earlier examples. The divisions represented by each step are severally variable in length, but the sum total is a complete impression based upon an appreciable system; and this result is far more artistic than the examples where the form is so obvious that it might almost have been measured out with a pair of compasses. This point leads to the consideration of another striking device of Beethoven's, namely, the use of a cæsura in modulation, which serves a similar purpose to the irregular distribution of successive modulations. A most striking example is that in the Prestissimo of the Sonata in E major, op. 109, in bars 104 and 105, where he leaps from the major chord of the supertonic to the minor of the tonic, evidently cutting short the ordinary process of supertonic, dominant and tonic; and the effect of this sudden irruption of the original key and subject before the ordinary and expected progressions are concluded is most remarkable. In the slow movement of Schumann's sonata in G minor there is a passage which has a similar happy effect, where the leap is made from the dominant seventh of the key of D♭ to the tonic chord of C to resume the first subject, as follows:—



In the study of the art of music it is important to have a clear idea of the manner in which the function and resources of modulation have been gradually realised. It will be best therefore, at the risk of going occasionally over the same ground twice, to give a short consecutive review of the aspect it presents along the stream of constant production.

To a modern ear of any musical capacity modulation appears a very simple and easy matter, but when harmonic music was only beginning to be felt, the force even of a single key was but doubtfully realised, and the relation of different keys to one another was almost out of the range of human conception. Musicians of those days no doubt had some glimmering sense of a field being open before them, but they did not know what the problems were which they had to solve. It is true that even some time before the beginning of the seventeenth century they must have had a tolerably good idea of the distribution of notes which we call a key, but they probably did not regard it as an important matter, and looked rather to the laws and devices of counterpoint, after the old polyphonic manner, as the chief means by which music was to go on as it had done before. Hence in those great polyphonic times of Palestrina and Lasso, and even later in some quarters, there was no such thing as modulation in our sense of the word. They were gradually absorbing into their material certain accidentals which the greater masters found out how to use with effect; and these being incorporated with the intervals which the old church modes afforded them, gave rise to successions and passages in which they appear to us to wander with uncertain steps from one nearly related key to another; whereas in reality they were only using the actual notes which appeared to them to be available for artistic purposes, without considering whether their combinations were related to a common tonic in the sense which we recognise, or not. Nevertheless this process of introducing accidentals irregularly was the ultimate means through which the art of modulation was developed. For the musical sense of these composers, being very acute, would lead them to consider the relations of the new chords which contained notes thus modified, and to surround them with larger and larger groups of chords which in our sense would be considered to be tonally related; and the very smoothness and softness of the combinations to which they were accustomed would ensure a gradual approach to consistent tonality, though the direction into which their accidentals turned them was rather uncertain and irregular, and not so much governed by any feeling of the effects of modulation as by the constitution of the ecclesiastical scales. Examples of this are given in the article HARMONY; and reference may also be made to a Pavin and a Fantasia by our great master, Orlando Gibbons, in the Parthenia, which has lately been republished by Mr. Pauer. In these there are remarkably fine and strong effects produced by means of accidentals; but the transitions are to modern ideas singularly irregular. Gibbons

appears to slip from one tonality to another more than six times in as many bars, and to slide back into his original key as if he had never been away. In some of his vocal works he presents broader expanses of distinct tonality, but of the power of the effect of modulation on an extended scale he can have had but the very slightest possible idea. About his time and a little later in Italy, among such musicians as Carissimi and Cesti, the outlines of the modern art were growing stronger. They appreciated the sense of pure harmonic combinations, though they lost much of the force and dignity of the polyphonic school; and they began to use simple modulations, and to define them much as a modern would do, but with the simplest devices possible. Throughout the seventeenth century the system of keys was being gradually matured, but their range was extraordinarily limited, and the interchange of keys was still occasionally irregular. Corelli, in the latter part of it, clearly felt the relative importance of different notes in a key and the harmonies which they represent, and balanced many instrumental movements on principles analogous to our own, though simpler; and the same may be said of Couperin, who was his junior by a few years; but it is apparent that they moved among accidentals with caution, and regarded what we call extreme keys as dangerous and almost inexplorable territory.

In the works of the many sterling and solid composers of the early part of the 18th century, the most noticeable feature is the extraordinary expanse of the main keys. Music had arrived at the opposite extreme from its state of a hundred years before; and composers, having realised the effect of pure tonality, were content to remain in one key for periods which to us, with our different ways of expressing ourselves, would be almost impossible. This is in fact the average period of least modulation. Handel is a fairer representative of the time than Bach, for reasons which will be touched upon presently, and his style is much more in conformity with most of his contemporaries who are best known in the musical art. We may take him therefore as a type; and in his works it will be noticed that the extent and number of modulations is extremely limited. In a large proportion of his finest choruses he passes into his dominant key near the beginning—partly to express the balance of keys and partly driven thereto by fugal habits; and then returns to his original key, from which in many cases he hardly stirs again. Thus the whole modulatory range of the 'Hallelujah' Chorus is not more than frequent transitions from the Tonic key to the key of its Dominant and back, and one excursion as far as the relative minor in the middle of the chorus,—and that is all. There are choruses with a larger range, and choruses with even less, but the Hallelujah is a fair example to take, and if it is carefully compared with any average modern example, such as Mendelssohn's 'The night is departing,' in the Hymn of Praise, or 'O great is the depth,' in St. Paul, or the first chorus i Brahms's Requiem, a very strong impression of the progressive tendency of modern music in the matter of modulation will be obtained. In choruses and movements in the minor mode, modulations are on an average more frequent and various, but still infinitely less free than in modern examples. Even in such a fine example as 'The people shall hear,' in Israel, the apparent latitude of modulation is deceptive, for many of the changes of key in the early part are mere repetitions; since the tonalities range up and down between E minor, B and F♯ only, each key returning irregularly. In the latter part it is true the modulations are finely conceived, and represent a degree of appreciation in the matter of relations of various keys, such as Handel does not often manifest.

Allusion has been made above to the practice of going out to a foreign key and returning to the original again in a short space of time. This happens to be a very valuable gauge to test the degrees of appreciation of a composer in the matter of modulation. In modern music keys are felt so strongly as an element of form, that when any one has been brought prominently forward, succeeding modulations for some time after must, except in a few special cases, take another direction. The tonic key, for instance, must inevitably come forward clearly in the early part of a movement, and when its importance has been made sufficiently clear by insistance, and modulations have begun in other directions, if it were to be quickly resumed and insisted on afresh, the impression would be that there was unnecessary tautology; and this must appear obvious on the merest external grounds of logic. The old masters however must, on this point, be judged to have had but little sense of the actual force of different keys as a matter of form; for in a large proportion of examples they were content to waver up and down between nearly-related keys, and constantly to resume one and another without order or design. In the 'Te gloriosus' in Graun's Te Deum, for instance, he goes out to a nearly-related key, and returns to his tonic key no less than five several times, and in the matter of modulation does practically nothing else. Even Bach occasionally presents similar examples, and Mozart's distribution of the modulations in 'Splendente te Deus' (in which he probably followed the standing classical models of vocal music) are on a similar plan, for he digresses and returns again to his principal key at least twelve times in the course of the work.

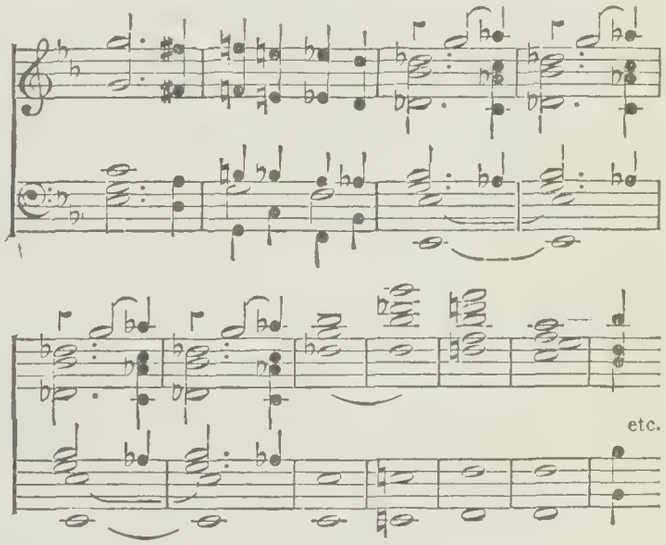
Bach was in some respects like his contemporaries, and in some so far in advance of them that he cannot fairly be taken as a representative of the average standard of the day. In fact, his more wonderful modulatory devices must have fallen upon utterly deaf ears, not only in his time but for generations after; and, unlike most great men, he appears to have made less impression upon the productive musicians who immediately succeeded him than upon those of a hundred years and more later. In many cases he cast

movements in the forms prevalent in his time, and occasionally used vain repetitions of keys like his contemporaries; but when he chose his own lines he produced movements which are perfectly in consonance with modern views. As examples of this the 'Et resurrexit' in the B minor Mass and the last chorus of the Matthew Passion may be taken. In these there is no tautology in the distribution of the modulation, though the extraordinary expanse over which a single key is made to spread, still marks their relationship with other contemporary works. In some of his instrumental works he gives himself more rein, as in fantasias, and preludes, and toccatas, for organ or clavier. In these he not only makes use of the most complicated and elaborate devices in the actual passage from one key to another, but also of closely interwoven transitions in a thoroughly modern fashion. Some of the most wonderful examples are in the Fantasia in G minor for organ (Dörffel 798), and others have been already alluded to.

It is probable that his views on the subject of the relation of keys had considerable influence on the evolution of the specially modern type of instrumental music; as it was chiefly his sons and pupils who worked out and traced in clear and definite outlines the system of key-distribution upon which Haydn and Mozart developed their representative examples of such works.

In the works of these two great composers we find at once the simplest and surest distribution of keys. They are in fact the expositors of the elementary principles which had been arrived at through the speculations and experiments of more that a century and a half of musicians. The vital principle of their art-work is clear and simple tonality; each successive key which is important in the structure of the work is marked by forms both of melody and harmony, which, by the use of the most obvious indicators, state as clearly as possible the tonic to which the particular group of harmonies is to be referred. This is their summary, so to speak, of existing knowledge. But what is most important to this question is that the art did not stop at this point, but composers having arrived at that degree of realisation of the simpler relations of keys, went on at once to build something new upon the foundation. Both Haydn and Mozart —as if perceiving that directly the means of clearly indicating a key were realised, the ease with which it could be grasped would be proportionately increased—began to distribute their modulations more freely and liberally. For certain purposes they both made use of transitions so rapid that the modulations appear to overlap, so that before one key is definitely indicated an ingenious modification of the chord which should have confirmed it leads on to another. The occasions for the use of this device are principally either to obtain a strong contrast to long periods during which single keys have been or are to be maintained; or, where according to the system of form it so happens that a key which has already been employed has soon to be resumed—as, for instance, in the recapitulation of the subjects—to lead the mind so thoroughly away that the sense of the more permanent key is almost obliterated. Occasionally, when the working-out section is very short, the rapid transitions alluded to are also met with in that position, as in the slow movement of Mozart's E♭ Quartet. The example quoted above from the last movement of his Quartet in C will serve as an example on this point as well as on that for which it was quoted.

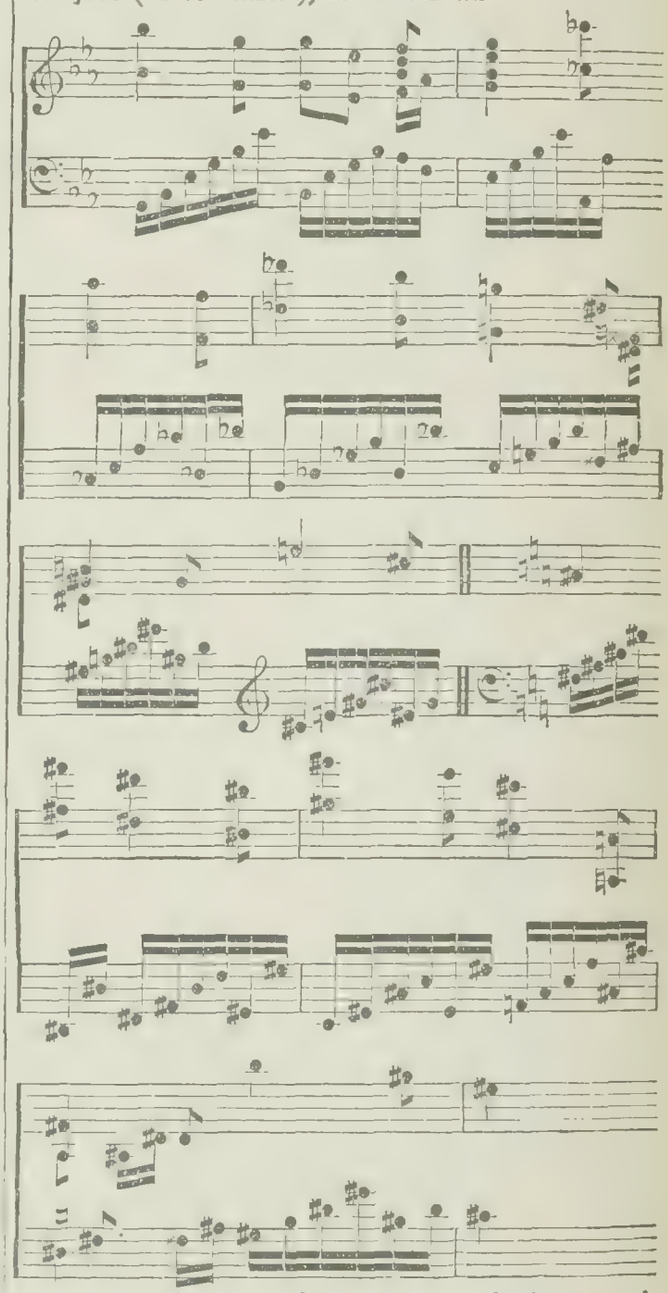
A yet more important point in relation to the present question is the use of short breaths of subordinate modulation in the midst of the broader expanses of the principal keys. This is very characteristic of Mozart, and serves happily to indicate the direction in which art was moving at the time. Thus, in the very beginning of his Quartet in G (Köchel 387), he glides out of his principal key into the key of the supertonic, A, and back again in the first four bars. A similar digression, from F to D and back again, may be observed near the beginning of the slow movement of the Jupiter Symphony. But it requires to be carefully noted that the sense of the principal keys is not impaired by these digressions. They are not to be confounded either with the irregular wandering of the composers who immediately succeeded the polyphonic school, nor with the frequent going out and back again of the composers of the early part of the 18th century. This device is really an artificial enlargement of the capacity of a key, and the transitions are generally used to enforce certain notes which are representative and important roots in the original key. A striking example occurs in the first movement of Mozart's symphony in G minor (1st section), where after the key of B♭ has been strongly and clearly pointed out in the first statement of the second subject, he makes a modulatory digression as follows :—



This is in fact a very bold way of enforcing the subdominant note; for though the modulation appears to be to the key of the minor seventh from the tonic, the impression of that key is ingeniously reduced to a minimum, at the same time that the slight flavour that remains of it forms an important element in the effect of the transition.

The great use which Beethoven made of such transitory subordinate modulations has been already treated of at some length in the article HARMONY; it will therefore be best here to refer only to a few typical examples. The force with which he employed the device above illustrated from Mozart is shown in the wonderful transition from Eb to G minor at the beginning of the Eroica (bars 7–10), and the transition from F to Db at the beginning of the Sonata Appassionata. These are, as in most of Mozart's examples, only single steps; in many cases Beethoven makes use of several in succession. Thus in the beginning of the E minor Sonata, op. 90, the first section should be theoretically in E minor, but in this case a quick modulation to G begins in the 3rd bar, in the 7th a modulation to B minor follows, and in the 9th, G is taken up again, and through it passage is made back to E minor, the original key, again. Thus the main centre of the principal key is supplemented by subordinate centres; the different notes of the key being used as points of vantage from which a glance can be taken into foreign tonalities, to which they happen also to belong, without losing the sense of the principal key which lies in the background.

These transitions often occur in the early part of movements before the principal key has been much insisted on, as if to enhance its effect by postponement. Thus we find remarkable examples in Beethoven's Introductions, as for instance in the Leonore Overture No. 3, and in the Introduction to the Quartet in C, Op. 59, No. 3. In composers of note since Beethoven, we find a determination to take full advantage of the effect of such transitions. Brahms for instance makes constant use of them in his instrumental works from the earliest to the latest. The first two pages of the G minor Quartet for pianoforte and strings, shows at once how various are the subordinate centres of which he makes use. In a much later work—the Pianoforte Quartet in C minor, op. 60—he presents a short version of his principal subject in the principal key, and then passes to Bb minor, Db major, Eb minor, Ab, Gb minor, and Bb major in rapid succession before he resumes his original key in order to propound his first subject more fully. Schumann was equally free in his use of subordinate modulations. In the fine intermezzo of the 'Faschingsschwank,' which has the signature of Eb minor, the first chord is in that key, but the second leads to Db major, and a few chords further on we are in Bb minor, from which an abrupt return is made to Eb minor only to digress afresh. Such are the elaborate transitions which are developed by an extension of the device of single transitions used so frequently by Mozart; and it may be noted that a closely-connected series of transitory modulations after this manner, occupies in modern music an analogous position to that occupied by a connected series of harmonies, based on quickly-shifting root-notes, in the music of a century or a century and a half earlier. Similarly, in the closely-connected steps of modulation, like those used by Haydn and Mozart between one strongly marked expanse of key and another, more modern composers have packed their successions of keys so closely that it is often a matter of some difficulty to disentangle them with certainty. For instance, the passage in the slow movement of Beethoven's Bb Sonata, op. 106, just before the resumption of the principal key and the first subject (in variation), is as follows—



In this, besides the number of the transitions (exceeding the number of bars in the example), the steps by which they proceed are noticeable with reference to what was touched upon above in that respect. Many similar examples occur in Schumann's works. For instance, in the last movement of his sonata in G minor, where he wishes to pass from Bb to G major, to resume his subject, he goes all the way round by Bb minor, Gb major, Eb major, Db minor, F♯, B, A, D, C minor, Bb, Ab, and thence at last to G; there is a similar example in the middle of the first movement of his Pianoforte Quartet in Eb; examples are also common in Chopin's works, as for instance bars 29 to

32 of the Prelude in Eb, No. 19, in which the transitions overlap in such a way as to recall the devices of Haydn and Mozart, though the material and mode of expression are so markedly distinct.

From this short survey it will appear that the direction of modern music in respect of modulation has been constant and uniform. The modern scales had first to be developed out of the chaos of ecclesiastical modes, and then they had to be systematised into keys, a process equivalent to discovering the principle of modulation. This clearly took a long time to achieve, since composers moved cautiously over new ground, as if afraid to go far from their starting-point, lest they should not be able to find a way back. Still, the invention of the principle of passing from one key to another led to the discovery of the relations which exist between one key and another; in other words, of the different degrees of musical effect produced by their juxtaposition. The bearings of the more simple of these relations were first established, and then those of the more remote and subtle ones, till the way through every note of the scale to its allied keys was found. In the meanwhile groups of chords belonging to foreign keys were subtly interwoven in the broader expanses of permanent keys, and the principle was recognised that different individual notes of a key can be taken to represent subordinate circles of chords in other keys of which they form important integers, without destroying the sense of the principal tonality. Then as the chords belonging to the various groups called keys are better and better known, it becomes easier to recognise them with less and less indication of their relations; so that groups of chords representing any given tonality can be constantly rendered shorter, until at length successions of transitory modulations make their appearance, in which the group of chords representing a tonality is reduced to two, and these sometimes not representing it by any means obviously.

It may appear from this that we are gravitating back to the chaotic condition which harmony represented in the days before the invention of tonality. But this is not the case. We have gone through all the experiences of the key-system, and by means of it innumerable combinations of notes have been made intelligible which could not otherwise have been so. The key-system is therefore the ultimate test of harmonic combinations, and the ultimate basis of their classification, however closely chords representing different tonalities may be brought together. There will probably always be groups of some extent which are referable to one given centre or tonic, and effects of modulation between permanent keys; but concerning the rapidity with which transitions may succeed one another, and the possibilities of overlapping tonalities, it is not safe to speculate; for theory and analysis are always more safe and helpful to guide us to the understanding of what a great artist shows us when it is done, than to tell him beforehand what he may or may not do. [C.H.H.P.]

MODULATIONS, REGULAR AND CONCEDED. (Lat. *Modulationes [vel Clausulæ] regulares et concessæ*). The Composer of a Plain Chaunt Melody is not permitted to begin or end, even his intermediate phrases, upon any note he pleases. The last phrase of every Melody must, of necessity, end with the Final of the Mode in which it is written. The first phrase must begin with one or other of a certain set of notes called the Absolute Initials of the Mode. The intermediate phrases can only begin, or end, on one of another set of notes, called its Modulations. Of these Modulations, four—the Final, Dominant, Mediant, and Participant—are of more importance than the rest, and are therefore called Regular. But, as the constant reiteration of these four notes would prove intolerably monotonous, in a Melody consisting of very numerous phrases, other notes, called Conceded Modulations, are added to them; and, upon any one of these, any phrase, except the first, or last, may either begin, or end.

A complete Table of the Regular and Conceded Modulations of all the Modes will be found in the Article, MODES, THE ECCLESIASTICAL. [W.S.R.]

MOLINARA, LA (Ger. *Die schöne Müllerin*). Opera by Paisiello, produced at Naples in 1788. In London at the King's Theatre Mar. 22, 1803. Its name is preserved by a duet, 'Nel cor più non mi sento,' which has served as the theme of many Variations, amongst others of six by Beethoven. The autograph of the six was headed, 'Variazioni . . . perdute par la . . . retrovate par L.v.B.' Beethoven also wrote nine variations on 'Quant' e più bello,' an air from the same opera. A third air from La Molinara, viz. La Rachelina, is given in the Musical Library, i. 98. [G.]

MOLIQUE, BERNHARD, celebrated violinist and composer, was born Oct. 7, 1803, at Nuremberg. His father, a member of the town band, at first taught him several instruments, but Molique soon made the violin his special study. Spohr, in his Autobiography (i. 228), relates that, while staying at Nuremberg, in 1815, he gave some lessons to the boy, who already possessed remarkable proficiency on the instrument. Molique afterwards went to Munich, and studied for two years under Rovelli. After having lived for some time at Vienna, as member of the orchestra of the Theater-an-der-Wien, he returned in 1820 to Munich, and succeeded his master Rovelli as leader of the band. From Munich he made several tours through Germany, and soon established his reputation as an eminent virtuoso and a solid musician. In 1826 he accepted the post of leader of the Royal band at Stuttgardt, and remained there till 1849. In that year he came to England, where he spent the remaining part of his professional life. The sterling qualities of Molique as a player, and his sound musicianship, soon procured him an honourable position in the musical world of London. His first appearance at the Philharmonic was on May 14, 1849, when he played

his own A minor Concerto. With the general public he was equally successful as a soloist, quartet-player and teacher, while the serious character and the fine workmanship of his compositions raised him high in the estimation of connoisseurs and musicians.

As an executant he showed a rare perfection of left-hand technique, but his bowing appears to have been somewhat wanting in breadth and freedom. His style of playing was usually very quiet, perhaps deficient in animation. As a composer he holds a prominent place among modern writers for the violin. The influence of Spohr is evident, not only in the character of most of his subjects, but also in his manner of treating and working them out, yet some of his works—especially the first two movements of his third Concerto in D minor, and of the fifth in A minor—are fine compositions. The main subjects are noble and pathetic, the form is masterly, the working-out and the scoring full of interest. On the other hand they suffer in effect by being too much spun out, and by being overladen with somewhat old-fashioned and extremely difficult passages. His other compositions, though evincing the same technical mastery, are very inferior in interest to these concertos—they bear hardly any traces of inspiration and had no great or lasting success.

Molique retired in 1866 to Canstadt near Stuttgardt, where he died in 1869. His daughter Anna is a good pianist. His principal published works are:—5 Violin-Concertos; 6 Quartets for stringed instruments; a Pianoforte Trio; a Symphony; 2 Masses, and an Oratorio, 'Abraham,' performed at the Norwich Festival in 1860. To these must be added Duos for two violins, and for flute and violin, with a number of smaller vocal and instrumental pieces. [P. D.]

MOLL and DUR are the German terms for Minor and Major.

MONDAY POPULAR CONCERTS, THE, were commenced on Monday, Jan. 3, 1859, and have now been carried on for more than twenty years during the winter season of each year. They were projected by Chappell & Co. primarily with the view of benefitting the shareholders of St. James's Hall, among whom they themselves, Cramer, Beale, & Co., and other friends, were largely interested; and secondly, to provide concerts for London during the winter. When the experiment was first made, the usual price of concert tickets was half a guinea, and for reserved seats fifteen shillings. The larger area of St. James's Hall allowed Chappell & Co. to try whether a sufficient audience might not be permanently collected to enable them to give the half-guinea accommodation for a shilling, and the reserved seats for five shillings. The first concerts were of a miscellaneous character, consisting largely of old ballads and well-known instrumental pieces. Success was then fluctuating, depending in a measure upon fine nights and new comers to make them productive. At this stage it was suggested to Mr. Arthur Chappell by an eminent musical critic, to try concerts of classical chamber-music, which could rarely be heard, and thus to collect a permanent audience from the lovers of music resident in London and the suburbs. Mr. J. W. Davison suggested the first six performances, which were announced as a Mendelssohn night, a Mozart night, a Haydn and Weber night, a Beethoven night, a second Mozart night, and a second Beethoven night. This series produced a small profit, but the following evenings resulted in loss. It was then proposed to give up the experiment, but this was strenuously opposed both by Mr. Arthur Chappell, and by his friend and adviser, who has continuously annotated the programmes, and has thereby contributed largely to the success. Two more concerts were tried, which fortunately yielded a fair profit, and from that time the system has been continued, and the circle of music-lovers has been gradually expanding. As to the title of 'Monday Popular Concerts,' which is still continued, the following extract from one of the daily papers is amusing, and has much truth in it: 'The appellation *Popular* Concerts was originally, in fact, an impudent misnomer. The music given was of the most consistently *un*-popular character. Most speculators would have either altered the name of the entertainment or modified the selection of the compositions performed: Mr. Chappell took a bolder course—he changed the public taste.'

During the twenty years, the unprecedented number of 674 performances have been given. As soon as the undertaking was fairly established, it became necessary to secure the services of the most celebrated performers continuously, and thus a considerable risk had to be incurred. For instance, in 1866 Piatti received an offer of a large sum per annum for a permanent engagement abroad, and the like was assured to him here. The valuable services of Joachim, of Madame Schumann, and other great executants who reside abroad, had to be secured by considerable sums guaranteed, to ensure yearly visits. Mr. Arthur Chappell has been greatly assisted by the goodwill of all the artists who have appeared at the concerts, who have always been ready to sink their own individuality to perfect the performance of the music. The artists feel that they have a thoroughly sympathetic audience, and therefore take pleasure in performing to them. Mr. Arthur Chappell has, on his part, tried to include in the programmes music of the highest standard, and has engaged the greatest living artists to perform it. In order to avoid frequent repetitions a pamphlet has been printed, giving the date of every performance of each work. Among these, very many have been heard in England for the first time at these concerts. [W. C.]

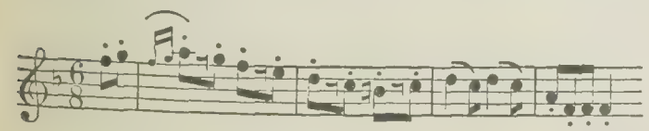
MONDONVILLE, Jean Joseph Cassanea de, born at Narbonne Dec. 24, 1711, died at Belleville near Paris Oct. 8, 1773, son of well-born but poor parents. His taste for music showed itself early, and he acquired considerable powers

of execution as a violinist. After travelling for some time he settled in Lille, where he was well received, and still more so at the Concerts Spirituels in 1737. Having achieved success in Paris as a violinist and composer of popular chamber-music and organ pieces (for Balbâtre), Mondonville attempted the stage, but his first opera, 'Isbe' (Académie, April 10, 1742), failed. In 1744 he succeeded Gervais as Surintendant de la Chapelle du Roi, and under court patronage he produced, at the Académie 'Le Carnaval du Parnasse' (Sept. 23, 1749), an opéra-ballet in 3 acts, containing some graceful music. When the contest between the partisans of Italian and French music, known as the Guerre des Bouffons, arose in 1752 in consequence of the success of 'La Serva padrona,' Mondonville, a protégé of Mme. de Pompadour, was chosen champion of the national school; and his opera 'Titon et l'Aurore' (Jan. 9, 1753) owed its success largely to this circumstance. 'Daphnis et Alcimadura' (Dec. 29, 1754), a pastoral in the Langue d'Oc, in which he introduced many Provencal airs, completed his popularity; and of this he made use to procure his appointment as director of the Concerts Spirituels. That post he occupied for seven years (1755-62), showing great ability both as an administrator and conductor, and producing at the Concerts with much success three short oratorios, 'Les Israelites au Mont Oreb,' 'Les Fureurs de Saül,' and 'Les Titans.' 'Les Fêtes de Paphos' (May 9, 1758), originally written for Mme. de Pompadour's private theatre, was the only opera performed at the Académie during the same period. His last operas, 'Thésée' (1767) and 'Psyché' (1769, a mere adaptation of the 3rd act of 'Les Fêtes de Paphos'), were unsuccessful.

There is a good portrait of Mondonville in pastel by Latour, now in the possession of M. Ambroise Thomas. The physiognony is that of a man, cunning, patient, and fond of money; the arch of the eyebrows indicating a musician gifted with melody, and a good memory. He holds a violin in his hand; possibly a hint from the artist that posterity would rank the virtuoso and conductor higher than the composer. However this may be, his music has long been forgotten.

His son (born in Paris, 1748, died there 1808), had some reputation as a violinist and oboist. [G.C.]

MONFERRINA, a dance of the Monferrate of Piedmont. It is a kind of country dance. One of the few specimens which we have succeeded in finding is the composition of Signor Piatti, and begins as follows:—



[G.]

MONIUSZKO, Stanislaus, born May 5, 1819, in Lithuania, received his first musical instruction from Aug. Freyer in Warsaw, and in 1837 went to Berlin, where he became a pupil of Rungenhagen for three years. He first came into notice as a composer through his opera 'Halka,' given in Warsaw 1858, by means of which he obtained the post of Kapellmeister. He afterwards wrote two other operas, 'Die Gräfin' and 'Der Paria,' and several masses; also a fantasia 'Das Wintermärchen,' and several books of songs. He died in 1872. [J.A.F.M.]

MONK, Edwin George, Mus. Doc., born at Frome, Somerset, Dec. 13, 1819, was initiated in music by his father, an amateur. He studied pianoforte playing at Bath under Henry Field, and organ playing under George Field. He then went to London and learned choral singing in Hullah's classes, and solo singing from Henry Phillips. After holding several appointments as organist in his native county he went to Ireland in 1844, and became organist and music master of the newly-formed College of St. Columba, and at the same date commenced the study of harmony and composition under Mr. G. A. Macfarren, whose invaluable teaching he enjoyed for several years. In 1847 he settled in Oxford, and was concerned in the formation of 'The University Motett and Madrigal Society.' In 1848 he obtained the appointments of lay precentor, organist and music master at the new College of St. Peter, Radley, and graduated as Mus. Bac. at Oxford. In 1856 he proceeded Mus. Doc., his exercise being a selection from Gray's ode, 'The Bard,' which he published in the same year in vocal score. In 1859 he was appointed successor to Dr. Camidge as organist and choirmaster of York Cathedral. He has published a service, several anthems, a 'Veni Creator Spiritus,' and other pieces, and various secular compositions, and has edited 'The Anglican Chant Book' and 'The Anglican Choral Service Book'; also, with the Rev. R. Corbet Singleton, 'The Anglican Hymn Book,' and, with Sir F. A. G. Ouseley, 'The Psalter and Canticles pointed for chanting' (two series), and 'Anglican Psalter Chants.' He is the compiler of the libretti of Professor Macfarren's oratorios, 'St. John the Baptist,' 'The Resurrection,' and 'Joseph.' [W.H.H.]

MONK, William Henry (no relation to the preceding), was born in London in 1823. 'He considers that his first musical impressions of any value were derived from the performances of the Sacred Harmonic Society, at which, for many years, he was a constant attendant.' He studied under Thomas Adams, J. A. Hamilton, and G. A. Griesbach. After filling the office of organist at Eaton Chapel, Pimlico; St. George's Chapel, Albemarle Street; and Portman Chapel, St. Marylebone, he was appointed in 1847 director of the choir in King's College, London, and in 1849 organist. In 1874, upon the resignation of Mr. John Hullah, he became Professor of Vocal Music in the College. He was early associated with Mr. Hullah in his great work of popular musical education. In 1851 he became Professor of Music at the School for the Indigent Blind. In 1852 he was appointed organist of St. Matthias, Stoke Newington, where a voluntary choir, under his direction, has ever since sustained a daily

choral service. He has delivered lectures on music at the London Institution (1850 to 1854), the Philosophical Institution, Edinburgh, and the Royal Institution, Manchester. He was appointed a professor in the National Training School for Music, 1876, and in Bedford College, London, 1878. He was musical editor of 'The Parish Choir' after the tenth number, and one of the musical editors of 'Hymns Ancient and Modern.' He has edited many other works of a similar character, including some for the Church of Scotland, and has made various contributions to many of the modern Hymnals. [W.H.H.]

MONOCHORD (*μόνος* single, and *χορδή* a string), an instrument consisting of a long box of thin wood with a bridge fixed at each end, over which is stretched a wire or catgut string. A moveable bridge is placed on the box and serves to stop off different lengths of string, in order to compare the relative pitch of the sounds they produce.

The monochord is said to have been invented by Pythagoras, in the 6th century B.C., but he more probably learnt the use of it in Egypt. The principle of dividing a string to obtain different sounds was applied in the Egyptian lute earlier than 3000 B.C. according to Lepsius. Euclid, writing in the 4th century B.C., and Claudius Ptolemy in the 2nd century A.D., make use of the monochord to define the intervals of the ancient Greek scale; and the later musical system of the Persians and Arabs is described by Abdul Kadir in the 14th century by means of a similar instrument.[1] The Helikon was like the monochord, but had several strings. It was much used in the middle ages for teaching just intonation in singing.

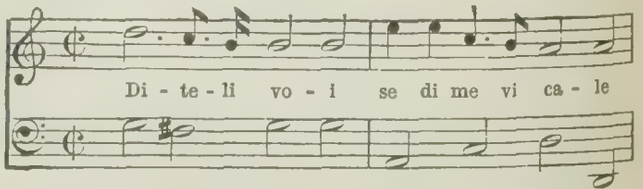
For measuring relative or actual pitch to any high degree of accuracy the monochord is now superseded by Scheibler's tuning-fork TONOMETER, and by the SIREN as improved by M. Cavaillé-Coll. Those who wish to construct a monochord will find the best directions in Perronet Thompson's 'Just Intonation,' p. 71.

MONODIA. (From the Gr. *μόνος*, single, and *ᾠδή*, a Song.) A term applied, by modern critics, to music written in what is sometimes called the Homophonic Style: that is to say, music, in which the Melody is confined to a single part, instead of being equally distributed between all the Voices employed, as in the Polyphonic Schools.

The rise of the Homophonic School was extraordinarily rapid. Soon after the death of Palestrina, in the year 1594, it sprang suddenly into notice; and, without having previously passed through any of the usual stages of gradual development, at once began to exercise an irresistible influence upon the progress of Art.

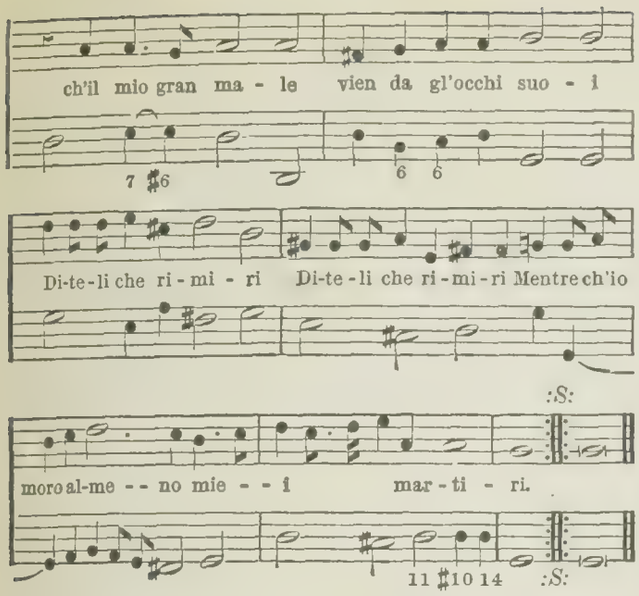
Giov. Battista Doni tells us, that, at the celebrated *réunions* which took place in Florence, about the close of the Sixteenth Century, at the house of Sig. Giov. Bardi de' Conti di Vernio, 'Vincenzo Galilei was the first who composed songs for a single voice': and, that Giulio Caccini, (detto Romano), 'in imitation of Galilei, but in a more beautiful and pleasing style, set many canzonets and sonnets written by excellent poets'; and sang them 'to a single instrument, which was generally the theorbo, or large lute, played by [2]Bardilla.' [See CACCINI, GIULIO.] The success of these early efforts was so encouraging, that the inventors of the Opera and the Oratorio were content to write the whole of their Recitatives, and even the rudimentary Arias with which they were interspersed, with no richer accompaniment than that of an exceedingly simple figured bass, in which we soon find indications of the unprepared discords first introduced by Monteverde. The use of these discords inevitably led to the repudiation of the Antient Ecclesiastical Modes, in favour of the modern Major and Minor Scales; and, these scales once established, the new system was complete. No doubt, unisonous vocal music, with little or no accompaniment, had been heard, in the Canzonetta, Villanella, and other forms of national melody, ages and ages before the birth of Galilei; and that the recognition of what we now call the 'Leading Note' as an essential element of Melody was no new thing, may be gathered from the words of Zarlino, who, writing in 1558, says 'even Nature herself has provided for these things; for, not only those skilled in music, but also the *Contadini*, who sing without any Art at all, proceed by the interval of the semitone'—i. e. in forming their closes. Nevertheless, whatever may have been the popular practice, it is certain that the Polyphonic Style alone had hitherto been taught in the Schools. We must understand, therefore, that those who met at the house of Bardi, though undoubtedly the first to introduce this simple music to real lovers of Art, were not its actual inventors. The latent germs of the Monodic Style must have been present wherever National Melody existed.

The following example, from Caccini's 'Nuove Musiche' (Venezia, 1602), will shew the kind of effect contemplated by the Count of Vernio's enthusiastic disciples. We need scarcely say, that the figure 14, under the last D, in the last bar but one, indicates a Dominant Seventh: but, before this Canzonetta was published, Monteverde had already printed his Fifth Book of Madrigals; he would not, therefore, be robbed of any portion of the credit universally accorded to him, even if it could be proved—which it cannot—that the Discord, in this instance, was not intended to appear as a Passing-note. The Seventh on the E, in the third bar, is, of course, a Suspension, written in strict accordance with the laws of antient counterpoint. [See MONTEVERDE, CLAUDIO.]



[1] See Helmholtz, 'Sensations of Tone,' pp. 430-7.

[2] Giov. Batt. Doni. Op. Omn. Firenze, 1763. Tom. ii.



Poor as this seems, when compared with the delightful Madrigals it was intended to supplant, it nevertheless already shews traces of a new element, destined to work one of the most sweeping revolutions known in the history of Art. In exchange for the contrapuntal glories of the Sixteenth Century, the Composers of the Seventeenth offered the graces of symmetrical form, till then unknown. The idea was not thrown away upon their successors. Before very long, symmetrical form was cultivated in association with a new system, not of counterpoint, as it is sometimes erroneously called, but of part-writing, based upon the principles of modern harmony, and eminently adapted to the requirements of instrumental music: and, thus, to such slight indications of regular phrasing, reiterated figure, and prearranged plan, as are shewn in Caccini's unpretending little Aria, we are indebted for the germ of much that delights us in the grandest creations of modern Genius. [See Form, Harmony, Opera, Oratorio.] [W.S.R.]

MONOTONE (from *μόνος*, single, and *τόνος*, a note, or tone). Prayers, Psalms, Lessons, and other portions of the Divine Office, when declaimed on a single note, are said to be monotoned, or recited in Monotone. It is only when ornamented with the traditional inflections proper to certain parts of the Service, that they can be consistently described as sung. [See Accents.]

The use of Monotonic Recitation is of extreme antiquity; and was probably suggested, in the first instance, as an expedient for throwing the voice to greater distances than it could be made to reach by ordinary means. [W.S.R.]

MONPOU, François Louis Hippolyte, born in Paris, Jan. 12, 1804; at 5 became a chorister at St. Germain l'Auxerrois, and at 9 was transferred to Notre Dame. In 1817 he entered as a pupil in the school founded by Choron, which he left in 1819 to be the organist at the Cathedral at Tours. For this post he proved unfit, and soon returned to Choron, who was extremely fond of him, and made him, although a bad reader, and a poor pianist, his accompagnateur (or assistant) at his Institution de Musique religieuse. Here he had the opportunity of studying the works of ancient and modern composers of all schools, while taking lessons in harmony at the same time from Porta, Chelard, and Fétis; but notwithstanding all these advantages he showed little real aptitude for music, and seemed destined to remain in obscurity. He was organist successively at St. Nicolas des Champs, St. Thomas d'Aquin, and the Sorbonne, and sacred music appeared to be his special vocation until 1828, when he published a pretty nocturne for 3 voices to Béranger's song, 'Si j'étais petit oiseau.' He was now taken up by the poets of the romantic school, and became their musical interpreter, publishing in rapid succession romances and ballads to words chiefly by Alfred de Musset and Victor Hugo. The harmony of these songs is incorrect, the rhythm rude and halting, and the arrangement wretched, but the general effect is bold and striking, and they contain much original melody. Backed as the composer was by influential friends, these qualities were sufficient to attract public attention, and ensure success. But though he was the oracle of the romanticists, Monpou found himself after the close of Choron's school without regular employment, and being a married man found it necessary to have some certain means of support. The stage seemed to offer the best chance of fortune, and though entirely unpractised in instrumentation, he unhesitatingly came forward as a composer of operas. Within a few years he produced 'Les deux Reines' (Aug. 6, 1835); 'Le Luthier de Vienne' (June 30, 1836); 'Piquillo' 3 acts (Oct. 31, 1837); 'Un Conte d'Autrefois' (Feb. 20, 1838); 'Perugina' (Dec. 20, 1838); 'Le Planteur,' 2 acts (March 1, 1839); 'La chaste Suzanne,' 4 acts (Dec. 27, 1839); and 'La Reine Jeanne,' 3 acts (Oct. 12, 1840). These operas bear evident traces of the self-sufficient and ignorant composer of romances, the slovenly and incorrect musician, and the poor instrumentalist which we know Monpou to have been; but quite as apparent are melody, dramatic fire and instinct, and a certain happy knack. His progress was undeniable, but he never became a really good musician. Unfortunately he overworked himself, and the effort to produce with greater rapidity than his powers would justify, resulted in his premature death. Being seriously ill he was ordered to leave Paris, but he became worse, and died at Orleans Aug. 10, 1841. He left unfinished 'Lambert Simnel' (Sept. 16, 1843), completed by Adolphe Adam, and a short opéra-comique, 'L'Orfèvre,' which has never been performed. [G.C.]

MONRO, Henry, born at Lincoln in 1774, was a chorister in the cathedral there, and afterwards a pupil of John James Ashley, Dussek, Dittenhofer and Domenico Corri. In 1796 he was appointed organist of St. Andrew's, Newcastle-upon-Tyne. He composed a sonata for pianoforte and violin, and a few pianoforte pieces and songs. [W.H.H.]

MONSIGNY, Pierre Alexandre, whom Choron used to call the French Sacchini, born

at Fauquembergue near St. Omer, Oct. 17, 1729, showed a taste for music in childhood, and studied the violin with success, though not intended for the profession of music. His father died just as he had completed his classical education, and wishing to help his family, Monsigny went to Paris in 1749, and obtained a clerkship in the Bureaux des Comptes du Clergé. Having good patrons, for his family was a noble one, and being well-educated, refined in manners, and a skilful violinist, he was soon attached to the household of the Duke of Orleans as maitre d'hotel, with a salary which placed him above want, and enabled him to provide for his younger brothers. He then resumed his musical studies, and Pergolese's 'Serva Padrona' having inspired him with a vehement desire to compose a comic opera, he took lessons from Gianotti, who played the double-bass at the Opéra and taught harmony on Rameau's system. He was a good teacher, and his pupil made so much progress that it is said Gianotti would not have been averse to putting his own name on the score of 'Les Aveux indiscrets' which Monsigny submitted to him after only five months' tuition, and which at once established his fame when produced at the Théâtre de la Foire (Feb. 7, 1759). Encouraged by this first success he composed for the same theatre, 'Le Maître en droit' (Feb. 13, 1760), and 'Le Cadi dupé' (Feb. 4. 1761), which contains an animated and truly comic duet. His next opera, 'On ne s'avise jamais de tout' (Sept. 14, 1761), was the first in which he had the advantage of a libretto by Sedaine, and the last performed at the Théâtre de la Foire, before it was closed at the request of the artists of the Comédie Italienne, in fear of the new composer's increasing reputation. After the fusion of the two companies Monsigny composed successively 'Le Roi et le Fermier,' 3 acts (Nov. 22, 1762); 'Rose et Colas,' 1 act (March 8, 1764); 'Aline, Reine de Golconde' 3 acts, (April. 15, 1766); 'L'Ile sonnante,' 3 acts (Jan. 4. 1768); 'Le Déserteur,' 3 acts (March 6, 1769); 'Le Faucon,' 1 act (March 19, 1772); 'La belle Arsène,' 3 acts (Aug. 14, 1775); 'Le rendez-vous bien employé,' 1 act (Feb. 10, 1774); and 'Félix ou l'enfant trouvé,' 3 acts (Nov. 24, 1777). After the immense success of this last work he never composed again. He had acquired a considerable fortune as steward to the Duke of Orleans, and Inspector-general of canals, but the Revolution deprived him of his employment, and of nearly all his resources. However in 1798 the sociétaires of the Opéra-Comique came to his assistance, and in recognition of his services to the theatre, allowed him an annuity of 2,400 francs (nearly £100). On the death of Piccinni two years later, he was appointed Inspector of Instruction at the Conservatoire de Musique, but he resigned in 1802, being aware that he could not adequately perform the duties of the office, from his own insufficient training. In 1813 he succeeded Grétry at the Institut; but it was not till 1816 that he received the Legion of Honour. He died Jan. 14, 1817, aged 88, his last years being soothed by constant testimonies of sympathy and respect.

As an artist Monsigny's greatest gift was melody. His desultory training accounts for the poverty of his instrumentation, and for the absence of that ease, plasticity, and rapidity of treatment, which are the most charming attributes of genius. He was not prolific; and either from fatigue, or from a dread of an encounter with Grétry, he ceased to compose immediately after his greatest triumph; his exquisite sensibility, and his instinct for dramatic truth, have however secured him a place among original and creative musicians. [G.C.]

MONTAGNANA, Antonio, is the name of a celebrated basso, who appeared in England in the autumn of 1731. He made his *début* on the London boards in 'Poro' (revived); and in January, 1732, he created the bass rôle in 'Ezio,' Handel having written specially for him the famous song 'Nasce al bosco,' which is composed on a different plan from most of his other bass songs, and was clearly intended to exhibit the peculiar powers of the singer. This opera was followed by 'Sosarme,' in which Montagnana had again an air 'Fra l'ombre e l'orrori,' in which the depth, power, and mellow quality of his voice, and his rare accuracy of intonation in hitting distant and difficult intervals, were displayed to full advantage. In the same year he sang in Handel's 'Acis,' a revival of 'Alessandro,' 'Flavio,' 'Coriolano,' and in 'Esther.' In 1733 Montagnana took part in 'Deborah,' 'Tolomeo,' 'Ottone,' 'Orlando,' and 'Athaliah' (at Oxford). In 'Orlando' he had another very difficult song composed expressly for him, 'Sorge infausta,' which has remained a trial of compass and execution, since his day, for the most accomplished bassi.

In the following year, however, Montagnana seceded, with Senesino and Cuzzoni, to the Theatre in Lincoln's-Inn-Fields, under the direction of Porpora; and here he appeared in 'Onorio' by that master, and other pieces. In 1735 and 36 he was still with Porpora, singing in his 'Polifemo,' and the 'Adriano' of Veracini. In January, 1738, he returned to his allegiance to Handel, singing in 'Faramondo' then first produced, 'La Conquista del Vello d'Oro,' and 'Serse.' After this we hear no more of Montagnana. [J.M.]

MONTE, Philippe or Filippo de, and sometimes Philippe de Mons, born probably in 1521 or 22,[1] traditionally at Mons, but according to Dlabacz at Mechlin.[2] As to his history we gain little by consulting old authorities, as Boissart,[3] Bullart,[4] Freher,[5] Sweertius[6] etc., and are told as much by the title-pages of Philippe's own

1 Sadeler's portrait, the single authority for this date, gives Philippe's age as 72 in 1594.

2 'Allgem. histor. Künstler Lex. fur Böhmen.,' 4to. (Prag. 1815). Dlabacz founds his statement on a list of the imperial chapel dated 1582. For a full discussion of the subject see Fétis' Biographie, under 'Philippe de Mons.'

3 Boissardus, 'Icones Viror. Illustr.,' pars 3. p. 32 (1593).

4 Bullart, 'Academie des Sciences,' etc., vol. ii. bk. 4. p. 299 (Bruxelles 1682).

5 Freheri, 'Theatrum vir. clarorum' (Nuremberg 1688).

6 Sweertius, 'Athenæ Belgicæ,' p. 645 (Antwerp 1628).

publications. Bullart, however, gives a portrait of the composer, after Sadeler, which is well worth seeing, and much superior to the smaller copies of it in Boissart and Hawkins. Elisabeth Weston's poem,[1] often referred to in biographies of Philippe, gives no information at all.

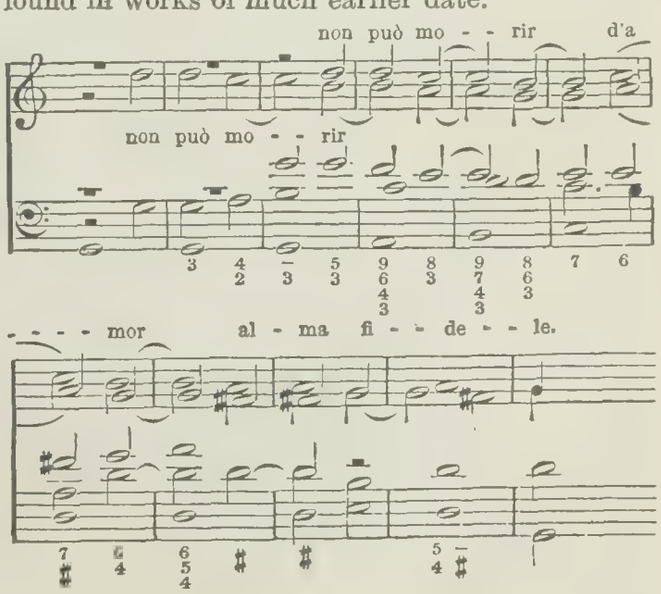
De Monte published his 1st book of Masses at Antwerp in 1557,[2] just at the end of Lassus's residence in that city, and we may safely credit the common tradition of a friendship existing between the two composers. It was probably on Orlando's recommendation that Philippe was called to Vienna, May 1, 1568, to become Maximilian's Chapelmaster. Rudolph II, the next emperor, moved his court to Prague, and thither Philippe followed him. Thus we find him dating from Vienna April 15, 1569,[3] and from Prague Sept. 20, 1580,[4] and Oct. 10, 1587.[5]

M. Fétis gives interesting details of de Monte's appointment as treasurer and canon of the cathedral at Cambrai, a benefice which he apparently held without residence. He resigned these appointments early in 1603, and died on July 4th of the same year.[6]

De Monte published over 30 books of madrigals—19 books à 5, 8 à 6, and 4 à 4.[7] 8 books of these in the British Museum contain 163 nos., so we may assume that 630 madrigals were printed, not to speak of many others contributed to collections. His sacred publications (2 books of masses, and 6 of motets) seem comparatively few, but he would scarcely find at the imperial court the same encouragement to write, or assistance to publish such works, as fell to the lot of his contemporaries at Rome and Munich. Of modern reprints, Hawkins contributes a madrigal à 4, Dehn and Commer a motet each, and Van Maldeghem some nos. in his Trésor Musical. [J.R.S.-B.]

MONTEVERDE, Claudio, the originator of the Modern style of Composition, was born at Cremona in the year 1568; and, at a very early period, entered the service of the Duke of Mantua as a Violist; shewing, from the first, unmistakeable signs of a talent which gave good promise of future excellence, and which, before long, met with cordial recognition, not only at the Ducal Court, but from end to end of Europe.

The youthful Violist was instructed in counterpoint by the Duke's *Maestro di capella*, Marc Antonio Ingegneri; a learned Musician, and a Composer of some eminence, who, if we may judge by the result of his teaching, does not seem to have been blessed, in this instance, with a very attentive pupil. It is, indeed, difficult to believe that Monteverde can ever have taken any real interest in the study of Scholastic Music. Contrapuntal excellence was not one of his strong points; and he never shines to advantage in Music in which it is demanded. His first published work—a Book of 'Canzonette a tre voci,' printed, at Venice, in 1584—though clever enough for a youth of sixteen, abounds in irregularities which no teacher of that period could have conscientiously endorsed. And the earlier books of Madrigals, by which the Canzonette were followed, shew no progressive improvement in this respect, but rather the reverse. The beauty of some of these Compositions is of a very high order; yet it is constantly marred by unpleasant progressions which can only have been the result of pure carelessness; for it would be absurd to suppose that such evil-sounding combinations could have been introduced deliberately, and equally absurd to assume that Ingegneri neglected to enforce the rules by the observance of which they might have been avoided. We must, however, draw a careful distinction between these faulty passages and others of a very different character, which, though they must have been thought startling enough, at the time they were written, can only be regarded, now, as unlearned attempts to reach, *per saltum*, that new and as yet unheard-of style of beauty, for which the young Composer was incessantly longing, and to which alone he owes his undoubted claim to be revered, not only as the greatest Musician of his own age, but, as the inventor of a System of Harmony which has remained in uninterrupted use to the present day. Among progressions of this latter class we may instance the numerous Suspensions of the Dominant Seventh, and its Inversions, introduced into the Cadences of *Stracciami pur il core*—an extremely beautiful Madrigal, published in the Third Book (1594). Also, an extraordinary chain of suspended Sevenths and Ninths, in the same interesting work; which, notwithstanding the harshness of its effect, is really free from anything approaching to an infraction of the theoretical laws of Counterpoint, except, indeed, that one which forbids the resolution of a Discord to be heard in one part, while the Discord itself is heard in another—and exceptions to that law may be found in works of much earlier date.



[1] From the 'Parthenicon,' by E. J. Weston, 'ex familia Westoniorum Angla' (Praga, Aug. 16, 1810). The poem in Philippe's honour consists of 46 Latin lines.

[2] Missarum à 5, 6, 8, lib. i. (Antwerp 1557). This on the authority of Fétis.

[3] See Alto copy of 2nd book of 6-part Madrigals (Venice 1569), in Brit. Mus.

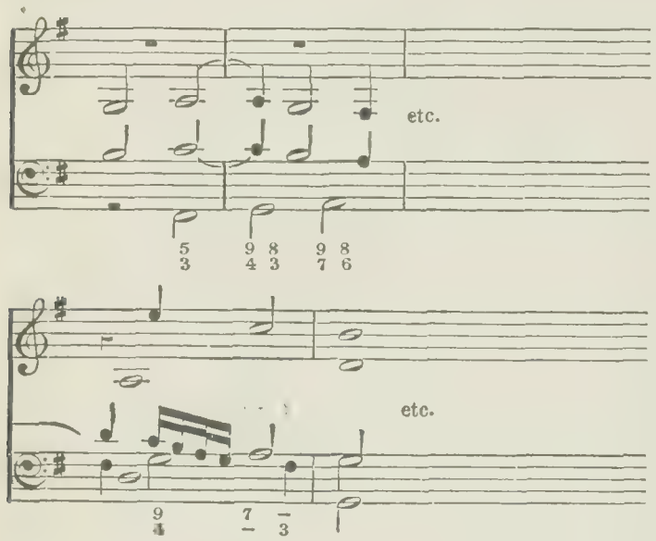
[4] 9th book of Madrigals (à 5) (Venice 1580), in Brit. Mus.

[5] Sacrar. Cantionum, lib. ii. (Venice 1587), in Brit. Mus.

[6] For this date, and that of the Vienna appointment, see Eitner, 'Verzeichniss neuer Ausgaben' (Berlin, Trautwein, 1871).

[7] Fétis speaks of the 19th book. The British Museum has the 14th. Fétis mentions no 4-part Madrigals; but the Catalogue of the Bibliothèque Fétis contains 'Di Fi. di. M. il 4°. lib. di Mad. à 4.'

In his Fifth Book of Madrigals, printed in 1599, Monteverde grew bolder; and, thrusting the time-honoured laws of Counterpoint aside, struck out for himself that new path which he ever afterwards unhesitatingly followed. With the publication of this volume began that deadly war with the Polyphonic Schools which ended in their utter defeat, and the firm establishment of what we now call Modern Music. In 'Cruda Amarilli'—the best-known Madrigal in this most interesting series, we find exemplifications of nearly all the most important points of divergence between the two opposite systems, not excepting the crucial distinctions involved in the use of the Diminished Triad, and the unprepared Dissonances of the Seventh and Ninth:—



Some modern writers, including Oulibicheff, and Pierre Joseph Zimmermann, have denied that these passages exhibit any novelty of style—but they are in error. Up to this time, Sevenths had been heard only in the form of Suspensions, or Passing-Notes, as in 'Stracciami pur il core.' The Unprepared Seventh—the never-failing test by which the Antient School may be distinguished from the Modern, the Strict Style from the Free—was absolutely new; and was regarded, by contemporary Musicians, as so great an outrage upon artistic propriety, that one of the most learned of them—Giovanni Maria Artusi, of Bologna—published, in the year 1600, a work, entitled 'Delle imperfettioni della moderna musica,' in which he condemned the unwonted progressions found in 'Cruda Amarilli,' on the ground that they were altogether opposed to the nature of legitimate Harmony.[1] To this severe critique Monteverde replied, by a letter, addressed 'Agli studiosi lettori,' which he prefixed to a later volume of Madrigals. A bitter war now raged between the adherents of the two contending Schools. Monteverde endeavoured to maintain his credit by a visit to Rome, where he presented some of his Ecclesiastical Compositions to Pope Clement VIII. But, much as his Church Music has been praised by the learned Padre Martini, and other well-known writers, it is altogether wanting in the freshness which distinguishes the works of the Great Masters who brought the Roman and Venetian Schools to perfection. Laboured and hard where it should have been ingenious, and weak where it should have been devotional, it adds nothing to its author's fame, and only serves to shew how surely his genius was leading him in another, and a very different direction.

Monteverde succeeded Ingegneri as Maestro di Capella at the Ducal Court, in the year 1603. In 1607, the Duke's son, Francesco di Gonzaga, contracted an alliance with Margherita, Infanta of Savoy; and, to grace the Marriage Festival, the new Maestro produced, in emulation of Peri's 'Euridice,' a grand serious Opera, called 'Arianna,' the text of which was supplied by the Poet, Rinuccini. The success of this great work was unprecedented. It could scarcely have been otherwise; for, all the Composer's past experience was brought to bear upon it. The passionate Dissonances, which had corrupted the Madrigal, and were destined, ere long, to prove the destruction of the Polyphonic Mass, were here turned to such good account, that, in the scene in which the forsaken Ariadne laments the desertion of her faithless lover, they drew tears from every eye. No possible objection could be raised against them, now. The censures of Artusi and his colleagues, just though they were, would have lost all their force, had they been directed—which, happily, they were not—against Vocal Music with Instrumental Accompaniment. The contrapuntal skill necessary for the successful development of true Church Music would have been quite out of place, on the Stage. Monteverde's bitterest enemies could scarcely fail to see that he had found his true vocation, at last. Well would it have been for Polyphonic Art, and for his own reputation, also, had he recognised it sooner. Had he given his attention to Dramatic Music, from the first, the Mass and the Madrigal might, perhaps, have still been preserved in the purity bequeathed to them by Palestrina and Luca Marenzio. As it was, the utter demolition of the older School was effected, before the newer one was built upon its ruins: and Monteverde was as surely the destroyer of the first, as he was the founder of the second.

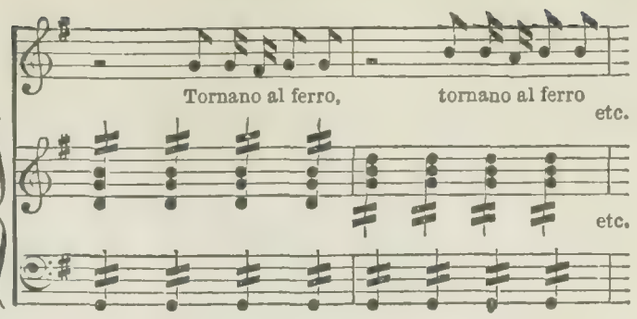
'Arianna' was succeeded, in 1608, by 'Orfeo,' a work of still grander proportions, in which the Composer employs an Orchestra consisting of no less than thirty-six Instruments—an almost incredible number, for that early age. As no perfect copy of 'Arianna' has been preserved to us, we know little or nothing of the instrumental effects by which its beauties were enhanced. But, happily, 'Orfeo' was published, in a complete form, in 1609, and again re-issued, in 1615; and, from directions given in the printed copy, we learn that the several Instruments employed in the Orchestra were so combined as to produce the greatest possible variety of effect, and to aid the dramatic power of the work by the introduction of those contrasts which are generally regarded as the exclusive product of modern genius.

1 *'Che siano cose diformi dalla natura et proprietà dell' harmonia propria et lontane dal fine del musica, ch' è la dilettatione.'*

'Orfeo,' indeed, exhibits many very remarkable affinities with Dramatic Music in its latest form of development—affinities which may not unreasonably lead us to enquire whether some of our newest conceptions are really so original as we suppose them to be. The employment of certain characteristic Instruments to support the Voices of certain members of the *Dramatis personæ* is one of them. The constant use of a species of Mezzo recitativo—so to speak—in preference either to true Recitative, or true Melody, is another. But, what shall we say of the Instrumental Prelude, formed, from beginning to end, upon one single chord, with one single bass note sustained throughout? No two compositions could be less alike, in feeling, than this, and the Introduction to 'Das Rheingold'—yet, in construction, the two pieces are absolutely identical.[1]

Monteverde produced only one more work of any importance, during his residence at Mantua—a Mythological Spectacle, called 'Il ballo delle Ingrate,' which was performed at the same time as 'Orfeo.' Five years later, he was invited to Venice, by the Procuratori of S. Mark, who, on the death of Giulio Cesare Martinengo, in 1613, elected him their Maestro di Capella, promising him a salary of three hundred ducats per annum—half as much again as any previous Maestro had ever received—together with a sum of fifty ducats for the expenses of his journey, and a house in the Canons' Close. In 1616, his salary was raised to five hundred ducats: and, from that time forward, he gave himself up entirely to the service of the Republic, and signed his name 'Claudio Monteverde, Veneziano.'

The new Maestro's time was now fully occupied in the composition of Church Music for the Cathedral, in training the Singers who were to perform it, and in directing the splended Choir placed under his command. His efforts to please his generous patrons were crowned with complete success; and his fame spread far and wide. On May 25, 1621, some Florentines, resident in Venice, celebrated a grand Requiem, in the Church of SS. Giovanni e Paolo, in memory of Duke Cosmo II. Monteverde composed the music, which produced a profound impression: but, judging from Strozzi's extravagant description, it would seem to have been more fitted for performance in the Theatre, than in the Church. A happier opportunity for the exercise of his own peculiar talent presented itself, in 1624, in connection with some festivities which took place at the Palace of Girolamo Mocenigo. On this occasion he composed the Music to a grand Dramatic Interlude, called *Il Combattimento di Tancredi e Clorinda*, in the course of which he introduced, among other novel effects, an instrumental *tremolo*, used exactly as we use it at the present day—a passage which so astonished the performers, that, at first, they refused to play it.

[1] We deeply regret that want of space forbids us to give this Movement, *in extenso*. We have, however, good hope that it will not long remain unedited.

But Monteverde's will was now too powerful to be resisted. He was the most popular Composer in Europe. In 1627, he composed five Intermezzi for the Court of Parma. In 1629, he wrote a Cantata—'Il Rosajo fiorito'—for the Birth-day Festival of the Son of Vito Morosini, governor of Rovigo. In 1630, he won new laurels by the production of 'Proserpina rapita,' a grand Opera, written for him by Giulio Strozzi, and represented at the Marriage Festival of Lorenzo Giustiniani and Giustiniana Mocenigo. Soon after this event, Italy was devastated by a pestilence, which, within the space of sixteen months, destroyed fifty thousand lives. On the cessation of the plague, in November, 1631, a grand Thanksgiving Service was held, in the Cathedral of S. Mark, and, for this, Monteverde wrote a Mass, in the *Gloria* and *Credo* of which he introduced an accompaniment of Trombones. Two years later, in 1633, he was admitted to the Priesthood; and, after this, we hear nothing more of him, for some considerable time.

In the year 1637, the first Venetian Opera House, Il Teatro di San Cassiano, was opened to the public, by Benedetto Ferrari and Francesco Manelli. In 1639, the success of the house was assured; and Monteverde wrote for it a new Opera, called 'L'Adone.' In 1641, 'Arianna' was revived, with triumphant success, at another new Theatre—that of S. Mark. In the same year, the veteran Composer produced two new works—'Le Nozze di Enea con Lavinia,' and 'Il Ritorno d'Ulisse in patria.' Finally, in 1642, appeared 'L'Incoronazione di Poppea'—the last great effort of a genius, which, in less than half a century, proved itself strong enough to overthrow a system which had been at work for ages, and to establish in its place another, which has served as the basis of all the great works produced between the year in which the Dominant Seventh was invented, and that in which we are now living.

Monteverde died, in 1643, and was buried in the Chiesa dei Frari, where his remains still rest, in a Chapel, on the Gospel side of the Choir. Of his printed works, we possess eight Books of Madrigals, published between the years 1587, and 1638; the volume of Canzonette, published in 1584; a volume of Scherzi; the complete edition of 'Orfeo'; and three volumes of Church Music. A MS. copy of 'Il Ritorno d'Ulisse' is preserved in the Imperial Library, at Vienna; but it is much to be regretted that the greater number of the Composer's MSS. appear to be hopelessly lost. We shall never be able to say the same of his influence upon Art—that can

never perish. To him we owe the discovery of a new path, in which no later genius has ever disdained to walk; and, as long as that path leads to new beauties, he will maintain a continual claim upon our gratitude, notwithstanding the innumerable beauties of another kind which he trod under foot in laying it open to us. [W.S.R.]

MONTICELLI, Angelo Maria, was born at Milan about 1710. He first appeared in opera at Rome in 1730, and, having a beautiful face and figure, began in that city, where no women were then allowed upon the stage, by representing female characters. His voice was clear and sweet, and singularly free from defects. 'He was,' says Burney, 'a chaste performer, and ... a good actor.' In 1731 and 32 he appeared at Venice with Carestini, Bernacchi, and Faustina. He came to London in the autumn of 1741, and made his *début* here in the pasticcio 'Alessandro in Persia.' In the beginning of 1742, after other attempts, another opera was brought out by Pergolese, called 'Meraspe, o L'Olimpiade,' the first air of which, 'Tremende, oscuri, atroci,' in Monticelli's part, was sung for ten years after the end of the run of this opera; and 'the whole scene, in which "Se cerca se dice" occurs, was rendered so interesting by the manner in which it was acted as well as sung by Monticelli that the union of poetry and music, expression and gesture, have seldom had a more powerful effect on an English audience' (Burney).

He continued to perform in London through 1743; and in 1744 he sang, in 'Alfonso,' songs of more bravura execution than he had previously attempted. During 1745 and 1746 Monticelli still belonged to our Opera; and in the latter year he sang in Gluck's 'Caduta de' Giganti,' and described one of his songs as an 'aria Tedesca' from the richness of the accompaniment. The 'Antigono' of Galuppi (produced May 13) was the last opera in which Monticelli appeared on our stage. He sang at Naples with la Mingotti in the same year, and afterwards at Vienna. In 1756 Hasse engaged him for the Dresden Theatre; and in that city he died in 1764.

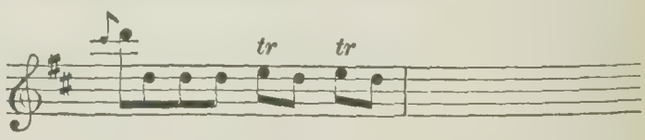
A capital mezzotint portrait of Monticelli was scraped by Faber after Casali. [J.M.]

MONTIGNY-RÉMAURY, Caroline, born at Pamiers (Ariége) Jan. 21, 1843. Her elder sister and godmother, Elvire Rémaury, now Mme. Ambroise Thomas, an excellent pianist, first taught her music, but anxious to secure her every advantage, entered her in 1854 at the Conservatoire, in the pianoforte class of Professeur Le Couppey. In 58 she gained the first prize for piano; in 59 a prize for solfeggio: and in 62 the first prize for harmony. Shortly after this Mme. C. Rémaury played Mendelssohn's Concerto in G minor at one of the concerts of the Conservatoire, and her animated and vigorous interpretation of this favourite work, at once placed her in the first rank of French pianists. In 1866 she married Léon Montigny, a political writer on the staff of the 'Temps,' but was left a widow in 72. She has constantly mixed in society of the best kind, and is as much appreciated for her ready wit and attractive originality as for her musical talent. She has not yet published any composition, declining to print the 'transcriptions' which she occasionally plays to her intimate friends. She is now at the head of the pianoforte virtuosi of France, and her recent visits to England and tours on the Continent are extending her reputation over Europe. Her repertoire is large; her playing is free from affectation; her tone powerful, her style at once vigorous, tasteful and refined; and she interprets with fidelity the spirit of each master whose works she produces. The impression she leaves is that of a true musician, gifted with an extraordinary memory and with intellectual powers above the average. [G.C.]

MOONLIGHT SONATA. An absurd title which for years has been attached both in Germany and England to the Sonata quasi una fantasia in C♯ minor, the second of the two which form together Beethoven's op. 27. It is dedicated to the 'Damigella Contessa Giulietta Guicciardi.' The title is said to have been derived from an expression of Rellstab the critic [1] comparing the first movement to a boat wandering by moonlight on the Lake of Lucerne. In Vienna it is sometimes known as the [2] Laubensonate, from a tradition that the first movement was composed in the leafy-alley (Laubengang) of a garden.

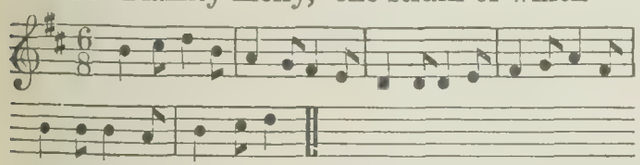
Op. 27 was published—'for the harpsichord or pianoforte'—in March 1802. Its dedication, on which so much gratuitous romance has been built, appears from the statement of the countess herself to have been a mere accident. [See vol. i. 181 *a*.] Beethoven, perhaps in joke, laughed at its popularity, and professed to prefer the Sonata in F♯ minor (op. 78). [See vol. i. 188 *a*.]

MOORE, Thomas. There have been many biographies of this 'poet of all circles'; but it is as a composer and singer, and thus as 'the idol of his own,' that our pages must exhibit him. Moore, who was born of Catholic parents, in Dublin, May 28, 1779, seems to have been from early youth susceptible of musical impressions, and has recorded his childish delight at being permitted to astonish the company at the house of a certain Miss Dodd, by grinding out music from a little barrel-organ, whilst concealed under a table. We next find him brought forward as a show-reciter of his own rhymes at the school of Samuel Whyte of Dublin, who also educated Richard Brinsley Sheridan. The Dublin University in 1793 having opened its portals to the once proscribed Catholics, Moore entered as a student in 1795: being on a visit to the family of a fellow-student, he tells us of his pleasure at hearing Haydn's Sonata:—

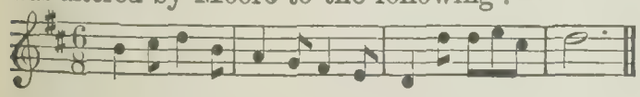


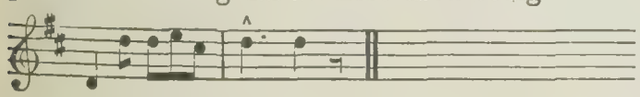
[1] Lenz, Beethoven et ses trois styles, i. 225.
[2] Lenz, B. eine Kunststudie, Pt. 2, 79.

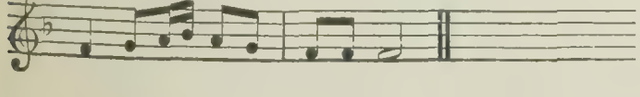
and a lesson of Nicolai's performed on the harpsichord by the sisters of his friend. Among his musical acquaintances were one Wesley Doyle, a musician's son, who published some songs at Chappell's in 1822, and Joe, the brother of Michael Kelly, the author of the 'Reminiscences.' Moore sang effectively upon these occasions some of the songs of Dibdin, then immensely popular. He now received lessons from Warren, subsequently organist of the Dublin cathedrals, and a pupil of Dr. Philip Cogan, a noted extemporiser upon Irish melodies: but neither Doyle nor Warren's example or precept produced any effect until the future bard began to feel personal interest in music. Subsequently he says, 'Billy Warren soon became an inmate of the family:—I never received from him any regular lessons; yet by standing often to listen while he was instructing my sister, and endeavouring constantly to pick out tunes, or *make them* when I was alone, I became a pianoforte player (at least sufficiently so to accompany my own singing) before almost any one was aware of it.' He produced a sort of *masque* at this time, and sang in it an adaptation of Haydn's 'Spirit-song,' to some lines of his own. On occasion of some mock coronation held at the rocky islet of Dalkey, near Dublin, Moore met Incledon, who was then and there knighted as Sir Charles Melody, the poet contributing an ode for the sportive occasion. It was the metrical translation or paraphrase of Anacreon, subsequently dedicated to the Prince Regent, that first brought Moore into public notice; about this time he alludes to the 'bursting out of his latent talent for music': further quickened by the publication of Bunting's first collection of Irish melodies in the year 1796. From this collection Moore (greatly to Bunting's chagrin) selected eleven of the sixteen airs in the first number of his Irish melodies; Bunting averred that not only was this done without acknowledgement, but that Moore and his coadjutor Stevenson had mutilated the airs. That Bunting's censures were not without foundation will appear from Carolan's air 'Planxty Kelly,' one strain of which—



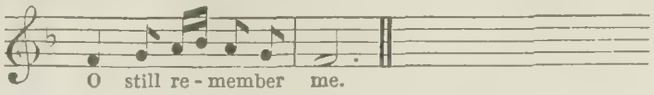
was altered by Moore to the following:—



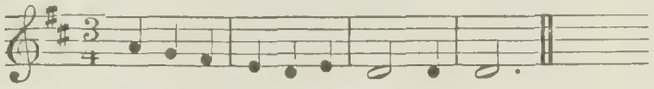
Even this ending (on a minim) is incorrect, the portion of the original air here used being

In 'Go where glory waits thee,' the ending as given by Moore destroys what in the article Irish Music we have called the *narrative form*; it should end as follows:—



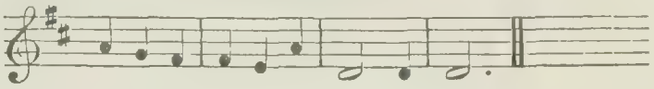
The air was however altered thus to suit Moore's lines:—



The song 'Rich and rare' ends thus in the original:—



The version of Moore is perhaps an improvement, but it is an alteration:—



Moore took to himself whatever blame these changes involved, and even defended the often rambling and inappropriate preludes of Stevenson, which he fancifully compared to the elaborate initial letters of mediæval MSS. Moore wrote 125 of these beautiful and now famous poems. His singing of them to his own accompaniment has been frequently described as indeed deficient in physical power, but incomparable as musical recitation: not unfrequently were the hearers moved to tears, which the bard himself could with difficulty restrain; indeed it is on record that one of his lady listeners was known to faint away with emotion. Mr. N. P. Willis says, 'I have no time to describe his (Moore's) singing; its effect is only equalled by his own words. I for one could have taken him to my heart with delight!' Leigh Hunt describes him as playing with great taste on the piano, and compares his voice as he sang, to a flute softened down to mere breathing. Jeffrey, Sydney Smith, and Christopher North are equally eloquent; nay, even the utterly unmusical Sir W. Scott calls him the 'prettiest warbler he had ever known'; while Byron, almost equally deficient in musical appreciation, was moved to tears by his singing. Moore felt what he expressed, for as an illustration of the saying, 'Si vis me flere, dolendum est primum ipsi tibi,' it is recorded that on attempting 'There's a song of the olden time,' a favourite ditty of his father, for the first time after the old man's death, he broke down, and had to quit the room, sobbing convulsively.

Although as an educated musician Moore had no repute, yet, like Goldsmith, he now and then undertook to discuss such topics as harmony and counterpoint, of which he knew little or nothing. Thus we find him gravely defending consecutive fifths, and asking naïvely whether there might not be some pedantry in adhering to the rule which forbids them? That he was largely gifted with the power of creating melody, is apparent from his airs to various lines of his own; amongst them 'Love thee, dearest,' 'When midst the gay,' 'One dear smile'; and 'The Canadian boat-song,' long deemed a native air, but latterly claimed by Moore. Many of his little concerted pieces attained great popularity. The terzetto 'O, lady fair' was at one time sung everywhere; a little three-part glee, 'The Watchman'—describing two lovers, unwilling to part, yet constantly

interrupted by the warning voice of the passing guardian of the night calling out the hours as they flew too quickly—was almost equally popular. Among his poems may be briefly cited 'Anacreon'; the matchless 'Irish Melodies,' and their sequel the 'National Airs'; 'Lalla Rookh' (including four poems), and numerous songs and ballads. With his satirical and political writings we do not concern ourselves. Probably no poet or man of letters has ever attained such popularity, or such loving celebrity amongst his very rivals. Some of his works have been translated into the French, Russian, Polish, and other languages of Europe, and his oriental verse has been rendered into Persian, and absolutely sung in the streets of Ispahan. It will be sufficient for our purpose to allude to the one misfortune of his public life, which arose from the defalcation of his deputy in a small official post at Bermuda, given him in 1804 through the influence of Earl Moira. The claims which thus arose he however honourably discharged by his literary labours. The evening of Moore's life was saddened by the successive deaths of his children. His wife,[1] an admirable woman, was his mainstay under these trials; and in 1835 the government of the day, through Lord John Russell, almost forced upon him a pension of £300 per annum. He died, enfeebled, but in the possession of his faculties, Feb. 25, 1852, at Sloperton Cottage, near Devizes. [R. P. S.]

MOOREHEAD, JOHN, was born in Ireland, where he received his first musical instruction. He came to England when young, and was for several years engaged in the orchestras of various country theatres. In 1798 he was engaged in the orchestra at Covent Garden, and soon after employed to compose for that theatre. During his engagement he composed music for 'The Volcano' and 'The Naval Pillar,' 1799; 'Harlequin's Tour' and 'The Dominion of Fancy' (both with Attwood), 1800; 'Il Bondocani' (with Attwood) and 'Perouse' (with Davy), 1801; 'Harlequin's Habeas,' 'The Cabinet' (with Braham, Davy, etc.), and 'Family Quarrels' (with Braham and Reeve), 1802. He died in 1804. [W.H.H.]

MOOSER, ALOYS, a famous Swiss organ-builder, whose greatest instruments are those at Fribourg and in the New Temple at Berne. He was born at Fribourg in 1770, and died there Dec. 19, 1829. Mooser also made pianos. [G.]

MORALES, CRISTOFERO, born at Seville in the early part of the 16th century, and appointed a member of the papal chapel about 1540[2] by Paul III. His published works, dating between the years 1539 and 1569, consist of 16 Masses (in 2 books), Magnificats, and several Motets published in various collections. Morales[3] 'despised all worldly, to say nothing of light, music, and had nothing to do with it, regarding with anger those who applied that noble gift of God, the power of making music, to frivolous, and even to objectionable uses.' Ambitious that his works should be worthy of God and the papal chapel, he surely gained his end, and for nearly 350 years they have been annually sung[4] in the place for which he designed them. In modern score Eslava gives six pieces; Rochlitz[5] some extracts from a mass; Schlesinger[6] the celebrated motet 'Lamentabatur Jacob,' which Adami describes as a 'marvel of art'; Martini[7] three movements from the Magnificats. Two motets (à 3) 'Domine Deus' and 'Puer est natus' and a Magnificat are in score in the British Museum in Burney's Musical Extracts, vol. iv. (Add. MSS. 11,584).

An interesting portrait is given by Adami, and copied in Hawkins' History. [J.R.S.-B.]

MORALT. Four brothers of great celebrity in Munich, celebrated for their rendering of Haydn's quartets.

The first, JOSEPH, born 1775, entered the court band in 1797, and became Kapellmeister in 1800, which post he held till his death in 1828.

The next brother, JOHANN BAPTIST, born 1777, entered the same band in 1792, was the second violin in the quartet, and also composed two symphonies for orchestra, some 'Symphonic concertantes,' and 'Leçons méthodiques' for the violin, two string quartets, besides a MS. Mass, etc. He died in 1825.

PHILIPP, the violoncello of the quartet, born 1780, was in the band from 1795 to his death Mar. 18, 1847. He had a twin-brother, Jacques, who played in the orchestra, but not in the celebrated quartet.

GEORG, the tenor-player, was born in 1781 and died 1818.

A Moralt, probably one of the same family, was well known in England in the early part of the present century. He was first-viola player at the Philharmonic till 1842, when his name disappears, possibly on account of his death, and is succeeded by that of Hill. He took a prominent part in the provincial festivals and music generally. [J.A.F.M.]

MORDENT (Ital. *Mordente*; Ger. *Mordent*, also *Beisser*; Fr. *Pincé*). One of the most important of the *agrémens* or graces of instrumental music. It consists of the rapid alternation of a written note with the note immediately below it.

Mordents are of two kinds, the Simple or Short Mordent, indicated by the sign , and consisting of three notes, the lower or auxiliary note occurring but once, and the Double or Long Mordent, the sign for which is , in which the auxiliary note appears twice or oftener. Both kinds begin

1 Miss Bessie Dykes, a young and beautiful Irish actress, whom he married in 1811.

2 Adami's 'Osservazioni per ben regolare il coro della Capp. Pontif.' (Roma, Rossi 1711). The date of the 2nd book of Masses is here quoted as 1544. In the dedication to the Pope, Morales writes 'quod cum me jam pridem inter Chori tui musicos collocaveris.'

3 From preface to 2nd book of Masses.

4 'Mottetti etc che si cantano nella Capella Sistina e nella Basilica Vaticana'—a MS. in the British Museum (Egerton Collection 2460-61) containing a Magnificat sung on the vigil of Epiphany, and the motet 'Lamentabatur Jacob,' sung on the 4th Sunday in Lent.

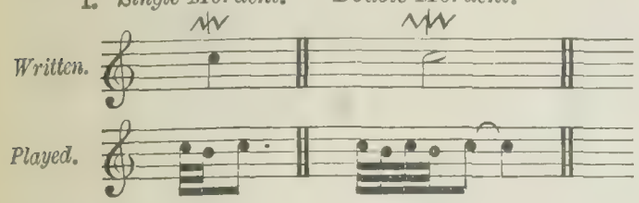
5 Sammlung Gesangstücke, vol. i. nos. 27, 29.

6 In 'Musica Sacra,' Berlin 1853. Each motet can be had separately.

7 'Esemplare . . . di contrappunto' (Bologna 1774). The three movements are used as theoretical examples, and numerous notes added on questions which they illustrate.

and end with the principal note, and are played with great rapidity, and, like all graces, occupy a part of the value of the written note, and are never introduced before it.

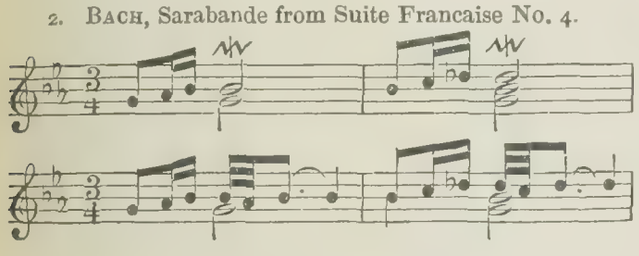
1. *Single Mordent.* *Double Mordent.*



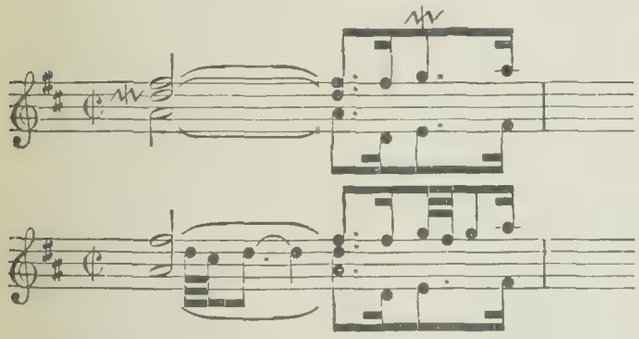
The appropriateness of the term Mordent (from *mordere*, to bite) is found in the suddenness with which the principal note is, as it were, attacked by the dissonant note and immediately released. Walther says its effect is 'like cracking a nut with the teeth,' and the same idea is expressed by the old German term *Beisser*.

The Mordent may be applied to any note of a chord, as well as to a single note. When this is the case its rendering is as follows—

2. Bach, Sarabande from Suite Francaise No. 4.

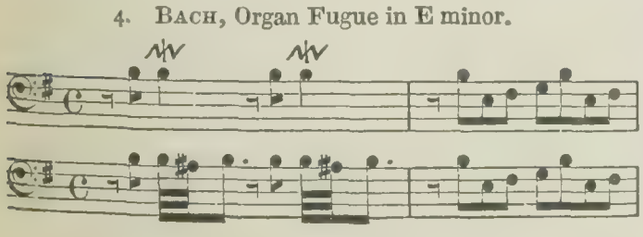


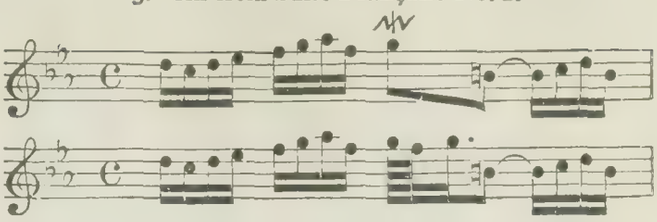
3. Bach, Overture from Partita No. 4.

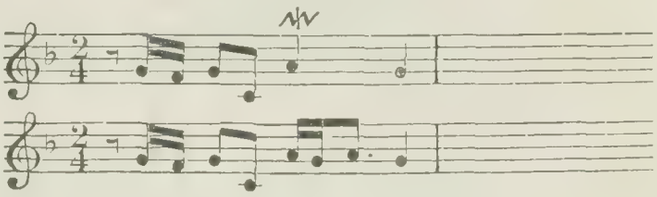


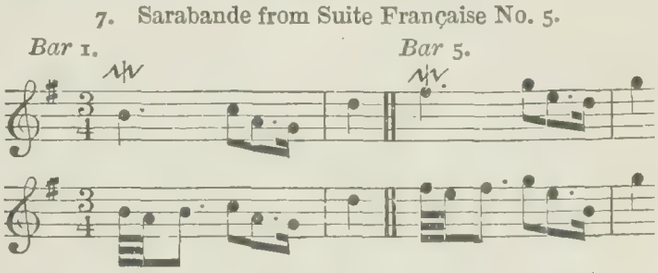
Sometimes an accidental is added to the sign of the Mordent, thus , or ; the effect of this is to raise the lower or auxiliary note a semitone. This raising takes place in accordance with the rule that a lower auxiliary note should be only a semitone distant from its principal note, and the alteration must be made by the player even when there is no indication of it in the sign (Ex. 4), except in certain understood cases. The exceptions are as follows,—when the note bearing the Mordent is either preceded or followed by a note a whole tone lower (Ex. 5 and 6) and, generally, when the Mordent is applied to either the third or seventh degree of the scale (Ex. 7). In these cases the auxiliary note is played a whole tone distant from its principal.

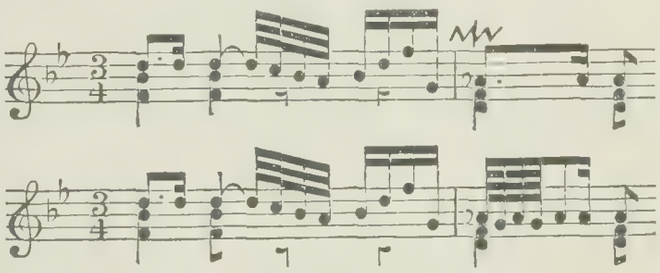
4. Bach, Organ Fugue in E minor.



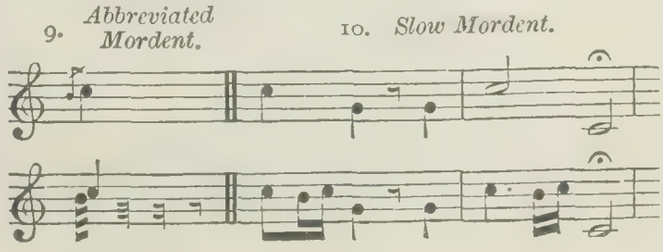
5. Air from Suite Française No. 2.

6. Well-tempered Clavier, No. 1, vol. 2.



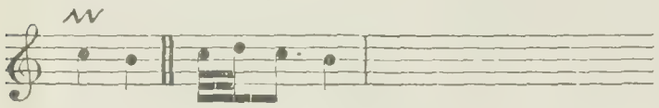
7. Sarabande from Suite Française No. 5.

The Long Mordent (*pincé double*) usually consists of five notes, though if applied to a note of great length it may, according to Emanuel Bach, contain more; it must however never fill up the entire value of the note, as the trill does, but must leave time for a sustained principal note at the end (Ex. 8). Its sign is , not to be confounded with , or , the signs for a trill with or without turn.

8. Bach, Sarabande from Partita No. 1.

Besides the above, Emanuel Bach gave the name of Mordent to two other graces, now nearly or quite obsolete. One, called the Abbreviated Mordent (*pincé etouffé*) was rendered by striking the auxiliary note together with its principal, and instantly releasing it (Ex. 9). This grace, which is identical with the Acciaccatura (see the word), was said by Marpurg to be of great service in playing full chords on the organ, but its employment is condemned by the best modern organists. The other kind, called the Slow Mordent, had no distinctive sign, but was introduced in vocal music at the discretion of the singer, usually at the close of the phrase or before a pause (Ex. 10).

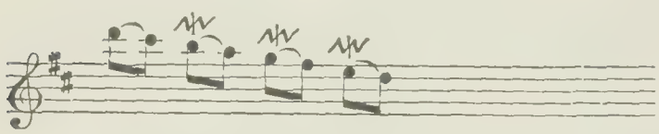
9. *Abbreviated Mordent.* 10. *Slow Mordent.*



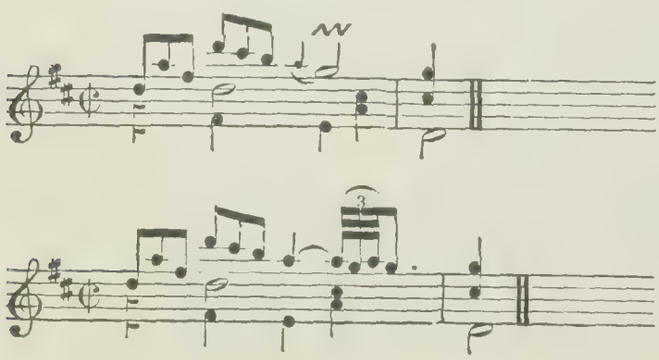
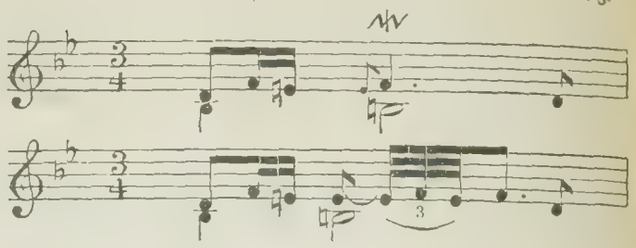
Closely allied to the Mordent is another kind of ornament, called in German the *Pralltriller* (*prallen*, to rebound, or bounce), for which term there is no exact equivalent in English, the ornament in question being variously named Passing Shake, Beat, and Inverted Mordent (*pincé renversé*), none of which designations are very appropriate. The sign for this grace is ~~, the short vertical line being omitted; and it consists, like the Mordent, of three notes, rapidly executed, the auxiliary note being one degree above the principal note instead of below it.

11. *Written.* *Played.*

The Pralltriller is characterised by Emanuel Bach as the most agreeable and at the same time the most indispensable of all graces, but also the most difficult. He says that it ought to be made with such extreme rapidity that even when introduced on a very short note, the listener must not be aware of any loss of value.

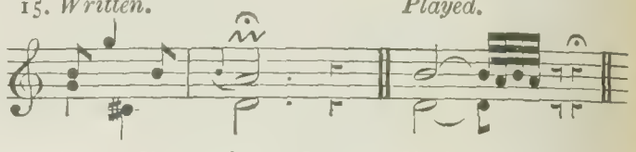
The proper, and according to some writers the only place for the introduction of the Pralltriller is on the first of two notes which descend diatonically, a position which the Mordent cannot properly occupy. This being the case, there can be no doubt that in such instances as the following, where the Mordent is indicated in a false position, the Pralltriller is in reality intended, and the sign is an error either of the pen or of the press.

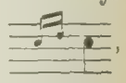
12. MOZART, Rondo in D.

Nevertheless, the Mordent is occasionally, though very rarely, met with on a note followed by a note one degree lower, as in the fugue already quoted (Ex. 6). This is however the only instance in Bach's works with which the writer is acquainted.

When the Pralltriller is preceded by an appoggiatura, or a slurred note one degree above the principal note, its entrance is slightly delayed (Ex. 13), and the same is the case if the Mordent is preceded by a note one degree below (Ex. 14).

13. W. F. BACH, Sonata in D.

14. J. S. BACH, Sarabande from Suite Anglaise No. 3.

Emanuel Bach says that if this occurs before a pause the appoggiatura is to be held very long, and the remaining three notes to be 'snapped up' very quickly, thus—

15. *Written.* *Played.*



The earlier writers drew a distinction between the Pralltriller and the so-called *Schneller* (*schnellen*, to filip). This grace was in all respects identical with the Pralltriller, but it was held that the latter could only occur on a descending diatonic progression (as in Ex. 11), while the Schneller might appear on detached notes. It was also laid down that the Schneller was always to be written in small notes, thus—  , while the sign ~~ only indicated the Pralltriller. Türk observes nevertheless that the best composers have often made use of the sign in cases where the indispensable diatonic progression is absent, and have thus indicated the Pralltriller where the Schneller was really intended. This is however of no consequence, since the two ornaments are essentially the same, and Türk himself ends by saying 'the enormity of this crime may be left for the critics to determine.'

Both Mordent and Pralltriller occur very frequently in the works of Bach and his immediate successors; perhaps the most striking instance of the lavish use of both occurs in the first movement of Bach's 'Capriccio on the departure of a beloved brother,' which though only 17 bars in length contains no fewer than 17 Mordents and 30 Pralltrillers. In modern music the Mordent does not occur, but the Pralltriller and Schneller is frequently employed, as for instance by Beethoven in the first movement of the Sonate Pathétique.

Although the Mordent and Pralltriller are in a sense the opposites of each other, some little confusion has of late arisen in the use of both terms and signs. Certain modern writers have even applied the name of Mordent to the ordinary Turn, as for example Czerny, in his Study op. 740, no. 29; and Hummel, in his Pianoforte School, has given both the name and the sign of the Mordent to the Schneller. This may perhaps be accounted for by the supposition that he referred to the Italian *mordente*, which, according to Dr. Callcott (Grammar of Music), was the opposite of the German Mordent, and was in fact identical with the Schneller. It is nevertheless strange that Hummel should have neglected to give any description of the Mordent proper. [F.T.]

MORELLI, GIOVANNI, a basso with a voice of much power, compass, sweetness, and flexibility. He first appeared in London in Paisiello's 'Schiavi per Amore,' with Storace and Sestini, and Morigi, who had long been the first *buffo caricato*, but now became second to Morelli. The latter was a very good actor, but, having been *running-footman* to Lord Cowper at Florence, he was probably not much of a musician. He continued for many years in great favour, and sang at the Opera from time to time till he had scarcely a note left; but he was always received kindly as an old and deserving favourite.

He sang the bass part in the 'Serva Padrona,' with Banti, so successfully that the performance was repeated by Royal command; and he was actually singing with Catalani and Miss Stephens (her first appearance) at the Pantheon, when that house was rebuilt. He sang in the Commemoration of Handel in 1787, with Mara and Rubinelli. [J.M.]

MORENDO, 'dying,' is used to indicate the gradual 'decrescendo' at the end of a cadence. Its meaning is well given by Shakspeare in the words, 'That strain again! it had a *dying fall*.' It is used by Beethoven in the Trio, op. 1, no. 3, at the end of the fourth variation in the slow movement, and in the Quartet, op. 74, also at the end of the slow movement. As a rule, it is only used for the end of the movement or in a cadence, but in the Quartet, op. 18, no. 7, slow movement, and in the 9th Symphony, slow movement, it is not confined to the end, but occurs in imperfect cadences, to give the effect of a full close. It thus differs from *smorzando*, as the latter can be used at any time in the movement. Chopin generally used *smorzando*. Both these words are almost exclusively used in slow movements. [J.A.F.M.]

MORI, NICOLAS, an Italian by family, born in London in 1793, was a pupil of Viotti, and not only became an excellent solo violinist, but from his enthusiasm, industry, and judgment, occupied a very prominent position in the music of London and England generally from about 1812 till his death. He played in the second concert of the Philharmonic Society in 1814, and from 1816 was for many years one of the leaders of the Philharmonic band and first violin at the Lenten oratorios, the provincial festivals, and the majority of concerts of any importance. 'His bow-arm was bold, free, and commanding, his tone full and firm, and his execution remarkable.' In addition to his profession he started a music business in Bond Street, in conjunction with Lavenu, and amongst other music published the second book of Mendelssohn's Songs without Words, and his P. F. Concerto in G minor. He died June 18, 1839, leaving a son, FRANK (died Aug. 2, 1873), who was well known in London for many years as a promising musician. His cantata Fridolin was performed several times with success; and an operetta, the 'River-sprite,' to words by G. Linley, was produced at Covent Garden, Feb. 9, 1865. [G.]

MORIANI, NAPOLEONE, was born at Florence about 1806. He came of a good family, received a liberal education, and studied the law for some time, intending to embrace it as his profession. Seduced, however, by the applause which his beautiful tenor voice obtained for him in society, he changed his intentions, and attempted the operatic career at Pavia in 1833, with success. After singing in the principal Italian cities, he returned to Florence in 1839, and in the following year was recognised both there and at Milan, and Trieste, as the first living tenor of Italy. In 1841 he visited Vienna, where he was appointed 'Virtuoso di Camera' by the Emperor. In 1844 and 1845 he sang in London. He came with a real Italian reputation, but he came too late in his own career, and too early for a public that had not yet forgotten what Italian tenors had been. Besides, Mario was already there, firmly established, and not easily to be displaced from his position. 'Moriani's must have been a superb and richly-strong voice, with tones full of expression as well as force' (Chorley). But either he was led away by bad taste or fashion into drawling and bawling, or he had never been thoroughly trained. Any way, he pleased little here. Still he sang with success at Lisbon, Madrid, and Barcelona, in 1846, and was decorated by the Queen of Spain with the Order of Isabella. He sang at Milan, in the autumn of 1847, but his voice was gone, and he soon afterwards retired from the stage, and died March 1878. Mendelssohn more than once speaks of him as 'my favourite tenor, Moriani.' [J.M.]

MORICHELLI, ANNA BOSELLO, was born at Reggio in 1760. Being endowed by nature with a pure and flexible voice, she was instructed by Guadagni, one of the best sopranists of the day. She made her *début* at Parma in 1779 with great *éclat*. After singing at Venice and Milan, she appeared at Vienna in 1781–2, and with difficulty obtained leave from the Emperor to return and fulfil an engagement at Turin. She continued to sing at the chief theatres of Italy, until Viotti engaged her for the *Théâtre de Monsieur*, at Paris, in 1790, where she remained during the years 1791–2. Here she was very highly appreciated, even by such good judges as Garat, and with this reputation she came to London in 1792, with Banti. Lorenzo d'Aponte, the poet of the London Opera-House, gives a severe description of these two singers in his Memoirs: he calls them 'equals in vice, passions, and dishonesty,' though differing in the methods by which they sought to accomplish their designs. To musical amateurs, such as Lord Mount-Edgcumbe, the Morichelli seemed far below her rival; 'She was, they said, a much better musician. So she might be, but never could have been half so delightful a singer, and she was now past her prime; her voice was not true, her taste spoiled by a long residence at Paris, . . . and her manner and acting were affected. In short, she did not please generally, though there was a strong party for her; and after her second season she went away, leaving behind her, in every print-shop, her portrait, with the flattering but false inscription, "Parti, mà vide che adorata partiva."'

Mme. Morichelli returned to Italy in 1794, and soon after retired from the stage. [J.M.]

MORIGI, Andrea, an excellent basso, who made his first appearance in London on December 9, 1766, in the character of *Tagliaferro*, the German soldier in the 'Buona Figliuola,' a part which he performed most admirably. He must then have been a rather young man, for he held the position of first *buffo caricato* for many years, to the delight of London audiences. He had, however, been a member of the original caste of the 'Buona Figliuola,' with Lovattini, Savoi, and la Guadagni, in 1760, at Rome, which was probably his *début*. He was brought to London by Gordon, with the singers just mentioned, in the autumn of 1766. After that, he continued to appear in all the comic operas, such as 'I Viaggiatori ridicoli,' 'Vicende della sorte,' 'Pazzie d'Orlando,' 'La Schiava,' 'Il Carnovale,' 'Viaggiatori Felici,' and 'Il Convito,' down to the 'Rè Teodoro,' 'Schiavi per amore,' and 'Cameriera astuta,' in 1787 and 1788,—a long career, followed, indeed, as Lord Mount-Edgcumbe says, until Morigi had lost every note of his voice.

In the autumn of 1782 an unsuccessful *début* was made by Morigi's daughter in the part of prima donna in 'Medonte.' She tried her luck again in 'L'Olimpiade,' but was no more successful than before.

Andrea Morigi must not he confused, as he has been by Fétis, with the following. [J.M.]

MORIGI, Pietro, born in the Romagna about 1705, studied singing in the school of Pistocchi at Bologna, and became one of the best sopranists of his time. His voice is said to have had some higher notes in its register than any other of that kind in the beginning of the eighteenth century. Having appeared with success in most of the Italian cities, and particularly at Rome, he was engaged in 1734 at St. Petersburg, where he made a great impression. [J.M.]

MORLACCHI, Francesco, composer; born at Perugia, June 14, 1784. He learnt the violin at seven years old from his father. At twelve was placed under Caruso, Maestro of the cathedral of Perugia, who taught him singing, the clavier, and thorough-bass, while he learned the organ from Mazetti, his maternal great-uncle. At thirteen he had already composed much, and during his years of boyhood wrote several pieces for the church, among which a short oratorio, 'Gli angeli al sepolcro,' attracted the attention of many amateurs, and among them, of his godfather, Count Pietro Baglioni, who sent him to study counterpoint with Zingarelli, at Loreto. But the severe conventional teaching of Zingarelli clashed with the aspirations of his young, impatient mind, and after a year and a half he returned to Perugia. Conscious, however, that he had still a great deal to learn, he went to Bologna, to complete his studies under Padre Mattei. [See Mattei.] Here he devoted much attention to ecclesiastical music, besides making a special study of the orchestra, and acquiring a practical knowledge o all the chief instruments. During this time of studentship he was commissioned to write a cantata for the coronation of Napoleon as King of Italy, at Milan, in 1805. In February, 1807, a musical farce called 'Il Poeta in Campagna,' was performed at the Pergola theatre in Florence, and, later in this year, a Miserere for 16 voices having won golden opinions, the composer was invited to visit Verona, where he produced his first *buffo* opera, 'Il Ritratto.' He achieved his first popular success with the melodrama, 'Il Corradino,' at Parma, in 1808. This was followed by 'Enone e Paride,' 'Oreste,' 'Rinaldo d'Asti,' 'La Principessa per ripiego,' 'Il Simoncino,' and 'Le Avventure d'una Giornata,' besides a grand Mass. But all these were surpassed by 'Le Danaide,' written for the Argentino theatre at Rome, in 1810. This work was immensely successful, and once for all established its composer's fame. Through the influence of Count Marcolini, Minister to the Court of Saxony, Morlacchi was now appointed chapel-master of the Italian opera at Dresden, at first for a year, subsequently for life, with a large salary, besides a considerable *honorarium* for every new opera he might compose, and leave of absence for some months of each year, with liberty to write what he pleased, where he pleased. This appointment he held till his death. The Italian style had long reigned supreme in the Dresden fashionable world, and Morlacchi at once became 'the rage.' His music partook of the styles of Paer and Mayer; it was melodious and pleasing, but very slight in character. He now acquainted himself to some extent with the works of the great German masters, a study which had a happy effect on him, as it led him insensibly to add a little more solidity to his somewhat threadbare harmonies. His earliest compositions at Dresden were, a Grand Mass for the royal chapel, the operas 'Raoul de Créqui,' and 'La Cappriciosa pentita,' and an Oratorio of the 'Passion' (book by Metastasio), extravagantly admired by contemporary enthusiasts.

In 1813, Dresden became the military centre of operations of the allied armies, and the King, Friedrich August, Napoleon's faithful ally, was a prisoner. During this time, Morlacchi kept at a wise distance from public affairs, and bewailed the fate of his patron in retirement. He was, however, roughly aroused by a sudden order from Baron Rozen, Russian Minister of Police, to write a cantata for the Emperor of Russia's birthday. The task was, of course, uncongenial to the composer, and as only two days were available for it, he declined to comply, alleging in excuse that the time allowed was insufficient. By way of answer it was notified to him that his choice lay between obeying and being sent to Siberia. Thus pressed he set to work, and in forty-eight hours the cantata was ready. Not long after this the Russian government having decreed the abolition of the Dresden chapel, Morlacchi obtained an audience of the Czar, at Frankfort, when, in consequence of his representations and entreaties, the decree was reversed.

To celebrate the return of the Saxon king to his capital in 1814, Morlacchi wrote another

Grand Mass and a sparkling *buffo* opera, 'Il Barbiere di Siviglia.' His political principles must have been conveniently elastic, for the year 1814 also saw the production of a Triumphal Cantata for the taking of Paris by the allied armies, and a mass for voices alone, according to the Greek ritual, in Slavonic, for the private chapel of Prince Repuin, who had been the Russian Governor of Dresden.

In June 1816, he was elected member of the Academy of Fine Arts at Florence, and shortly after paid a visit of some months to his native country, where he was received with every kind of honour, gala performances of 'Le Danaide,' and the oratorio of the 'Passion,' being given at Perugia. For the dedication of this last work, Pope Pius VII rewarded him with the decoration of the 'Golden Spur,' and the title of Count Palatine. An oratorio, 'Il sacrifizio d'Abramo, o l'Isaaco,' although a feeble work, was remarkable for the employment in it of a novel kind of rhythmical declamation, in place of the ordinary recitative.

In 1817, C.M. von Weber was appointed Capellmeister of the German opera at Dresden. Morlacchi behaved to him with a studied show of obsequious politeness, while doing his utmost in an underhand way to cripple his activity and bar his progress. Yet he did not disdain to beg for Weber's good word as a critic in the matter of his own compositions, and indeed was too much of an artist not to recognise the genius of his young colleague, to whom, although already overworked, he would frequently delegate the whole of his own duties, while on the plea of ill-health, he absented himself in Italy for months together. Between 1817 and 1841 he produced a number of operas and dramatic pieces, among which the principal were 'Gianni di Parigi' (1818), 'Tebaldo ed Isolina' (1822), 'La Gioventù di Enrico V' (1823), 'Ilda d'Avenello' (1824), 'I Saraceni in Sicilia' (1827), 'Il Colombo' (1828), 'Il Disperato per eccesso di buon cuore' (1829), and 'Il Rinegato' (1832), this last opera being a second setting of the book of 'I Saraceni,' 'in a style calculated to suit German taste.' He wrote ten Grand Masses for the Dresden chapel, besides a great number of other pieces for the church. The best of these was the Requiem, composed on the occasion of the King of Saxony's death, in 1827. He said of himself that, during the composition of the 'Tuba Mirum' in this mass, he had thought unceasingly of the 'Last Judgment' in the Sistine chapel, and his recent biographer, Count Rossi-Scotti, does not hesitate to affirm, that by his harmony he emulates Buonarotti in the depiction of the tremendous moment. We must refer those of our readers who may wish for a detailed account of Morlacchi to this memoir, 'Della vita e delle opere del Cav. Francesco Morlacchi di Perugia,' or to the notice in Fétis's 'Biographie des Musiciens' (ed. of 1870), which also contains a list of his compositions. A 'scena' or 'episode' for baritone voice with pianoforte accompaniment (the narration of *Ugolino*, from Canto xxxiii of the 'Inferno'), written in his last years, deserves special mention here, as it became very famous.

In 1841 he once more set off for Italy, but was forced by illness to stop at Innspruck, where he died, October 28. He left an unfinished opera, 'Francesca da Rimini,' for the possession of which Florence, Dresden, and Vienna had disputed with each other. Profuse honours were paid to his memory in Dresden and in Perugia.

Morlacchi's music, forty years after his death, is an absolutely dead letter to the world. Yet during his lifetime he was reckoned by numbers of contemporaries one of the foremost composers of the golden age of music. Weber's good-natured criticism (in one of his letters) on his 'Barbiere di Siviglia,' aptly describes much of his dramatic work. 'There is much that is pretty and praiseworthy in this music; the fellow has little musical knowledge, but he has talent, a flow of ideas, and especially a fund of good comic stuff in him.' For an exact verification of this description we refer the English student to the MS. score of 'La Gioventù di Enrico V,' in the library of the National Training School for Music, at South Kensington. He was a clever executant in composition of this ephemeral kind, which supplied a passing need, but could not survive it. The best monument he left to his memory was a benevolent institution at Dresden for the widows and orphans of the musicians of the Royal Chapel, which he was instrumental in founding.

The names of such published compositions of Morlacchi as are still to be had, may be found in Hofmeister's 'Handbuch der musikalischen Literatur.' [F. A. M.]

MORLEY, Thomas, Mus. Bac., was born probably towards the middle of the 16th century. It has been conjectured that he was educated in the choir of St. Paul's cathedral; it is certain that he was a pupil of Byrd. He took his degree at Oxford July 8, 1588. In 1591 he appears to have been organist of St. Paul's, but soon afterwards resigned it, as he never describes himself in any of his publications as other than Gentleman of the Chapel Royal, to which office he was admitted July 24, 1592. He was also Epistler, and on Nov. 18, 1592, advanced to Gospeller. His first publication was 'Canzonets, or Little Short Songs to three voyces,' 1593 (other editions 1606 and 1651), which was followed by 'Madrigalls to foure Voyces,' 1594; 2nd edition, 1600. In 1595 he published 'The First Booke of Ballets to five voyces,' an edition of which with Italian words appeared in the same year; and another edition with the English words in 1600. The work was reprinted in score by the Musical Antiquarian Society. In 1595 also appeared 'The First Book of Canzonets to Two Voyces,' containing also 7 Fantasies (with Italian titles) for instruments. In 1597 he issued 'Canzonets, or Little Short Aers to five and sixe voices,' and in 1600 'The First Booke of Aires or Little Short Songes to sing and play to the Lute with the Base-Viol.' The latter work contains the Pages' song in As You Like It ('It was a lover and his lass'), one of the few pieces of original

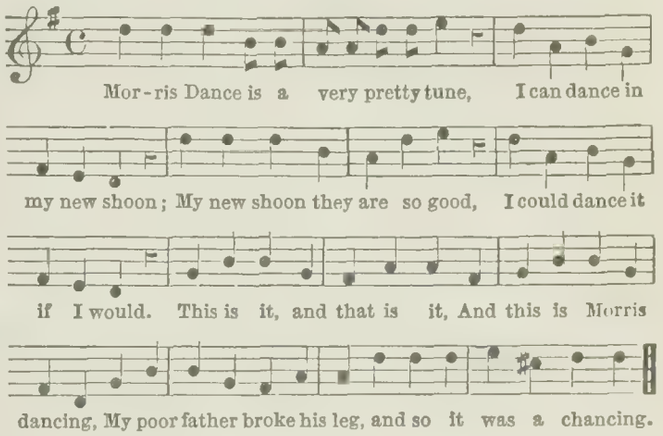
Shaksperean music which has come down to us; a charmingly fresh and flowing melody, which has been reprinted in Knight's 'Shakspere,' and Chappell's 'Popular Music of the Olden Time.' Morley's compositions were more melodious than those of most of his predecessors, and many of his madrigals and ballets have enjoyed a lasting popularity. He was editor of the following works:—'Canzonets or Little Short Songs to Foure Voyces, selected out of the best approved Italian authors,' 1598; 'Madrigals to five voyces selected out of the best approved Italian authors,' 1598; and 'The Triumphes of Oriana, to five and sixe voyces, composed by divers several authors,' 1601; reprinted in score by William Hawes. [See ORIANA, TRIUMPHES OF.] To each of the first and third of these he contributed two original madrigals. He also edited 'The First Booke of Consort Lessons, made by divers exquisite Authors for sixe Instruments to play together, viz. The Treble Lute, the Pandora, the Citterne, the Base Violl, the Flute, and the Treble Violl,' 1599; another edition, 'newly corrected and inlarged,' appeared in 1611. In 1597 he published 'A Plaine and Easie Introduction to Practicall Musicke. Set downe in forme of a dialogue: Devided into three Partes: The first teacheth to sing with all things necessary for the knowledge of a prickt song. The second teacheth of descante and to sing two parts in one upon a plain song or ground, with other things necessary for a descanter. The third and last part entreateth of composition of three, foure, five or more parts, with many profitable rules to that effect. With new songs of 2, 3, 4 and 5 parts.' This excellent work, the first regular treatise on music published in England, continued in favour for upwards of two centuries, and may even now be perused with profit to the student. To the musical antiquary it is indispensable. A re-issue, with a new title-page, appeared in 1608, and a second edition with an appendix, in which the several compositions printed in separate parts in the body of the work are given in score, was published in 1771. The 'Introduction' was translated into German by Johann Caspar Trost, organist of St. Martin's, Halberstadt, in the 17th century, and published under the title of 'Musica Practica.' None of Morley's church music was printed in his lifetime. A Service in D minor, an Evening Service in G minor, and an anthem were printed by Barnard, and a Burial Service by Boyce. A Preces, Psalmes and Responses, and three Anthems, are in Barnard's MS. collections, and a Motet, 'De profundis,' 6 voices, also exists in MS. The words of several anthems by him are contained in Clifford's 'Divine Harmony.' He composed five sets of lessons for Queen Elizabeth's Virginal Book. In 1598 he obtained a patent for the exclusive printing of music books, under which the works printed by William Barley, Thomas Este, Peter Short, John Windet, and others, during its existence were issued. On Oct. 7, 1602, George Woodson was sworn into Morley's place at the Chapel Royal, but whether the vacancy had occurred by his resignation or his death, does not appear. It may have been the former, as in his 'Introduction' he frequently alludes to his impaired health, and both Hawkins and Burney state him to have died in 1604. Morley's compositions entitle him to much higher rank than the musical historians were disposed to assign to him, and very much better examples of his compositions might have been found than those they selected. In proof of this it is only necessary to cite 'Now is the month of Maying,' 'My bonny lass she smileth,' 'Dainty fine sweet nymph,' 'Fire, fire,' 'April is in my mistress face,' 'Lo, where with flow'ry head,' and 'I follow, lo, the footing.' His Canzonets and Madrigals for 3 and 4 voices were published in score by W.W. Holland and W. Cooke, and six of his Canzonets for 2 voices in score by Welcker. [W.H.H.]

MORLEY, WILLIAM, Mus. Bac., graduated at Oxford, July 17, 1713. On Aug. 8, 1715, he was admitted a Gentleman of the Chapel Royal. He composed some songs published in a collection together with others by John Isham, and a chant in D minor, printed by Boyce, ii. 306, by some believed to be the oldest double chant in existence. [See FLINTOFT.] He died Oct. 29, 1731. [W.H.H.]

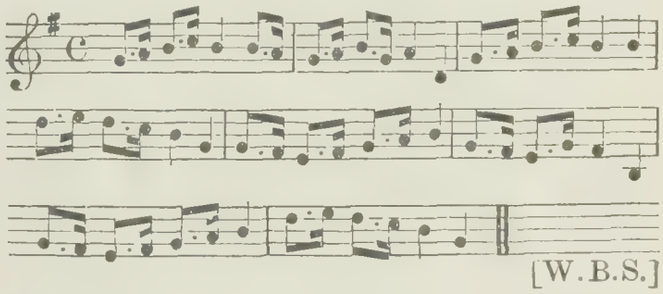
MORNINGTON, GARRETT COLLEY WELLESLEY, Earl of, Mus. Doc., born July 19, 1735, at Dangan, Ireland, displayed capacity for music at a very early age. Several interesting anecdotes of his early career are related by Daines Barrington (Miscellanies, 1781). With little or no assistance from masters he learned to play on the violin and organ and to compose, and when, with the view of improving himself in composition, he consulted Roseingrave and Geminiani, they informed him that he already knew all they could teach him. The University of Dublin conferred on him the degree of Mus. Doc., and elected him professor of that faculty. In 1758 he succeeded his father, who in 1746 had been created Baron Mornington, and in 1760 he was created Viscount Wellesley and Earl of Mornington. His compositions are chiefly vocal; some are for the church, copies of which are said to exist in the choir books of St. Patrick's cathedral, Dublin. His chant in E is universally known. But it was as a glee composer that he excelled. He gained prizes from the Catch Club in 1776 and 1777 for two catches, and in 1779 for his popular glee 'Here in cool grot.' He published a collection of 'Six Glees,' and John Sale included three others in a collection with three of his own. Nine glees, three madrigals, an ode, and ten catches by him are contained in Warren's collections, and several glees in Horsley's 'Vocal Harmony.' A complete collection of his glees and madrigals, edited by Sir H. R. Bishop, was published in 1846. He died May 22, 1781. Three of his sons attained remarkable distinction, viz. Richard, Marquis Wellesley; Arthur, Duke of Wellington; and Henry, Lord Cowley. [W.H.H.]

MORRIS, or MORRICE, DANCE. A sort of pageant, accompanied with dancing, probably derived from the Morisco, a Moorish dance formerly popular in Spain and France. Although the name points to this derivation, there is some doubt whether the Morris Dance does not owe its origin to the MATACINS. In accounts of the Morisco, no mention is made of any sword-dance, which was a distinguishing feature of the Matacins, and survived in the English Morris Dance (in a somewhat different form) so late as the present century. Jehan Tabourot, in the Orchésographie (Langres, 1588), says that when he was young the Morisco used to be frequently danced by boys who had their faces blacked, and wore bells on their legs. The dance contained much stamping and knocking of heels, and on this account Tabourot says that it was discontinued, as it was found to give the dancers gout. The following is the tune to which it was danced:—

The English Morris Dance is said to have been introduced from Spain by John of Gaunt in the reign of Edward III., but this is extremely doubtful, as there are scarcely any traces of it before the time of Henry VII., when it first began to be popular. Its performance was not confined to any particular time of the year, although it generally formed part of the May games. When this was the case, the characters who took part in it consisted of a Lady of the May, a Fool, a Piper, and two or more dancers. From its association with the May games, the Morris Dance became incorporated with some pageant commemorating Robin Hood, and characters representing that renowned outlaw, Friar Tuck, Little John, and Maid Marian (performed by a boy), are often found taking part in it. A hobby-horse, 4 whifflers, or marshals, a dragon, and other characters were also frequently added to the above. The dresses of the dancers were ornamented round the ankles, knees, and wrists with different-sized bells, which were distinguished as the fore bells, second bells, treble, mean, tenor, bass, and double bells. In a note to Sir Walter Scott's 'Fair Maid of Perth' there is an interesting account of one of these dresses, which was preserved by the Glover Incorporation of Perth. This dress was ornamented with 250 bells, fastened on pieces of leather in 21 sets of 12, and tuned in regular musical intervals. The Morris Dance attained its greatest popularity in the reign of Henry VIII.; thenceforward it degenerated into a disorderly revel, until, together with the May games and other 'enticements unto naughtiness,' it was suppressed by the Puritans. It was revived at the Restoration, but the pageant seems never to have attained its former popularity, although the dance continued to be an ordinary feature of village entertainments until within the memory of persons now living. In Yorkshire the dancers wore peculiar headdresses made of laths covered with ribbons, and were remarkable for their skill in dancing the sword dance,[1] over two swords placed crosswise on the ground. A country dance which goes by the name of the Morris Dance is still frequently danced in the north of England. It is danced by an indefinite number of couples, standing opposite to one another, as in 'Sir Roger de Coverley.' Each couple holds a ribbon between them, under which the dancers pass in the course of the dance. In Cheshire the following tune is played to the Morris dance,—



but in Yorkshire the tune of an old comic song, 'The Literary Dustman,' is generally used.



[W.B.S.]

MORTIER DE FONTAINE. A pianist of celebrity, born at Warsaw May 13, 1816. He was possessed of unusual technical ability, and is said to have been the first person to play the great sonata of Beethoven op. 106 in public. From 1853 to 1860 he resided in St. Petersburg, since then in Munich, Paris, and many other towns, and is now living in London. [J.A.F.M.]

MOSCHELES, IGNAZ, the foremost pianist after Hummel and before Chopin, was born at Prague on May 30, 1794. His precocious aptitude for music aroused the interest of Dyonis Weber, the director of the Prague Conservatorium. Weber brought him up on Mozart and Clementi. At fourteen years of age he played a concerto of his own in public; and soon after, on the death of his father, was sent to Vienna to shift for himself as a pianoforte teacher and player, and to pursue his studies in counterpoint under Albrechtsberger, and in composition under Salieri.

The first volume of 'Aus Moscheles [2] Leben,' extracts from his diary, edited by Mme. Moscheles (Leipzig, 1872), offers bright glimpses of musical life in Vienna during the first decade of the century, and shows how quickly young Moscheles became a favourite in the best musical circles.

1 'Do the sword-dance with any Morris-dancer in Christendom.' (Marston, 'Malcontent,' Act i. Scene 3.)

2 Translated by A. D. Coleridge. Hurst & Blackett, 1873.

In 1814 Artaria & Co., the publishers, honoured him with a commission to make the pianoforte arrangement of Beethoven's Fidelio under the master's supervision. [See vol. i. 191 *a*, 169 *b*.]

Moscheles's career as a virtuoso can be dated from the production of his 'Variationen über den Alexandermarsch,' op. 32, 1815. These 'brilliant' variations met with an unprecedented success, and soon became a popular display piece for professional pianists; later in life he frequently found himself compelled to play them, though he had outgrown them both as a musician and as a player. During the ten years following Moscheles led the life of a travelling virtuoso. In the winter of 1821 he was heard and admired in Holland, and wrote his Concerto in G minor; early in 1822 he played in Paris, and subsequently in London. Here John Cramer, and the veteran Clementi, hailed him as an equal and friend; his capital Duo for two pianofortes, 'Hommage à Händel,' was written for Cramer's concert, and played by the composer and 'glorious John.' In the season of 1823 he reappeared in London, and in 1824 he gave pianoforte lessons to Felix Mendelssohn, then a youth of 15, at Berlin. In 1826, soon after his marriage, at Hamburg, with Charlotte Embden, he chose London for a permanent residence; and for a further ten years he led the busy life of a prominent metropolitan musician. His first performance at the Philharmonic was on May 29, 1826. After that he often played there, appeared at the concerts of friends and rivals, gave his own concert annually, paid flying visits to Bath, Brighton, Edinburgh, etc., played much in society, did all manner of work to the order of publishers, gave innumerable lessons, and withal composed assiduously. In 1832 he was elected one of the directors of the Philharmonic Society; and in 1837 and 38 he conducted Beethoven's 9th Symphony with signal success at the society's concerts. In 1845, after Sir Henry Bishop's resignation, he acted as regular conductor.

When Mendelssohn, who during his repeated visits to England had become Moscheles's intimate friend, started the Conservatorium of Music at Leipzig, Moscheles was invited to take the post of first professor of the pianoforte. He began his duties in 1846; and it is but fair to add that the continued success of the institution, both during the few remaining months of Mendelssohn's life, and for full twenty years after, was in a great manner owing to Moscheles's wide and solid reputation, and to his indefatigable zeal and exemplary conscientiousness as a teacher. Moscheles took quite a paternal interest in his pupils. If the school hours proved insufficient, which was frequently the case, he would invite them to his private residence, and there continue his instructions; and when they left school he endeavoured to find suitable professional openings for them, and remained their friend, ever ready with kindly advice and assistance.

As a pianoforte player Moscheles was distinguished by a crisp and incisive touch, clear and precise phrasing, and a pronounced preference for minute accentuation. He played octaves with stiff wrists, and was chary in the use of the pedals.

Mendelssohn and, with some reservations, Schumann, were the only younger masters whose pianoforte works were congenial to him. Those of Chopin and Liszt he regarded with mingled feelings of aversion and admiration. Indeed, his method of touch and fingering did not permit him to play either Chopin's or Liszt's pieces with ease. 'My thoughts, and consequently my fingers,' he wrote in 1833, à propos of Chopin's Etudes, etc., 'ever stumble and sprawl at certain crude modulations, and I find Chopin's productions on the whole too sugared, too little worthy of a man and an educated musician, though there is much charm and originality in the national colour of his motive.' It is true he somewhat modified this opinion when he heard Chopin play. Still it remains a fact that to the end of his days, both the matter and the manner of Chopin and other modern pianists appeared to him questionable.

Moscheles was renowned for the variety and brilliancy of his extempore performances, the character of which can be guessed at by his Preludes, op. 73. His last improvisation in public on themes furnished by the audience formed part of the programme of a concert at St. James's Hall in 1865, given by Madame Jenny Lind-Goldschmidt 'in aid of the sufferers by the war between Austria and Prussia,' where he improvised for some twenty minutes on 'See the conquering hero comes,' and on a theme from the Andante of Beethoven's C minor Symphony, in a highly interesting and astonishing manner.

The list of his numbered compositions given in a Thematic Catalogue (Leipzig, Kistner) and in 'Aus Moscheles Leben,' vol. ii., extends to op. 142, and there is besides a long list of ephemera, written for the market, to please publishers and fashionable pupils. The latter, and many of the former, have had their day; but his best works, such as the Concerto in G minor, op. 60 (1820-21); the Concerto pathétique, op. 93; the Sonate melancolique, op. 49; the Duo for pianoforte, 'Hommage à Händel,' op. 92; the three Allegri di Bravura, op. 51; and above all, the 24 Etudes, op. 70 (1825 and 26), and the 'Characteristische Studien,' op. 95, occupy a place in the classical literature of the instrument from which no subsequent development can oust them. Moscheles died at Leipzig March 10, 1870. [E.D.]

MOSEL, Ignaz Franz, Edler von, composer and writer on musical subjects, born at Vienna, April 1, 1772, conducted the first musical festivals of the Gesellschaft der Musikfreunde in the Imperial Riding-school (1812 to 1816). He was ennobled, and made a Hofrath. From 1820 to 29 he was vice-director of the two Court theatres, and from 1829 till his death principal custos of the Imperial library. In his earlier years he arranged Haydn's 'Creation' (Mollo), Cherubini's 'Médée,' and 'Deux journées' (Cappi), and 'Così fan tutte' (Steiner), for string-quartet; and the 'Creation' and 'Così fan tutte' for two pianofortes, for the blind pianist Paradies. For

the Gesellschaft der Musikfreunde he put additional instruments to several of Handel's [1] oratorios, and translated the text. He also composed three operas (court-theatre), one Singspiel, several overtures and entr'actes for plays, a Missa solennis, etc. He published three collections of songs, dedicating one to Vogl, the celebrated singer of Schubert's songs, and another to Rochlitz (Steiner). Among his writings the following are of value:—'Versuch einer Aesthetik des dramatischen Tonsatzes' (Vienna, Strauss, 1813); 'Ueber das Leben und die Werke des Antonio Salieri' (ibid., Wallishauser, 1827); 'Geschichte der Hofbibliothek' (ibid., Beck, 1835); and articles in various periodicals on the history of music, including 'Die Tonkunst in Wien während der letzten 5 Dezennien' (1808, revised and republished 1840). Von Mosel died in Vienna, April 8, 1844. [C. F. P.]

MOSE IN EGITTO. An 'oratorio'; libretto by Tottola, music by Rossini. Produced at the San Carlo Theatre, Naples, in Lent 1818, and at the Théâtre Italien, Paris, in 1822. The libretto was adapted by Balocchi and De Jouy, and the music much modified by the composer; and it was re-produced, under the title of Moïse, at the Academie Royal, Paris, March 26, 1827. On the bills it was entitled 'Oratorio,' and on the book 'Moïse et Pharaon, ou le Passage de la Mer Rouge.' The opera was produced at the King's Theatre, Haymarket, London, as Pietro l'Eremita, April 23, 1822. On Feb. 22, 1833, it was brought out at the Covent Garden oratorios as 'The Israelites in Egypt; or, The Passage of the Red Sea,' with scenery and dresses, and additions from Israel in Egypt. On April 20 it was again brought out at the Royal Italian Opera, Covent Garden, as Zora. In 1845 it was performed by the Handel and Haydn Society of Boston, U.S.A., in an English version of the original [2] libretto, and on May 24, 1878, was also performed with great success by the Sacred Harmonic Society, at Exeter Hall, in an English version by Arthur Matthison. [G.]

MOSES. An oratorio, the words and music of which were composed by A. B. Marx, and which was first performed at Breslau in Dec. 1841, and a few times subsequently in Germany. The book was originally compiled, at Marx's request, by Mendelssohn, though afterwards rejected; and the autograph is preserved by the Mendelssohn family in Berlin, with the date Aug. 21, 1832. [G.]

MOSEWIUS, Johann Theodor, born Sept. 25, 1788, at Königsberg in Prussia; like so many others, forsook the law for music and the theatre. After a regular musical education he became in 1814 director of the opera in his native town. He married, and in 1816 went to Breslau, and for 8 years he and his wife were the pillars of the opera. His wife dying in 1825 he forsook the stage, and founded the Breslau Singakademie. He had before this started the Liedertafel of the town. In 1827 he followed Berner as Professor at the University, and in 1829 became Director of the music there. In 1831 he succeeded Schnabel as head of the Royal Institution for Church Music, which he appears to have conducted most efficiently, bringing forward a large number of pieces by the greatest of the old Italian masters, as well as the vocal works of Mendelssohn, Löwe, Spohr, Marx, etc. His activity was further shown in the foundation of an elementary class as a preparative for the Singakademie, and a society called the Musikalische Cirkel (1834) for the practice of secular music. He also initiated the musical section of the Vaterländische Gesellschaft of Silesia, and became its secretary. In England this active and useful man is probably only known through two pamphlets—reprints from the Allg. Musikalische Zeitung—'J. S. Bach in seinen Kirchen cantaten und Choralgesängen' (Berlin, 1845), and 'J. S. Bach's Matthäus Passion' (Berlin, 1852). These valuable treatises are now superseded by the publication of the works of which they treat, but in the copious examples which they contain, some Englishmen made their first acquaintance with Bach's finest compositions. [G.]

MOSKOWA. See Prince de la Moskowa.

MOSZKOWSKI, Moritz, pianist and composer, born at Berlin August 23, 1854, studied first at Dresden and afterwards at Berlin. He has published several pianoforte solos and duets (among the latter, some charming 'Spanish Dances' in two books), also two concert pieces for violin and piano. A pianoforte concerto, and two symphonies, remain in MS. [J.A.F.M.]

MOTET (Barb. Lat. *Motetum, Motectum, Mutetus, Motellus, Motulus*; Ital. *Mottetto*). A term, which for the last three hundred years has been almost exclusively applied to certain pieces of Church Music, of moderate length, adapted to Latin words (selected, for the most part, either from Holy Scripture, or the Roman Office-Books), and intended to be sung, at High Mass, either in place of, or immediately after, the Plain Chaunt Offertorium for the Day. [See Mass; Offertorium.] This definition, however, extends no farther than the conventional meaning of the word. Its origin involves some very grave etymological difficulties, immeasurably increased by the varied mode of spelling adopted by early writers. For instance, the form *Motulus*, can scarcely fail to suggest a corruption of *Modulus*—a Cantilena, or Melody; and, in support of this derivation, we may remind our readers, that in the 13th and 14th Centuries, and even earlier, the terms *Motetus* and *Motellus*, were constantly applied to the Voice-part afterwards called *Medius* or *Altus*. On the other hand, the idea that the true etymon is supplied by the Italian word, *Mottetto*, diminutive of *Motto*, and equivalent to the French *mot*, or *bon mot*, a jest, derives some colour from the fact that it was unquestionably applied, in the first instance, to a certain kind of profane music, which, in the 13th Century, was severely censured

[1] Haslinger published the scores of 'Belshazzar' and 'Jephtha.'
[2] They have performed it 45 times down to 1878.

by the Church, in common with the *Rondellus*, another kind of popular melody, and the *Conductus*, a species of Sæcular Song, in which the subject in the Tenor was original, and suggested the other parts, after the manner of the *Guida* of a Canon. Again, it is just possible that the varying orthography to which we have alluded may, originally, have involved some real distinction no longer recognisable. But, in opposition to this view it may be urged that the charge of licentiousness was brought against the Motet under all its synonyms, though Ecclesiastical Composers continued to use its themes as *Canti fermi*, as long as the Polyphonic Schools remained in existence—to which circumstance the word most probably owes its present conventional signification.

The earliest purely Ecclesiastical Motets of which any certain record remains to us are those of Philippus de Vitriaco, whose *Ars compositionis de Motetis*, preserved in the Paris Library, is believed to have been written between the years 1290 and 1310. Morley tells us that the Motets of this author 'were for some time of all others best esteemed and most used in the Church.' Some others, scarcely less antient, are printed in Gerbert's great work *De Cantu et musica sacra*—rude attempts at two-part harmony, intensely interesting, as historical records, but intolerable to cultivated ears.

Very different from these early efforts are the productions of the period, which, in our article, Mass, we have designated as the First Epoch of practical importance in the history of Polyphonic Music—a period embracing the closing years of the 13th Century, and the first half of the 14th, and represented by the works of Guglielmo Du Fay, Egydius Bianchoys, Eloy, Dunstable, Vincenzo Faugues, and some other Masters, whose compositions are chiefly known through the richly illuminated volumes which adorn the Library of the Sistine Chapel, in which they are written, in accordance with the custom of the Pontifical Choir, in characters large enough to be read by the entire body of Singers, at one view. These works are full of interest; and, like the earliest Masses, invaluable, as studies of the polyphonic treatment of the Modes.

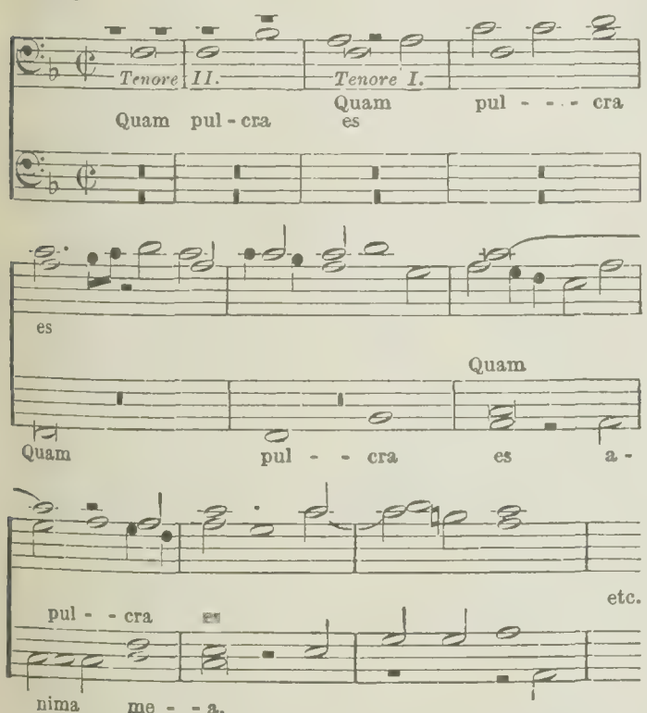
Equally interesting are the productions of the Second Epoch, extending from the year 1430 to about 1480. The typical Composers of this period were Giovanni Okenheim (or Ockegem), Caron, Gaspar, Antonius de Fevin, Hobrecht, and Giovanni Basiron, in whose works we first begin to notice a remarkable divergence between the music adapted to the Motet and that set apart for the Mass. From the time of Okenheim, the leader of the School, till the middle of the 16th Century, Composers seem to have regarded the invention of contrapuntal miracles as a duty which no one could avoid without dishonour. For some unexplained reason, they learned to look upon the Music of the Mass as the natural and orthodox vehicle for the exhibition of this peculiar kind of ingenuity: while, in the Motet, they were less careful to display their learning, and more ready to encourage a certain gravity of manner, far more valuable, from an æsthetic point of view, than the extravagant complications which too often disfigure the more ambitious compositions they were intended to adorn. Hence it frequently happens, that, in the Motets of this period, we find a consistency of design, combined with a massive breadth of style, for which we search in vain in contemporary Masses.

The compositions of the Third Epoch exhibit all the merits noticeable in those of the First and Second, enriched by more extended harmonic resources, and a far greater amount of technical skill. It was during this period, comprising the two last decads of the 15th Century, and the two first of the 16th, that the Great Masters of the Flemish School, excited to enthusiasm by the matchless genius of Josquin des Prés, made those rapid advances towards perfection, which, for a time, placed them far above the Musicians of any other country in Europe, and gained for them an influence which was everywhere acknowledged with respect, and everywhere used for pure and noble ends. The Motets bequeathed to us by these earnest-minded men are, with scarcely any exception, constructed upon a *Canto fermo*, supplied by some fragment of grave Plain Chaunt, or suggested by the strains of some well-known Sæcular Melody. Sometimes, this simple theme is sung, by the Tenor, or some other principal Voice, entirely in Longs, and Breves, while other Voices accompany it, in florid Counterpoint, with every imaginable variety of imitation and device. Sometimes, it is taken up by the several Voices, in turn, after the manner of a Fugue, or Canon, without the support of the continuous part, which is only introduced in broken phrases, with long rests between them. When, as is frequently the case, the Motet consists of two movements—a *Pars prima*, and *Pars secunda*—the *Canto fermo* is sometimes sung, by the Tenor, first, in the ordinary way, and then backwards, in Retrograde Imitation, *cancrizans*. In this, and other cases, it is frequently prefixed to the composition, on a small detached Stave, and thus forms a true *Motto* to the work, to the imitations of which it supplies a veritable key, and in the course of which it is always treated in the same general way. [See Inscription.] But, side by side with this homogeneity of mechanical construction, we find an infinite variety of individual expression. Freed from the pedantic trammels, which at one period exercised so unhealthy an influence upon the Mass, the Composer of the Motet felt bound to give his whole attention to a careful rendering of the words, instead of wasting it, as he would certainly have done under other circumtances, upon the concoction of some astounding Inversion, or inscrutable Canon. Hence, the character of the text frequently offers a tolerably safe criterion as to the style of work; and we are thus enabled to divide the Motets, not of this Epoch only, but of the preceding and following periods also, into several distinct classes, each marked by some peculiarity of more or less importance.

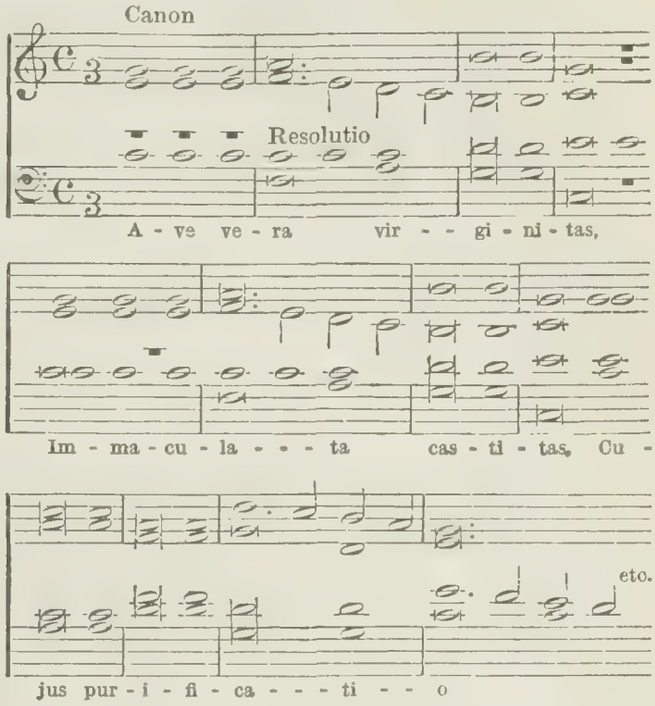
Nowhere, perhaps, do we find more real feel-

ing than in the numerous Motets founded on passages selected from the Gospels, such as Jacobus Vaet's 'Egressus Jesus,' Jahn Gero's renderings of the Parable of the Pharisee and the Publican, and others of similar intention. The treatment of these subjects, though exhibiting no trace of the dramatic element, is highly characteristic, and shews a deep appreciation of the sense of the Sacred Text, embracing every variety of expression, from the triumphant praises of the Magnificat, to the deep sadness of the Passion of our Lord. The oldest known example of the former subject, treated in the Motet style, is a Magnificat, for three Voices, by Du Fay. One of the earliest renderings of the latter is Hobrecht's 'Passio D.N.J.C. secundum Matthæum,' a work full of the deepest pathos, combined with some very ingenious part-writing. Scarcely less beautiful is the later 'Passio secundum Marcum,' by Johannes Galliculus; and Loyset Compère has left us a collection of Passion Motets of extraordinary beauty.

The Book of Canticles was also a fruitful source of inspiration. Among the finest specimens extant are three by Johannes de Lynburgia (John of Limburg)—'Surge propera,' 'Pulcra es anima mea,' and 'Descende in hortum meum'; Du Fay's 'Anima mea liquefacta est'; a fine setting of the same words, by Enrico Isaac; Antonius de Fevin's 'Descende in hortum meum'; and, among others, by Craen, Gaspar, Josquin des Prés, and the best of their compatriots, a remarkably beautiful rendering of 'Quam pulcra es anima mea,' for Grave Equal Voices, by Mouton, from which we extract the opening bars, as a fair example of the style :—



A host of beautiful Motets were written in honour of Our Lady, and all in a style of peculiarly delicate beauty; such as Du Fay's 'Salve Virgo,' 'Alma Redemptoris,' 'Ave Regina,' and 'Flos florum, fons amorum'; Brasart's 'Ave Maria'; Bianchoys' 'Beata Dei genitrix'; Archadelt's 'Ave Maria'; several by Brumel, and Loyset Compère; and a large number by Josquin des Prés, including the following beautiful little 'Ave vera virginitas' in Perfect Time, with its remarkable progression of Consecutive Fifths arising from the necessity of maintaining the strictness of a Canon, in the Fifth below, led by the Superius, and resolved by the Tenor.



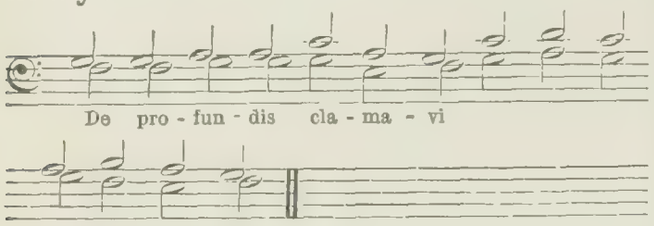
The Lamentations of Jeremiah have furnished the text of innumerable beautiful movements, in the Motet style, by Joannes Tinctor, Hykaert, Gaspar, Pierre de la Rue, Agricola, and, above all, Carpentrasso, whose Lamentations were annually sung in the Sistine Chapel, until, in the year 1587, they were displaced to make room for the superb compositions of Palestrina. [See LAMENTATIONS.]

The greater Festivals of the Church, as well as those of individual Saints, gave occasion for the composition of countless Motets, among which must be reckoned certain Sequences, set, in the Motet style, by some of the Great Composers of the 15th and 16th Centuries; notably a 'Victimæ paschali,' by Josquin des Prés, founded on fragments of the old Plain Chaunt Melody, interwoven with the popular Rondelli, 'D'ung aultre amer,' and 'De tous biens pleine,' and a 'Stabat Mater,' by the same writer, the *Canto fermo* of which is furnished by the then well-known Sæcular Air, 'Comme femme.' This last composition, too long and complicated to admit of quotation, was reprinted, by Choron, in 1820, and will well repay serious study.

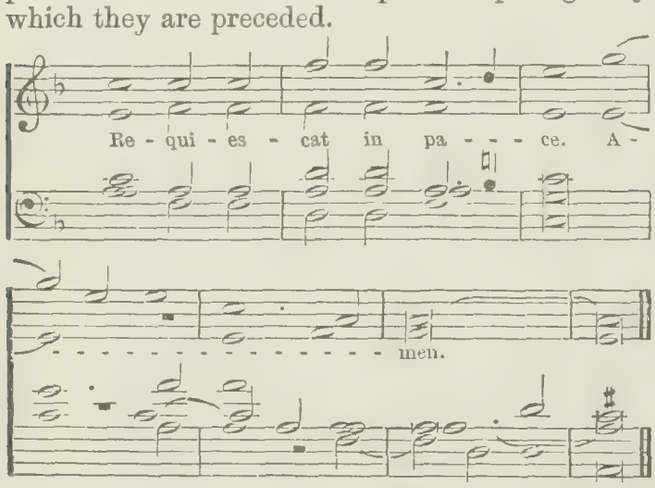
Less generally interesting than the classes we have described, yet, not without a special historical value of their own, are the laudatory Motets, dedicated to Princes, and Nobles of high degree, by the Maestri attached to their respective Courts. Among these may be cited Clemens non Papa's 'Cæsar habet naves,' and 'Quis te victorem dicat,' inscribed to Charles V; Adrian Willaert's 'Argentum et aurum'; and many others of like character.

Finally, we are indebted to the Great Masters

of the 15th and 16th Centuries for a large collection of *Næniæ*, or Funeral Motets, which are scarcely exceeded in beauty by those of any other class. The Service for the Dead has been treated, by Composers of all ages, with more than ordinary reverence. In the infancy of Discant, the so-called Organizers who were its recognized exponents did all they could to make the 'Officium Defunctorum' as impressive as possible: and, acting up to their light, endeavoured to add to its solemnity by the introduction of discords which were utterly forbidden in *Organum* of the ordinary kind. Hence arose the doleful strain, antiently called 'Litaniæ mortuorum discordantes.'



It is interesting to compare these excruciating harmonies with the Dirge of Josquin des Prés in memory of his departed friend and tutor, Okenheim. This fine Motet is founded on the Plain Chaunt Melody of 'Requiem æternam,' which is sung in Breves and Semibreves by the Tenor, to the original Latin words, while the four other Voices sing a florid Counterpoint, to some French verses, beginning, 'Nymphes des boir, Déesses des fontaines.' It was printed, at Antwerp, in 1544; and presents so many difficulties to the would-be interpreter, that Burney declares himself 'ashamed to confess how much time and meditation' it cost him. The simple harmonies of the peroration, 'Requiescat in pace,' are so touchingly beautiful, that we transcribe them in preference to the more complicated passages by which they are preceded.



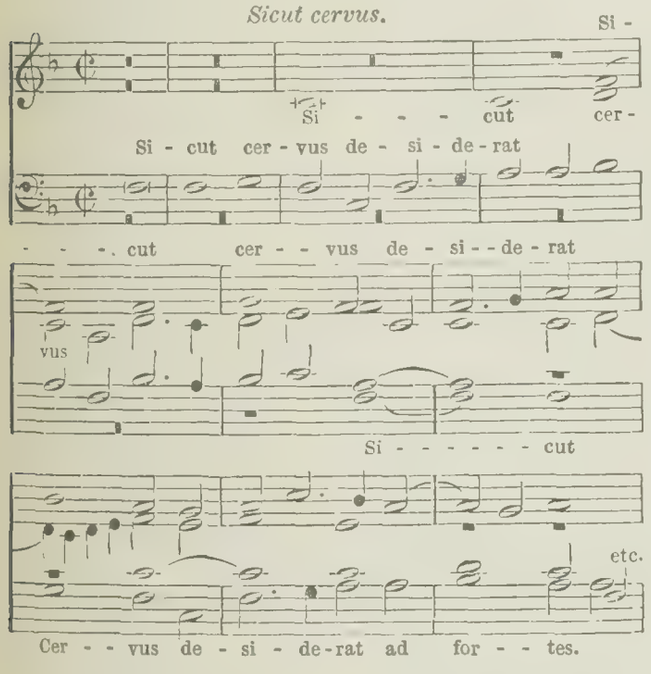
The earliest printed copies of the Motets we have described were given to the world by Ottaviano dei Petrucci, who published a volume, at Venice, in 1502, called 'Motette, A. numero trentatre'; another, in 1503, called 'Motetti de passioni, B.'; a third, in 1504, called 'Motetti, c. C.'; a fourth, in 1505—'Motetti libro quarto'; and, in the same year, a book, for five Voices—'Motetti a cinque libro primo'—which, notwithstanding the promise implied in its title, was not followed by the appearance of a companion volume. In 1511, the inventor of printed music removed to Fossombrone; where, between the years 1514, and 1519, he published four more volumes of Motets, known, from a figure engraved on the title-page, as the 'Motetti della Corona.' In 1538, Antonio Gardano published, at Venice, a collection, called —also from a figure on its title-page—'Motetti del Frutto'. These were pirated, at Ferrara, under the name of 'Motetti della Scimia,' with the figure of an Ape devouring a Fruit: whereupon, Gardano issued a new volume, with the figure of a Lion, and Bear, devouring an Ape. Between the years 1527, and 1536, nineteen similar volumes were issued, in Paris, by Pierre Attaignant; and many more were printed, in the same city, by Adrian le Roy, and Robert Ballard. These collections, containing innumerable works by all the great Composers of the earlier periods, are of priceless worth. Of some of Petrucci's only one copy is known to exist, and that, unhappily, incomplete. The Library of the British Museum possesses his Second, Third, and Fourth Books of 'Motetti della Corona,' besides his First and Third Books of Josquin's Masses, and the First of Gardano's 'Motetti del Frutto'; and this, taking into consideration the splendid condition of the copies. must be regarded as a very rich collection indeed.

During the Fourth Epoch—embracing the interval between the death of Josquin des Prés, in 1521, and the production of the 'Missa Papæ Marcelli', in 1565—the development of the Motet coincided so closely with that of the Mass, that it seems necessary to add but very little to the article already written upon that subject. The contemporaneous progress of the Madrigal did, indeed, exercise a healthier influence upon the former than it could possibly have done in presence of the more recondite intricacies, common to the latter: but, certain abuses crept into both. The evil habit of mixing together irrelevant words increased to such an extent, that, among the curiosities preserved in the Library of the Sistine Chapel, we find Motets in which every one of the five Voices is made to illustrate a different text, throughout. In this respect, if not in others, an equal amount of deterioration was observable in both styles.

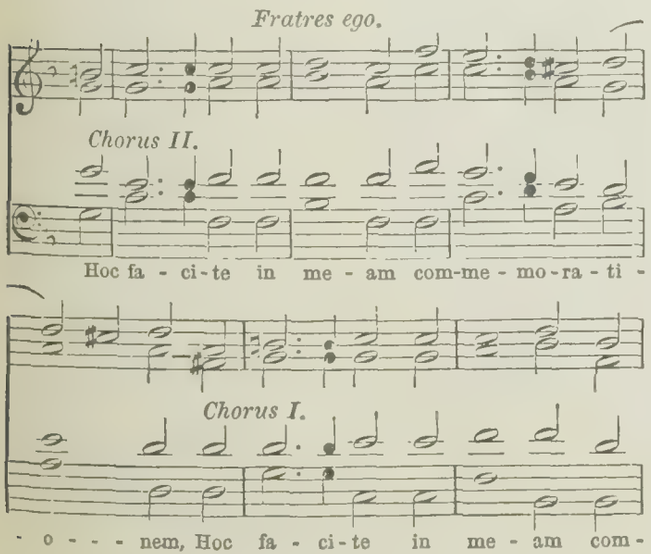
The Fifth Epoch—extending from the year 1565, to the beginning of the following Century —witnessed the sudden advance of both branches of Art to absolute perfection: for Palestrina, the brightest genius of the age, was equally great in both, and has left us Motets as unapproachable in their beauty as the 'Missa Papæ Marcelli.' The prolific power of this delightful Composer was no less remarkable than the purity of his style. The seven Books of Motets printed during his life-time contain two hundred and two compositions, for four, five, six, seven, and eight Voices, among which may be found numerous examples of all the different classes we have described. About a hundred others, including thirteen for twelve Voices, are preserved, in MS., in the Vatican Library, and among the Archives of the Pontifical Chapel, the Lateran Basilica, S. Maria in Vallicella, and the Collegium Romanum; and there is good reason to believe that

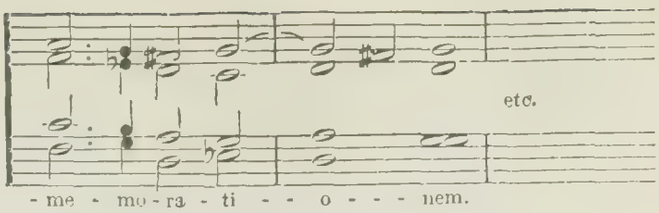
many were lost through the carelessness of the Maestro's son, Igino. The entire contents of the seven printed volumes, together with seventy-two of the Motets hitherto existing only in MS., have already been issued as a first instalment of the complete edition of Palestrina's works now in course of publication by Messrs. Breitkopf & Härtel of Leipzig; and this, probably, is as many as we can now hope for, as it is well known that some of the MS. copies we have mentioned are incomplete. Among so many gems, it is difficult to select any number for special notice. Perhaps the finest of all are those printed in the Fourth Book of Motets for five Voices, the words of which are taken from the Book of Canticles: but, the two Books of simpler compositions for four Voices are full of treasures. Some are marvels of contrapuntal cleverness; others—where the character of the words is more than usually solemn—as unpretending as the plainest *Faux bourdon*. As an example of the more elaborate style, we transcribe a few bars of 'Sicut cervus desiderat,' contrasting them with a lovely passage from 'Fratres ego enim accepi,' a Motet for eight Voices, in which the Institution of the Last Supper is illustrated by simple harmonies of indescribable beauty.

Sicut cervus.

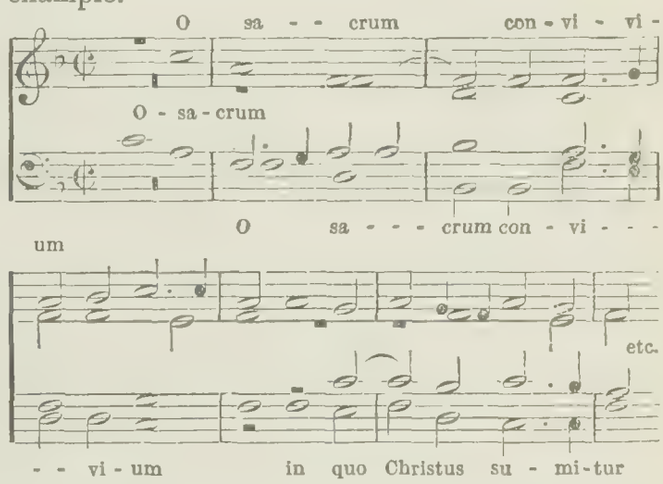


Fratres ego.





Palestrina's greatest contemporaries, in the Roman School, were, Vittoria, whose Motets are second only in importance to his own, Morales, Felice and Francesco Anerio, Bernadino and Giovanni Maria Nanini, Luca Marenzio, and Francesco Suriano. The honour of the Flemish School was supported, to the last, by Orlando di Lasso, a host in himself. The Venetian School boasted, after Willaert, Cipriano di Rore, Andrea and Giovanni Gabrieli, and, especially, Giovanni Croce, the originality of whose style was only exceeded by its wonderful delicacy and sweetness, which are well shewn in the following example.



In England, the Motet was cultivated, with great success, by some of the best Composers of the best period. The 'Cantiones sacræ' of Tallis and Byrd, will bear comparison with the finest productions of the Roman or any other School, those of Palestrina alone excepted. And, besides these, we possess a number of beautiful Motets by Dr. Tye, John Taverner, John Shepherd, Dr. Fayrfax, Robert Johnson, John Digon, John Thorne, and several other writers not unknown to fame. Though the Latin Motet was, as a matter of course, banished from the Services of the Church after the change of Religion, its style still lived on, in the Full Anthem, of which so many glorious examples have been handed down to us, in our Cathedral Choir-books; for, the Full Anthem is a true Motet, notwithstanding the language in which it is sung; and it is certain that some of the purest specimens of the style were originally written in Latin, and adapted to English words, afterwards—as in the case of Byrd's 'Civitas sancti tui,' now always sung as 'Bow thine ear, O Lord.' Orlando Gibbons's First (and only) Set of 'Madrigals and Mottets,' printed in 1612, furnishes a singular return to the old use of the word. They are all Sæcular Songs; as are, also, Martin Pierson's 'Mottects,' published eighteen years later.

The Sixth Epoch, beginning with the early years of the 17th Century, was one of sad deca-

dence. The Unprepared Dissonances introduced by Monteverde sapped the very foundations of the Polyphonic Schools, and involved the Motet, the Mass and the Madrigal in a common ruin. Men like Claudio Casciolini and Gregorio Allegri, did their best to save the grand old manner; but, after the middle of the Century, no Composer did it full justice.

The Seventh Epoch inaugurated a new style. During the latter half of the 17th century, Instrumental Music made a rapid advance; and Motets with Instrumental Accompaniments, were substituted for those sung by Voices alone. In these, the old Ecclesiastical Modes were naturally abandoned, in favour of the modern Tonality; and, as time progressed, Alessandro Scarlatti, Leo, Durante, Pergolesi, and other men of nearly equal reputation, produced really great works in the new manner, and thus prepared the way for still greater ones.

The chief glories of the Eighth Epoch were confined to Germany, where Reinhard Keiser, the Bach Family—with Johann Christoph, and Johann Sebastian, at its head—Graun, and Hasse, clothed the Motet in new and beautiful forms which were turned to excellent account by Homilius, and Rolle, Wolf, Hiller, Fasch, and Schicht. The Motets of Sebastian Bach are too well known to need a word of description—known well enough to be universally recognised as artistic creations of the highest order, quite unapproachable in their own peculiar style. With Handel's Motets few Musicians are equally familiar; for it is only within the last few years that the German Handel Society has rescued them from oblivion. Nevertheless, they are extraordinarily beautiful; filled with the youthful freshness of the Composer's early manner. Besides a 'Salve Regina,' the MS. of which is preserved in the Royal Library at Buckingham Palace, we possess a 'Laudate pueri,' in D, used as an Introduction to the Utrecht Jubilate; another in F, a 'Dixit Dominus,' a 'Nisi Dominus,' and, best of all, a lovely 'Silete venti,' for Soprano Solo, with Accompaniments for a Stringed Band, two Oboes, and two Bassoons, the last movement of which, 'Dulcis amor, Jesu care,' was introduced in Israel in Ægypt, on its second revival, in 1756, adapted to the words, 'Hope, a pure and lasting treasure.' It is to be hoped, that, now these treasures are really given to the world, they will not long be suffered to remain a dead letter.

Of the Ninth, or Modern Epoch, we have but little to say. The so-called Motets of the present Century have no real claim to any other title than that of Sacred Cantatas. They were, it is true, originally intended to be sung at High Mass: but, the 'Insanæ et vanæ curæ' of Haydn, the 'Splendente te Deus' of Mozart, and the 'O salutaris' of Cherubini, exquisitely beautiful as they are, when regarded simply as Music, have so little in common with the Motet in its typical form, that one can scarcely understand how the name ever came to be bestowed upon them. The Motets of Mendelssohn, again, have but little affinity with these—indeed, they can scarcely be said to have any; for, in spite of the dates at which they were produced, they may more fairly be classed with the great works of the Eighth Epoch, to which their style very closely assimilates them. We need scarcely refer to his three Motets for Treble Voices, written for the Convent of Trinità de' Monti, at Rome, as gems of modern Art.

All that we have said in a former article, on the traditional manner of singing the Polyphonic Mass, applies, with equal force, to the Motet. It will need an equal amount of expression, and an equal variety of colouring; and, as its position in the Service is anterior to the Elevation of the Host, a vigorous *forte* will not be out of place, when the sense of the words demands it. It would scarcely be possible to find more profitable studies for the practice of Polyphonic singing than the best Motets of the best period. [W.S.R.]

MOTETT SOCIETY, THE, was established in 1847, its chief promoter being the late William Dyce, R.A. The object was to print 'A Collection of Ancient Church Music,' adapted to English words, with a compressed score, for the purpose of accompaniment. The subscription was a guinea a year. The musical portion was under the charge of the late Dr. Rimbault, who acknowledges in his preface that 'the greater part of the Motetts of Palestrina were adapted by Mr. William Dyce.'

The works were published in large folio, and in parts, forming three divisions:—No. 1, Anthems for Festivals; No. 2, Services; No. 3, Miscellaneous Anthems: in all 192 pages of music, and a few more of introductory matter.

DIVISION 1.

Redford, Rejoice in the Lord, 4 voices.
Lupi, Now it is high time, 6 v.
Vittoria, Behold I bring you, 5 v.
Palestrina, If thou shalt confess, 4 v.
Do. Almighty and Everlasting, 4 v.
Do. O Jerusalem, 4 v.
Do. These things have I, 4 v.
Do. These are they, 4 v.
Do. This shall be, 5 v.
Do. Break forth, 5 v.
F. della Porta, I have appeared, 4 v.
Lasso, Behold I will send, 4 v.
Vittoria, Come unto me, 4 v.
Lasso, And the Angel, 4 v.
Do. If ye keep my, 4 v.
Masera, Blessed is the man, 4 v.
Lasso, For he was a good, 4 v.
Do. The voice of him, 4 v.
Do. He saith unto them, 4 v.
Do. Are ye able to drink, 4 v.
Croce, And they went forth, 4 v.
Do. Charge them that are, 4 v.
Byrd, Bless the Lord ye, 5 v.
Lasso, But watch thou, 4 v.
Croce, Now unto Him, 4 v.
G. M. Nannino, All thy works, 5 v.
Lasso, Miserere, 5 v.
Palestrina, Behold the Lamb of God, 5 v.
Do. How beautiful, 4 v.
Tallis, If ye love me, 4 v.
Palestrina, Holy, Holy, 5 v.

DIVISION 2.

Vittoria, Communion Service, 4 v.
Colonna, Magnif. and N. Dim. 8 v.
Gabrielli, Do. Do., 8 v.
Barcroft, Te Deum and Ben., 4 v.
Stonard, Magnif. and N. Dim. 5 v.
Palestrina, Do. Do. 4 v.
Blow, Sanctus and Gloria, 4 v.

DIVISION 3.

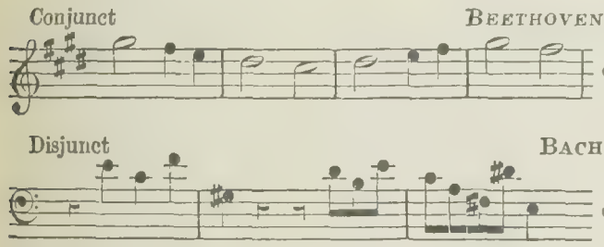
Barcroft, O Almighty God, 4 v.
O. Gibbons, Why art thou so heavy, 4 v.
Lasso, O praise the Lord, 5 v.
Do. Not unto us, 5 v.
P. Certon, I will alway give, 3 v.
Byrd, Prevent us, O Lord, 4 v.
Tallis, Hear the voice, 4 v.
Palestrina, O God, Thou art, 4 v.
Tallis, All people that on earth, 4 v.
Farrant, Unto Thee, O Lord, 4 v.
Palestrina, I will magnify Thee, 5 v.
F. della Porta, Be merciful, 4 v.
Do. Righteous art Thou, 4 v.
Palestrina, O Lord my God, 4 v.
O. Gibbons, O Lord, increase, 4 v.
Vittoria, I will give thanks, 4 v.
Do. It is a good thing, 4 v.
Do. Teach me, O Lord, 4 v.
Do. How long wilt Thou, 4 v.
Do. My God, my God, 4 v.
Do. Unto Thee, O God, 4 v.
Do. Behold, now praise, 4 v.
Palestrina, O Lord God of our salvation, 5 v.
Tallis, Great and marvellous, 5 v.

[W. C.]

MOTETUS. A name given, in the infancy of Polyphonic Music, to a middle part, written for the Voice which was afterwards called *Medius*,

or *Altus*. The term was constantly used, in this sense, in the 13th and 14th centuries, and probably, still earlier. [W.S.R.]

MOTIF (Germ. *Motiv*), a word which is in process of naturalization into English, and which has no less than three distinct meanings, according to which it will be found under separate heads: 1st, the German word originally means what we call 'figure,' that is, a short group of notes, 'which produce a single, distinct, and complete impression' [see FIGURE]; 2nd, it is used as a synonym for SUBJECT, which see; 3rd, as equivalent to, and an abbreviation of, LEIT-MOTIV, which has been fully treated. [J.A.F.M.]

MOTION is change of pitch in successive sounds, when they are allotted to a single part or voice, or to groups of parts or voices which sound simultaneously. The motions of a single part are classified according as the successive steps do or do not exceed the limits of a degree of the scale at a time, the former being called 'disjunct,' and the latter 'conjunct' motion. The following examples illustrate the two forms:—

The independent motions of different parts sounding together constitute counterpoint, and are classified according to their relations, as 'contrary,' 'similar,' and 'oblique' motions. In the first the parts either distinctly converge or diverge, one rising when the other falls. In the second the parts either rise or fall together, though not necessarily at equal distances. The third refers to one part only, which moves up or down while another stands still.

Further explanations and examples will be found under the respective headings. [C.H.H.P.]

MOUNSEY. The name of two English lady organists and musicians. The elder of the two, ANN SHEPPARD, was born in London April 17, 1811, and studied under Logier. She is alluded to by Spohr in his [1]account of his visit to Logier's academy in 1820. In 1828 she was elected organist to a church at Clapton; in 1829 to St. Michael's, Wood Street, E.C., and in 1837 to St. Vedast's, Foster Lane, where she still plays. In 1834 Miss Mounsey became a member of the Philharmonic Society. In 1843 she gave the first of six series of Classical Concerts, at Crosby Hall, London, for one of which (that of 1844) Mendelssohn [2]composed 'Hear my Prayer,' for voices and organ. In 1853 she married Mr. W. Bartholomew, and in 1855 composed the oratorio of 'The Nativity,' which was performed in the same year under the direction of Mr. Hullah at St. Martin's Hall. Mrs. Bartholomew is well known in London as a teacher; she has published upwards of 100 songs, 40 part-songs, and a large number of works for piano and for organ.

The second sister, ELIZABETH, was born in London Oct. 1819, and developed considerable musical ability at a very early age. She was appointed organist of St. Peter's, Cornhill, in 1834, when only 14 years old, a post she still holds. The organ of St. Peter's, a fine instrument by Hill, was one of those on which Mendelssohn frequently played during his visits to London. (See pp. 277*b*, 279*b*.) In 1842 Miss Elizabeth Mounsey was elected member of the Philharmonic Society. Besides the organ and piano, she at one time devoted much study to the guitar, and in 1833 and 34 appeared in public as a performer thereon. She has published many works for all three instruments. [G.]

MOUNTAIN SYLPH, THE. A romantic ballet opera in 2 acts; words by J. T. Thackeray, music by John Barnett. Produced at the English Opera House (Lyceum) Aug. 25, 1834. [G.]

MOUNT-EDGCUMBE, RICHARD EDGCUMBE, second Earl of, born Sept. 13, 1764, an amateur musician and composer, whose Italian opera 'Zenobia' was performed at the King's Theatre in 1800 for the benefit of Banti. He is best known as author of 'Musical Reminiscences, containing an Account of the Italian Opera in England from 1773,' London, 1825; an amusing, gossiping book, containing much useful information. Two other editions, with a continuation, appeared, and in 1834 a fourth, including the Musical Festival in Westminster Abbey in that year. He died Sept. 26, 1839. [W.H.H.]

MOUNTIER, who is called by Burney 'the Chichester boy,' was probably of French origin, and educated musically in the choir of Chichester Cathedral. He made his first appearance 'in Character on any stage' as Acis, to the Galatea of Miss Arne (afterwards Mrs. Cibber), May 17, 1732, at the Haymarket Theatre,—the performance got up by the elder Arne. Mountier sang, in the same year, the part of Neptune (though advertised for that of Phœbus, which was given afterwards to Barret) in Lediard's 'Britannia, an English Opera,' with music by Lampe, 'after the Italian manner,' a work not mentioned by the biographers of that composer. It may be, therefore, interesting to record that the caste included Cecilia Young (Britannia), afterwards Mrs. Arne, Susanna Mason (Publick Virtue), Comano, or Commano (Discord), a basso who had sung the year before on the Italian stage, Waltz (Honour), the well-known singer who, from being 'Handel's cook,' became afterwards the performer of many of that master's principal bass parts in opera and oratorio,—and other performers. In the following year we find Mountier promoted to the Italian stage, and singing the part of Adelberto in Handel's 'Ottone' (revived), after which his name does not appear again in the bills. [J.M.]

[1] Autobiography, ii. 99, 100.
[2] See his letter, in Polko's Reminiscences, p. 220. The autograph is now in the South Kensington Museum.

MOUNT OF OLIVES. The English name of Beethoven's oratorio, 'Christus am Oelberg.' It was first produced in this country on Feb. 25, 1814, by Sir George Smart, in the Lenten oratorios at Drury Lane; and the English version was probably made by Arnold, at that time manager of the King's Theatre and a prominent person in all theatrical matters. Another version was made by the late Thos. Oliphant, and a third, more recently, by Mr. Bartholomew. The strong feeling prevailing in England against the appearance of our Saviour as a personage in the oratorio, which led to the modifications in the versions already mentioned, led to one by Dr. Hudson of Dublin in 1842, in which the story was changed to that of David, and the title to Engedi. This however is now given up; and indeed in the latest version of the book, by the Rev. J. Troutbeck for the Leeds Festival, the Saviour reappears among the characters. [G.]

MOUSQUETAIRES DE LA REINE, LES. An opera-comique in 3 acts; words by St. Georges, music by Halévy. Produced at the Opera Comique Feb. 3, 1846. [G.]

MOUTHPIECE (Fr. *Bec*, *Bocal*, *Embouchure*; Ger. *Mundstück*). That portion of a wind-instrument which, as the name implies, is inserted into the player's mouth, or applied to his lips. Mouthpieces may be divided into those of the Flute and Flageolet, Cupped mouthpieces as in brass instruments, and Reed mouthpieces single or double.

The simplest of all forms is that adopted in the Nay or Egyptian flute, in which the stream of air is directed against the thinned edge of the tube itself. [See FLUTE.] This edge in the ordinary flute is modified into a lateral orifice, the instrument being held transversely. In the Flageolet, the column of air is directed by a channel against a transverse edge similar to that of a flue-pipe in the Organ. From the beak-shaped termination thus given to the mouthpiece, the instrument derives its name of 'Flute à bec.'

Cupped mouthpieces are applied to the outer surface of the lips, not inserted between them. The lips thus stretched across the calibre of the cup form a kind of double reed, closely resembling the Vocal Chords of the Larynx. Each instrument of this class has a somewhat different form of cup, which is described under their respective headings. In the older examples, however, and in those used by uncivilised tribes, the cup consists of a simple hole, at the end of a cow's horn for instance, or in the side of an ivory tusk, communicating with the medullary cavity. The transition from this to the shaped cup can be well seen in the Swiss Alpenhorn, in which a small globular cavity, like the mouthpiece of the Trumpet, is rudely carved out of the wooden strips of which the long tube is built up. In more finished instruments of this class, the mouthpiece is turned out of Brass, Ivory, Aluminium, or Silver, with a rounded cushion-shaped edge for the accurate and painless pressure of the lips. Glass has also been used, and of late the cushion has been made of vulcanized India Rubber. The weight and elasticity of the material employed, like the shape of the cup, exert a certain influence over the pitch and quality of the notes produced.

The single-reed mouthpiece is used in the Clarinet and in the Saxophone. It is described at length under the former heading. It may be noted here that it can be applied, though rather ineffectually, to the Bassoon and its diminutives. The Dolcino or small bassoon, in the B♭ of the four-foot octave, was actually played in military bands by means of a single reed as late as the early years of the present century.

The double-reed, consisting of two parallel vibrators, constitutes the mouthpiece of the Oboe and Bassoon family. It is probably the oldest mode of producing sound in existence. Such reeds are found in the sepulchral chambers of Egypt, lying beside the pipes to which they have evidently been fitted. Mr. William Chappell has succeeded in replacing a similar sound-producer in facsimiles of the original pipes, and has obtained from them a scale fairly agreeing with that probably employed by the Egyptians, and borrowed from them by the Greeks. In the Bagpipe both the single and double reed have been employed since ancient times. These are described in detail in the article on that instrument. [W. H. S.]

MOUTON, JEAN, French composer, born about the year 1475[1] in the department of the [2]Somme, pupil of Josquin, teacher of Willaert, musician to Louis XII and Francis I of France, canon of [3]Therounne, and afterwards, like Josquin, canon of the collegiate church of S. Quentin, in which place he died and was buried in 1522, the following words being inscribed on his [4]tomb:—

Ce gist maistre Jean de Hollingue dit Mouton, en son vivant chantre du Roy, chanoine de Therouanne et de cet eglise, qui trepassa le penultieme jour d'Octobre MDXXII. Priez Dieu pour son âme.

When Petrucci began to print music, Mouton was in his prime, and the edition of 5 masses (à 4) in 1508 is an early example of a whole book devoted to one composer. This book, which [5]Glarean found 'in manibus omnium' is now scarce, and Fétis thinks the copy of the [6]2nd edition in the British Museum the only complete one. Burney carefully examined the 4th [7]mass, and scored several movements, discovering no variety of measure or subject, no

1 Date proposed by Fétis. Mouton's first publication appeared in 1505.

2 See 'Joannis Mouton Sameracensis . . . aliquot moduli'; Paris, Le Roy & Ballard, 1555 (Brit. Mus. A. 132)—an edition apparently unknown abroad, or the word 'Sameracensis' would not have escaped attention. Glarean merely calls Mouton 'Gallus.' Fétis thinks, from the inscription on the tomb, that Holling, a little town near Metz, may have been his birthplace. In that case 'Sameracensis' may refer simply to Mouton's residence at S. Quentin.

3 Whence he removed, probably, when the English took the town in 1513.

4 See 'Etudes St. Quentinoises' (S. Quentin 1851-62, etc.), tom. i. p. 302. Ch. Gomart, the author, took the inscription from a *MS. of Quentin Delafons*, but does not state where it is to be found. It is the only authority for the date of Mouton's death, and for his two church preferments.

5 'Δωδεκαχορδον' (Basileæ 1548), p. 464.

6 'Missæ J. Mouton' (Fossombrone, Petrutius, Aug. 11, 1515), containing 'Missa sine nomine,' 'Alleluia,' 'Alma Redemptoris,' another 'Sine nomine,' 'Regina mearum' (Brit. Mus. B. 15).

7 For Burney's examples from Mouton, and critical notes, see 'Musical Extracts' (vol. ii. pp. 104, 134, 137, 169) in Brit. Mus. (Add. MSS. 11,582). Most of the notes are incorporated in his History (vol. ii. p. 533).

melody, no ingenuity of contrivance, no learning of modulation. Yet the masses were highly valued in their day, reprinted by other publishers[1] and much admired, according to Glarean and Le[2] Roy, by Pope Leo X, Giov. di[3] Medici. As for motets, Mouton saw 21 printed in the best collection of his time, Petrucci's Motetti de la[4] Corona. Posthumous publications continued for nearly 40 years, and the list of known printed works includes 9[5] masses, about 75 motets and psalms, and a few French chansons.

The British Museum has a single voice-part (superius) of Mouton's 22[6] motets printed by Le Roy in 1555, and happily a complete MS. score of the same collection. This gives many interesting pieces, the 'Nesciens Mater' (8 à) with 4 of the parts derived canonically from the others, the 'Quis dabit oculis' composed in 1514 on the death of Anne of Bretagne, Queen of France, some Easter pieces, 'Alleluia,' and 'In illo tempore,' and one for Christmas, 'Noe, noe, psallite,' on which Arcadelt afterwards wrote a mass.

Burney has scored, besides the mass movements, 3[7] motets, and in this style of composition finds Mouton more smooth and polished than his contemporaries. 'Life in a court' can scarcely account for it. Most great musicians of the time had the same surroundings. Glarean, more reasonably, attributes to zeal and industry the rare facility which separated Mouton from his fellows. The numerous examples drawn from his works for the 'Dodecachordon,' and the evident pride with which Glarean[8] recalls the meeting in Paris, are evidence of the high value set upon the French composer. Had Mouton left no compositions of his own, he would still be remembered as belonging to a remarkable line of great teachers, Ockenheim, Josquin, Mouton, Willaert, Zarlino. [J.R.S.-B.]

MOVEMENT. A definite and complete item in a musical composition, sometimes forming part of a large work, and sometimes single and independent. So called because each portion as a rule maintains the same rate of 'movement.' On the other hand, a 'number' in an opera or oratorio will often contain several movements. This latter expression is sometimes used instead of it, as in Schumann's 'Faschingsschwank,' which is to all intents and purposes a sonata in five movements, though numbered as if it were a series of separate pieces. [J.A.F.M.]

[1] The 'Alma redemptoris' was reprinted, and a new one, 'dittes moy toutes vos pensées,' added in Antiquis' famous 'Liber quindecim Missarum' (Rom. 1516).

[2] See preface to work quoted in note 2 of previous page.

[3] 'A passionate lover of music . . . the sounds of which were daily heard floating through the palace, Leo himself humming the airs that were performed.' (Ranke's History of the Popes.)

[4] 8 in book i. (1514); 10 in book ii. (1519); 3 in book iii. (1519).

[5] Besides the six mentioned in note 6 of previous page and note 1 above, the 'Missa d'Allemagne,' 'Tua est potentia,' and 'Quem dicunt' were printed. Fétis mentions a MS. 'Missa sans cadence' at Cambrai. Zarlino speaks of a Mass 'Benedicam Dominum,' à 6 (Istitutioni Harm. pt. iv. p. 414).

[6] See note 2 on previous page.

[7] 'Quis dabit oculis,' 'Non nobis Domine,' composed in 1509 at the birth of Renée, daughter of Louis XII. Also 'Quam pulcra es,' which Burney likes so much that he gives the first movement in his History. This motet had in its own time been ascribed to Josquin.

[8] Speaking of it continually in the 'Dodecachordon.' See pp. 296, 320, 464. They conversed by means of an interpreter.

MOZART, Leopold, father of the great composer, and son of Johann Georg, a bookbinder, of Augsburg, was born Nov. 14, 1719. Intelligent, sagacious, and persevering, he determined to push his way beyond the narrow circle of his parental home. From the first he was addicted to music; on leaving school he went for two years (1737–39) to the University of Salzburg, after which he devoted himself to the study of music as a profession, and having become an excellent violinist, was appointed Hofmusikus by Archbishop Leopold (Firmian) in 1743, afterwards Hofcompositor, and in 1762 vice-Capellmeister by Archbishop Sigismund (Schrattenbach). On Nov. 21, 1747, he married Anna Maria Pertlin, daughter of an official of St. Gilgen. They were described as the handsomest couple in Salzburg. Of seven children, only two survived—a daughter, Maria Anna, born July 30, 1751, and a son, the immortal Wolfgang. His travels with his children are detailed in the succeeding article. He discerned at once their immense gifts, and, with pious trust in Providence, devoted his whole energies to their education in music. He died at Salzburg May 28, 1787, bearing to the grave the honourable distinction of having trained one of the greatest musicians the world ever saw. He composed much—oratorios, dramatic music, including the operas 'Semiramis' and 'Die verstellte Gärtnerin'; but especially church and instrumental works, several of which were circulated either in print or MS. He engraved six of his own sonatas in 1740. His great work, however, was his 'Versuch einer gründlichen Violinschule' (Augsburg, 1756), which passed through many editions in various languages, and was for long the only Method for the violin. From this work alone we should judge him to have been a man of culture far above the average, and of solid worth, as indeed he was. Marpurg, Schubart, Zelter, and others, have all mentioned the book in the highest terms. A steel engraving of him from the family portrait in the Mozarteum at Salzburg, is given in vol. i of Otto Jahn's 'Mozart' (2nd ed.). His daughter

Maria Anna, whom he early taught the[9] piano, and who shared her brother's successes as a pianist on their joint tours, married in 1784 Baron von Berchthold zu Sonnenberg, Hofrath of Salzburg, and Warden of St. Gilgen. On his death she returned to Salzburg, and occupied herself with teaching. She became blind in 1820, and died Oct. 29th, 1829. [C.F.P.]

MOZART, Wolfgang Amadeus[10], born at Salzburg, Jan. 27, 1756, even as a child of three showed his love for music in a remarkable manner. He listened eagerly to his sister Marianne's music-lessons, amused himself for hours with picking out thirds, and showed a good memory for the pieces he heard. Encouraged by these

[9] Her lessons first brought out Wolfgang's extraordinary musical gifts.

[10] He was christened in full Joannes Chrysostomus Wolfgangus Theophilus: instead of Theophilus his father wrote Gottlieb—in Latin Amadeus. In his earlier letters Mozart added his confirmation-name Sigismundus. On his first works, and those engraved in Paris in 1764, he signs himself J. G. Wolfgang, afterwards Wolfgang Amade; in private life he was always Wolfgang.

indications his father began, almost in play, to teach him little minuets on the harpsichord; but the boy showed such aptitude that the play soon became real work. Marianne's MS. music-book[1] was called into requisition, the father writing down in it pieces of progressive difficulty. The impulse to compose similar pieces for himself was soon roused in the boy; these, which already betray his feeling for beauty both of sound and form, he played to his father, who wrote them down in the book. Before long he was able to enter his own compositions. He even ventured on a concerto, but it was so difficult that no one could play it; he stood his ground however, maintaining to his father that 'that is just why it is called a concerto; people must practise till they can play it perfectly.' Schachtner the court trumpeter, and a friend of the family, relates[2] many touching instances of his lively and essentially child-like disposition; of his eagerness in learning anything, especially arithmetic; of his warm love for his father ('next after God comes papa' he used to say); of his docility, which was such that even in those days of severity he never was whipped; of his ear, which was so delicate that he could detect and remember to the next day a difference of half a quarter of a tone, and so susceptible that he fainted away at the sound of a trumpet; of his disinclination to ordinary childish amusements, and his earnestness over his music-lessons. His father wrote to him in 1778, 'as a child and a boy you were too serious even to be childish: and when sitting at the harpsichord, or doing anything in the shape of music, you would not stand a joke from any one. Indeed, from the precocity of your talent, and the extremely thoughtful expression of your countenance, many people feared you would not live to grow up.' It has but lately been discovered[3] that when a little over $5\frac{1}{2}$, Mozart took part in a comedy, 'Sigismundus Hungariæ Rex,' set to music by Eberlin the court organist, and performed in the hall of the University of Salzburg, Sept. 1 and 3, 1761. There were about 150 performers, including young counts, students, and choristers of the chapel.

This was Mozart's *first appearance* in public.

The father, struck by the rapid progress of his children, determined to travel with them. Their first excursion was in Jan. 1762, to Munich, where the Elector received them kindly, and expressed great admiration; and encouraged by this success the family next went to Vienna, giving a concert at Linz by the way.

The reputation of the little prodigies had preceded them to Vienna, but the reality far exceeded the expectations formed by the court and nobility. The Emperor was especially taken with the 'kleinen Hexenmeister' (little magician), and in joke made him play first with one finger only, and then with the keyboard covered. Wolfgang asked expressly for Wagenseil, the court composer, that he might be sure of having a real connoisseur among his hearers. 'I am playing a concerto of yours,' he said, 'you must turn over for me.' He treated the Empress with all the frankness of an unspoilt child, jumping up into her lap, throwing his arms round her neck and kissing her. Of course the upper classes went wild about the children, and 'all the ladies lost their hearts to the little fellow.' But a change soon came, for Wolfgang took the scarlet-fever, and even after his recovery people held aloof from fear of infection. After a short excursion to Pressburg they returned to Salzburg in the beginning of 1763.

The father now considered himself justified in attempting a longer journey, his main aim being Paris. They left Salzburg on the 9th of June, and travelled by Munich, Augsburg, Schwetzingen, Mayence, Frankfort,[4] Coblenz, Aix-la-Chapelle, and Brussels, giving public concerts, or playing at the various courts. Wolfgang played the violin, and also the organ at the various churches.

They arrived in Paris on Nov. 18, and stayed five months. The children played before the court at Versailles, gave two concerts, and excited the greatest enthusiasm. Grimm, the cultivated man of letters, took them up warmly, and was of great use in procuring them introductions, and rendering services of various kinds. To show Wolfgang's talent in composition, the father had 4 sonatas for pianoforte and violin engraved, two (6, 7) [5] being dedicated to the Princess Victoire, the King's second daughter, and two (8, 9) to the witty Comtesse de Tessé. The whole family was painted by Carmontelle, and the picture is now in the possession of Mrs. Baring of London.

They left Paris April 10, 1764, and went by Calais to London, where they took lodgings in Cecil Court, St. Martin's Lane.[6] Here also they met with a gracious reception at court, and the children, especially Wolfgang, made an extraordinary impression. The King put before the 'invincible' Wolfgang pieces by Bach, Abel, Wagenseil, and Handel, which he played at sight, and also made him play on his organ, to the still greater admiration of everybody. He then accompanied the Queen in a song, and a flute-player in his solo, and improvised a charming melody to the bass-part of one of Handel's airs. He became very intimate with the Queen's music-master, J. Christian Bach, and with the singers Tenducci and Manzuoli, the latter of whom gave him singing lessons of his own accord. He also made the acquaintance of the Hon. Daines Barrington, a man of very versatile attainments, who after putting him to the severest tests, wrote a paper for the Royal Society,[7] in

1 Now in the Mozarteum at Salzburg.

2 Letter to Mozart's sister, dated Salzburg 1792; given entire by Jahn i. 19. The references throughout are to Jahn's 2nd edition.

3 Neue Beiträge für Salzburgische Geschichte, etc. An extract from the MS. 'Chronik des Gesanges und der Musik im Salzburgischen,' by A. J. Hammerle (Salzburg 1877).

4 Here the father announced in the programme, Aug. 30, that 'he would play with the keyboard covered,' thus turning the Emperor's joke to account. Here also Goethe heard him—'I was about 14, and I still distinctly remember the little man with his frizzled wig, and sword.' Eckermann's 'Gespräche mit Goethe,' ii. 180.

5 The numbers throughout refer to Köchel's Mozart-Catalogue.

6 For the details of Mozart's stay, and the condition of music at the time, see Pohl's 'Mozart in London' (Vienna 1867).

7 Philosophical Transactions, vol. lx, for the year 1770, p. 54.

which he detailed the facts and his own admiration and astonishment. After a second performance at court, the children gave their first concert on Tuesday June 5, at the Great Room in Spring Gardens. In the advertisement the father called his children 'prodigies of nature,' and directed special attention to Wolfgang; 'his father had brought him to England, not doubting but that he will meet with success in a kingdom where his countryman Handel, the late famous virtuoso, received during his lifetime such particular protection.' Town was very full for the King's birthday (June 4), and the receipts were as much as 100 guineas; moreover many of the professors engaged declined receiving any renumeration for their services. The sensation was immense; even the father was astonished, and wrote home describing their progress. 'To play the British patriot' he next allowed Wolfgang to play the harpsichord and organ at a concert at Ranelagh on June 29, 'for the benefit of a useful public [1] charity.' After this the family went to Tunbridge Wells, then at the height of its fashion, returning at the end of July; shortly after the father took cold in returning from a concert at Lord Thanet's, and had a severe illness. During his convalescence they went to Chelsea, then a detached village, and lived at the house of a Dr. Randal in Five-fields (now Lower Ebury Street). Not being able to play any instrument, on their father's account, Wolfgang composed his first Symphony (15), followed by three others in 1765 (17–19). On their return to town they lodged at Williamson's in Thrift Street (now Frith St., Soho); and on October 29 were again invited to court. In acknowledgement of so much gracious kindness, the father had six of Wolfgang's sonatas for harpsichord and violin (10–15) engraved at his own cost, and dedicated to the Queen, who sent him 50 guineas. The last two concerts, in which 'all the overtures were of the little boy's own composition,' took place respectively on Feb. 12, 1765, at the Little Theatre, Haymarket, and May 13, in Hickford's Great Room, Brewer Street, the latter at reduced prices, as the charm of novelty had worn off. Here the children played a piece of Wolfgang's for 4 hands on the same harpsichord, a thing then quite new. He also played on a pianoforte with 2 manuals and pedals, made by Burkhard Shudy for the King of Prussia.

From this time the father put forth repeated invitations to the public to hear and test the youthful prodigies in private, 'every day from 12 to 3, admittance 2/6 each person,' first at their lodgings, and afterwards at the Swan and Hoop Tavern, Cornhill. Playing with the keyboard covered is mentioned as a special attraction. Visitors however became constantly fewer, in spite of the increasing urgency with which they were invited (the 'Advertiser' of July 11 contains the last advertisement), and some popular disturbances, together with the appearance of the first symptoms of George the Third's malady, made the elder Mozart determine to leave the country. The family however first visited the British Museum (opened Jan. 15, 1759), to which the father presented all Wolfgang's printed compositions, and a copy of the engraving from Carmontelle's picture. In memory of his visit Wolfgang composed, by request, a 4-part motet,[2] his only vocal piece to English words, and presented the autograph to the Museum, receiving a note of thanks from the secretary, Mr. Maty (July 19, 1765). They started July 24, stopped at Canterbury, and at Bourne with Horace Mann, and on August 1 left England for the Hague in consequence of an invitation to the court of Holland.

They were detained a month at Lille by Wolfgang's falling ill, but on their arrival at the Hague in September were most graciously received by the Prince of Orange and his sister Princess Caroline of Nassau-Weilburg. First however the little girl fell ill, and then Wolfgang took a violent fever which lasted many weeks. It was not till Jan. 1766 that he was able to give two concerts at Amsterdam, at which all the instrumental music was his own composition, including a symphony (22). In March they were again at the Hague for the fêtes on the installation of the Prince of Orange as Stadtholder, for which Wolfgang composed harpsichord variations on an allegretto, and on the old Volkslied 'Willem van Nassau' (24, 25), which were immediately printed. He also composed for the Festival a kind of concerto grosso which he called 'Galimathias musicum' (32); it concludes with a fugue on the Volkslied. Six sonatas for P. F. and violin (26–31), dedicated to the Princess, were also engraved. At Ghent and Haarlem he played the organ in public.

They next travelled by Mechlin to Paris, where they arrived on May 10. The children played repeatedly at court, and their improvement was appreciated, but here too there was a falling off in interest. On July 9 they left Paris, and passing through Lyons to Switzerland, spent many pleasant days at Lausanne, Berne, Zurich, and Schaffhausen. They were fêted everywhere, but most of all at Zurich by the poet Gessner, from whom they parted with great regret. It has lately been discovered [3] that the father took his children over from Geneva to Ferney, having a letter of introduction from Damilaville of Paris. But Voltaire had been in bed for six weeks, and Mme. Denis, Rameau's pupil, was ill too; 'Comment pourrais-je recevoir vôtre jeune joueur de clavecin? Ah! nous sommes bien loin de donner des fêtes!' he wrote to his friend in Paris; and so this strange encounter between Leopold Mozart the sincere believer, and Voltaire, did not take place. That the former should have desired it is a proof of his readiness to sacrifice even his scruples to the interests of his children.[4] At

[1] Probably the Lying-in-Hospital (Surrey), the foundation-stone of which was laid in 1765.

[2] 'God is our Refuge and Strength.' For facsimile of the autograph see Pohl's 'Mozart in London.'

[3] 'Voltaire Musicien,' by Edmond van der Straeten.

[4] The above interesting fact throws light on the passage on Voltaire's death in Mozart's Letters (Paris, July 3, 1778).

Donaueschingen they spent twelve pleasant days with the Prince of Fürstenberg, who had music nearly every evening, and after remunerating them very handsomely, took leave of them with tears in his eyes. At Biberach Count Fugger of Babenhausen made Wolfgang compete on the organ with Sixtus Bachmann, a gifted boy two years older than himself; neither was able to obtain a decided advantage over the other. Passing through Munich, where the Elector was much pleased with Wolfgang's progress, they arrived in Salzburg in November 1766.

The father's first care was to carry on Wolfgang's interrupted studies; and as a solid foundation took him through Fux's 'Gradus ad Parnassum.' The Archbishop, not believing in the boy's powers, gave him the first part of a sacred cantata 'Die Schuldigkeit des ersten Gebotes' (35), to compose under strict surveillance. Quite within our own time it has been ascertained[1] that this work was performed on March 12, and April 2, 1767, by the students in the University hall. To this period also belong a Passionscantate or Grabmusik (42), his first P. F. concertos (37, 39–41), and a Latin comedy 'Apollo et Hyacinthus,' performed May 13, at the Aula, at which (according to Hammerle) he also played the harpsichord. In the beginning of September the family, attracted by the approaching betrothal of the Archduchess Josepha, went to Vienna; but they came in for a series of misfortunes. The Princess died of small-pox, the upper classes took flight for fear of infection, and the Mozarts also fled to Olmütz, where however both children took the disease, and Wolfgang was blind for nine days. Count Podstatzky generously gave them free quarters in the Deanery, and every care was lavished upon them. After their recovery they made a short stay at Brünn, where they were kindly welcomed by Count Schrattenbach, and other nobles.

They arrived in Vienna in January 1768, and were very kindly received at court; but the Empress was living in retirement after the death of her husband, the Emperor set an example of parsimony which was scrupulously followed by the aristocracy, and the general public had no feeling for art. But worse than all was the envy and jealousy shown by their professional brethren. In the midst of these various difficulties and trials the Emperor invited Wolfgang to compose an opera, and conduct it at the harpsichord. Coltellini's 'La finta Semplice' (51) was chosen, but a series of intrigues prevented its being produced. Wolfgang had however the satisfaction of producing his little German operetta 'Bastien und Bastienne' (50)[2] in the private theatre of their friends the Messmers.[3] He had also an opportunity of appearing in public as a composer, being commissioned to furnish a mass (49), an offertorium (47), and a trumpet-concerto, for the consecration of the new church at the Waisenhaus. The ceremony took place Dec. 7, and Wolfgang conducted in presence of the Emperor and the court.

A great pleasure awaited Wolfgang on his return to Salzburg; the Archbishop had his rejected opera performed in the palace. He also made him his Concertmeister, though without salary. Wolfgang again devoted himself to study, composing two masses (65, 66), and the charming Johannes Offertorium (72) for a priest in the monastery of Seeon. His father now resolved to take him to Italy for further cultivation, and also as a means of making his name known. The father and son left Salzburg in the beginning of December 1769, and travelling by Innspruck, where Wolfgang was greatly admired at a private concert given by Count Künigl, they visited Roveredo, Verona, Mantua, Milan, Lodi, where Wolfgang composed his first quartet (80), Bologna, Rome, Florence, Naples, and on their return, Bologna, Milan, and Venice. At Roveredo Wolfgang played at Baron Todeschi's, and the day after played the organ in the parish church to an immense crowd. At Verona one of his symphonies was performed, and his playing at sight, and composing and singing an air to given words, caused great astonishment. Pietro Lugiati had a picture taken of him, and poets celebrated his praises. In Mantua, at a concert of the Società Filarmonica, nine out of twelve pieces were by Wolfgang. In Milan they were lodged in S. Marco, and Count Firmian, the Governor-General, who was a great connoisseur, introduced them to all the principal families. 'It is the same here as everywhere,' writes the father, 'so there is no need to describe it.' The foremost musician in the city, the aged Giambattista Sammartini subjected Wolfgang to severe tests. After a brilliant soirée at Count Firmian's, for which he composed three airs to words by Metastasio (77–79), he was commissioned to write an opera for the next 'stagione.' At Parma they admired the celebrated singer Agujari. At Bologna they were most hospitably received by Count Pallavicini, who gave a brilliant academy, at which even Padre Martini was present, although he had then given up attending concerts. The father writes that Wolfgang was more admired there than anywhere, and anticipates that from Bologna, the residence of so many artists and scientific musicians, his fame will soon spread over Italy. And he was right; for the recommendation of Padre Martini, the great church composer, and referee in all musical disputes, at once gave him a position in the eyes of the world. After each visit to the Padre, Wolfgang carried away a fugue to work out at home, and in every case acquitted himself to the satisfaction of the great contrapuntist. His acquaintance too with the great singer Farinelli was of service to him from an artistic point of view.

In Florence, where they arrived March 30, the Mozarts were graciously received by the Archduke Leopold, who had known them in Vienna. Wolfgang played at court, accompanied Nardini

[1] Hammerle quotes the notice in the University minutes:—'1767, 12 Martii, Jovis: Vacatio (Post prandium). Hora media 7 in Aula Oratorium fuit decantatum a D. Wolfgango Mozart adulescentulo 10 annorum in modulos musicos egregie redactum.'

[2] Translation of a parody on Rousseau's 'Devin du Village.'

[3] A medical man, not the celebrated magnetiser.

the great violinist, and solved 'as easily as if he were eating a bit of bread,' the hardest problems set him by the Marquis de Ligniville, director of the court-music, and a thorough contrapuntist. Wolfgang copied for his own use 9 pieces from the Marquis's Stabat Mater with 30 canons, and composed in imitation of it a Kyrie a cinque con diversi canoni (89). Here to his great delight he again met Manzuoli, who had taught him to sing in London. He also struck up a great friendship with Thomas Linley, the young composer of 14, who was a pupil of Nardini, and already gave remarkable promise. The two young artists were inseparable for the few days of Mozart's stay, and competed 'not like boys, but like men.' They parted with many tears, and never met again, Linley being drowned in 1778. Long afterwards in Vienna Mozart spoke of him,[1] and lamented his early death. Burney says that the talk throughout Italy was of the two genuises, little Mozart and 'Tomasino,' from both of whom much was expected.

The travellers reached Rome on Wednesday in Holy Week, and went straight to the Sistine Chapel to hear Allegri's celebrated Miserere, when Wolfgang gave the well-known proof of his ear and memory, by writing down the entire work, after one hearing, merely correcting one or two passages during the repetition on Good Friday. [See MISERERE.] This feat made a great sensation. The principal people received him with open arms, and Wolfgang played everywhere. For these concerts he composed a symphony (81) and two soprano airs (82, 83), and sent a contredanse to his sister in return for Haydn's minuets.

On May 8 they went direct to Naples. Wolfgang was not invited to play before the court, but the nobility treated both father and son with great respect; they also met many previous acquaintances, who were of use to them in various ways. On the 28th Wolfgang gave a concert, which was brilliantly attended, and brought in a good sum. When he played at the 'Conservatorio alla Pietà,' his hearers were superstitious enough to attribute his marvellous execution to the charm of a ring on his finger, and when he laid it aside their astonishment knew no bounds. They had made acquaintance with Piccini in Milan, and did the same here with Jomelli. On June 25 they went back to Rome, and the Pope in a private audience bestowed on Wolfgang the order of the 'Golden Spur'—'the same that Gluck has,' as the father wrote home with pardonable pride. He also told as a good joke, how the guards let them pass, taking Wolfgang for a young prince, and himself for his tutor. Now he was Signor Cavaliere Amadeo, and his father insisted on his thus signing his compositions. Wolfgang however was less pretentious, and soon let the title drop. He was painted again in Rome by Battoni.

Leaving Rome on July 10, they arrived on the 20th in Bologna, where a great distinction awaited Wolfgang. The Accademia Filarmonica, after testing his powers,[2] admitted him to their ranks as 'compositore,' although the statutes, besides other qualifications, required that members should be at least 20. His election as 'maestro di [3] capella' followed on June 5, 1771. Again they saw much of Padre Martini, and under his influence Wolfgang wrote for practice a series of sketches in the forms of strict counterpoint.[4] A Miserere (85) shows the influence of the one heard in Rome.[5] Finally Martini gave him a formal testimonial.

By Oct. 10 they were in Milan, and Wolfgang set seriously to work on his opera, before the completion of which the usual battles with the singers, and in this case with jealous rivals, had to be gone through. On Dec. 26, however, 'Mitridate Rè di Ponto' was produced for the first time, Wolfgang conducting; and it was repeated to full houses twenty times, amid cries of 'Evviva il Maestro! Evviva il Maestrino!' After an excursion to Turin, they again passed through Milan on their way to Venice, entered into all the amusements of the Carnival, were fêted by the nobility, and gave a brilliant concert. On March 12 they went to Padua, where Wolfgang played the organ in S. Giustina, and was commissioned to compose an oratorio, which Jahn conjectures to have been 'Betulia liberata' (118), performed in all probability during Lent, 1772. After some days detention in Vicenza and Verona, they arrived at Salzburg, March 28, 1771. His success in Italy procured him two commissions,—one from Milan for an opera for the Carnival of 1773, and the other from the Empress Maria Theresa for a dramatic serenata for the marriage of the Archduke Ferdinand, to take place in Milan in October. During their short stay at Salzburg, Wolfgang composed a Litany (109), a Regina cœli (108), and a symphony (110). They started again Aug. 13, 1771, and arrived in Milan on the 21st; but the libretto was not ready till the end of the month. The score was completed in a fortnight, a remarkable instance of rapidity, considering that he had a violinist overhead, an oboe-player beneath, and a pianoforte-teacher next door, all hard at work the whole day long—a Babel of sounds which he, however, pronounced to be 'delightful (*lustig*) for composing, as it gave ideas'! He was now so firmly established in the favour both of the court and the public, that he had no intrigues to encounter. He was on the best terms, too, with Hasse, who was composing 'Ruggiero,' and who with commendable generosity, prophetically remarked, 'This boy will cause us all to be forgotten' (Questo ragazzo ci farà dimenticar tutti). The marriage of the Archduke and the Princess Beatrice of Modena took place Oct. 15; Hasse's opera was performed on the 16th, and Wolfgang's Serenata 'Ascanio in Alba' (111) on the 17th, with a success which enabled the father to write home 'I am sorry to say Wolfgang's

[1] Kelly's 'Reminiscences,' i. 225.

[2] An Antiphon was given him to set in 4 parts (86).

[3] Jahn gives—Minutes, ii. 613; Letter from the father, i. 126; Test-composition, ii. Notenbeilage viii, p. 20; Diploma ii. 614.

[4] Jahn ii. Notenbeilage v.

[5] Ibid. vi.

[6] Jahn ii. 616.

Serenata has cut out Hasse's Opera to an extent I cannot describe.' Besides his fee, the Empress sent him a gold watch set with diamonds, with her portrait at the back. After the opera he composed another symphony (112), and a divertimento (113).

They returned home in the middle of December, 1771. In the last days of the year Wolfgang composed another symphony (114), and was then laid up by serious illness. Meantime the Archbishop died, and Wolfgang was commissioned to compose an opera for the allegiance festival of his successor Hieronymus, Count von Colloredo, whose election caused universal astonishment and dismay. The piece chosen was Metastasio's 'Il Sogno di Scipione,' very inappropriate, and apparently wanting in inspiration, as the music is superficial and entirely 'de circonstance.' It was performed probably in May, 1772. About the same period he composed 4 symphonies (124, 128–130); a grand divertimento (131); 3 quartets (136–138); a very important Litany 'de venerabili' (125); and a Regina cœli (127).

The travellers again set out for Milan on Oct. 24, 1872, and arrived on Nov. 4. Here Wolfgang completed his new opera, 'Lucio Silla' (135), produced on Dec. 26, and repeated more than twenty times to crowded and enthusiastic audiences. Rauzzini was one of the singers, and Wolfgang composed for him a motet, 'Exultate' (165), which he sang in the church of the Theatines.

They returned in the beginning of March 1773 to Salzburg, where Wolfgang composed 4 symphonies (181–184), 3 divertimenti for wind-band (186–188), a grand concerto for two violins (190), and a mass (167). In the summer the father and son took the opportunity of the Archbishop's absence in Vienna, to go there themselves. Their immediate object is not known, but probably the father was trying to obtain some court appointment. He had made a similar attempt in Florence, but without success. He wrote to his wife and daughter, 'Things will and must alter; take comfort, God will help us.' They returned home however with their object unattained. In Vienna Wolfgang composed a grand serenata for Salzburg (185), and six quartets (168–173), and was 'bold enough,' as his father wrote, to play a violin-concerto at a festival in the Theatine monastery, the organ not being worth playing on. One of his masses (66) was performed by the Jesuits.

In 1773 Wolfgang also composed at Salzburg a string quintet (174), and a P.F. concerto (175), the first since those of 1767. The family were together at Salzburg nearly the whole of 1774, Wolfgang being very busy with his studies, and with composition. To this period belong—2 masses (192, 194); a grand litany (195); 2 vesper-psalms (193); an offertorium for soprano and tenor soli (198); a bassoon-concerto (191); 4 symphonies (199–202); 2 serenatas (203, 204); an interesting divertimento (205), and P.F. variations on Fischer's favourite minuet (179), which he frequently played on his tour.

On Dec. 6 the father and son started for Munich, where Wolfgang was engaged, through the influence of his patron, Count Ferdinand von Zeil, Prince Archbishop of Chiemsee, to compose an opera for the Carnival of 1775. Stimulated doubtless by the rich resources at his disposal, Wolfgang exerted himself to the utmost, and 'La finta Giardiniera' (196), produced Jan. 13, 1775, was a great success. Schubart, who had heard it, speaks of the 'wonderful genius' of the composer, and adds, 'unless Mozart should prove to be a mere overgrown product of the forcing-house, he will be the greatest composer that ever lived.' Court and public vied with each other in paying him attentions, and the court-chapel performed one of his grand litanies (125), his two latest masses, and an offertorium, 'Misericordias Domini' (222), written in haste at the request of the Elector, and an admirable specimen of strict counterpoint.

Soon after their return to Salzburg in March 1775, a series of fêtes were given at court in honour of the Archduke Maximilian, afterwards Archbishop of Cologne, and Wolfgang's dramatic cantata to Metastasio's much-used 'Il Rè pastore' (208) was performed on April 23. To the remainder of this year belong, another mass (220); 2 airs for tenor (209, 210); an air for soprano (217); a divertimento (213); 9 canons for 2, 3, and 4 voices (226–234); and 5 violin-concertos (207, 211, 216, 218, 219), to which a 6th (268) was added in 1776. The concertos show that he was working at the violin, which he did to please his father, as he disliked playing at court, though it was one of his duties. His father writes to him in 1777, 'You have no idea how well you play the violin; if you would only do yourself justice, and play with boldness, spirit, and fire, you would be the first violinist in Europe.' Again, 'I suspect you have scarcely touched the violin since you were in Munich; I should be very sorry if that were the case'; and later, 'The violin is hanging up on its nail, I suppose'—and the conjecture was right. The remark about Munich refers to his Cassation (287), 'Everybody was staring away; and I played as if I had been the greatest violinist in Europe.' Later, in Vienna, he preferred taking the viola in quartets.

The whole of 1776, and as far as Sept. 1777, passed quietly in the old routine, numerous compositions testifying to Wolfgang's industry. To this period belong 5 masses (257–259, 262, 275); a litany 'de venerabili' (243); an offertorium for 2 choirs 'Venite populi' (260); a graduale 'Sancta Maria' (273); a serenade for the wedding of Burgermeister Haffner's daughter (249, 250); a serenade for 2 violins principali with accompaniments (239); a divertimento for various instruments (251); a notturno for ditto (286); 2 divertimenti or Cassationen for string quartet and 2 horns (247, 287) for the name-day of Countess Antonie Lodron; 5 divertimenti for 2 oboi, 2 bassoons, and 2 horns (240, 252, 253, 270, 289); a sonata for bassoon and cello (292); an oboe-concerto (293) for Ferlendi, frequently

played by Ramm of Mannheim, who used to call it his 'cheval de bataille.' The P.F. also reappears—variations (264, 265); 6 sonatas (279–284), ordered by Baron Dürnitz, who forgot to pay for them; a trio (254); 2 concertos (238, 246); and a concerto for 3 P.F.'s (242) for the three Countesses Lodrow, a favourite piece, often played on his next tour by Mozart himself. Of 17 sonatas for organ, generally with violin and bass, intended as graduales, 6 (241, 244, 245, 263, 274, 278) belong to this period.

Besides all this mass of music, Wolfgang studied the works of other masters, and even—an example well worth following—put into score from the parts a number of church-pieces in the strict style by Michael Haydn and Eberlin. He sent from Vienna for a note-book of this kind for van Swieten's benefit.

We have now before us a youth of 21, a skilled performer on three instruments, and at home in the most varied branches of composition. His father had given him a conscientious and systematic education, protected him from all injurious influences, and made him concentrate his whole powers on his artistic cultivation. All that teaching could do for him had been done in Salzburg; the time had now come for him to go out into the world, and let the discipline of life complete the work. His existence at Salzburg had long been intolerable to him; beyond a few intimate friends he had no society; he was disgusted at the want of appreciation for art, and his position with regard to Archbishop Hieronymus became daily more critical. On this point both he and his father became anxious. Something must be done. Not daring as yet to send his son alone into the world, the father asked leave to take a professional tour with him. It was refused, the Archbishop's reason being, as he said afterwards, that 'he could not bear people going about begging in that fashion.' The cup was now full, and Wolfgang applied for his discharge.[1] Irritated that any one should dare to leave him so abruptly, and quite aware of what he was losing, the Archbishop granted the request on Aug. 28, adding that, 'after the Gospel both father and son were free to seek their fortune wherever they pleased.' He relented, however, with regard to the father, who came to the painful resolve of sending his son away with his mother. It was true that she had little energy, and less intellectual power; but she was an experienced traveller, and could be useful to her son in many practical ways. The necessary preparations were accordingly made, even to the purchase of a carriage, that they might present a suitable appearance. On Sept. 23, 1777, mother and son left home. The father bore up bravely till they were really off, and then going to his room sank exhausted on a chair. Suddenly he remembered that in his distress he had forgotten to give his son his blessing. He rushed to the window with outstretched hand, but the carriage was already out of sight. His son, however, breathed freely when once fairly off; the deliverance from a position which he had long groaned under was delightful enough to mitigate even the pain of separation from his father and sister. Fortunately for him he could not foresee the life which lay before him,—a life full to its close of crosses and disappointments, and with so few joys!

Their first halting-place was Munich, but here they met with nothing but discouragement, and had to leave without accomplishing anything. At Augsburg Mozart visited G. Andreas Stein, the celebrated maker of organs and pianofortes, and both at his house and in the monastery of St. Ulrich charmed all hearers by his playing. A concert, however, produced but a small sum. On Oct. 30 they reached Mannheim, where they stayed much longer than they anticipated. The good prospects which at first seemed to open before them were not indeed realised; but the visit formed a decisive epoch in Mozart's life. Under the Elector Karl Theodor, Mannheim possessed a good opera, with an orchestra containing virtuosi of the first rank, and at that time considered the first in Europe for instrumental music.[2] Mozart made great friends with Cannabich, an excellent conductor and good teacher, and gave pianoforte lessons to his daughter Rose, who attracted him in spite of her youth. He also became intimate with the poets Wieland and Freiherr von Gemmingen, the composers Holzbauer and Schweitzer, Raaff the great tenor, Wendling, Ramm, and Ritter, excellent performers on the flute, oboe, and bassoon. Here also his playing, both on the pianoforte and the organ, was much admired, and he had opportunities of measuring himself with Sterkel and Vogler, neither of whom impressed him much. The latter, indeed, he positively disliked. While vainly endeavouring to gain admittance to the Elector's Chapel, Wendling, Ramm, and Ritter tried to persuade him to accompany them to Paris and give concerts there. He was inclined to the plan, and his father agreed, though with reluctance; but when it came to the point he allowed his friends to start without him. The truth was he had fallen in love. Aloysia, the second daughter of Fridolin Weber, prompter and copyist, was a gifted singer, with a fine voice and considerable beauty, and these qualities made a due impression upon Wolfgang, during an excursion to Kirchheim, in Poland, where the Princess of Orange kept a private orchestra, and had daily concerts. Aloysia returned his attachment, and allowed him to teach her singing; and he, touched by the poverty of the family, resolved to take her to Italy, and there write a new opera for her first appearance. So romantic a proposition drove his father nearly out of his senses. In such a case quick action was everything. Urging upon him the doubtful character of the plan, he used all his endeavours to tear him away from these

[1] This interesting document has lately been found in the archiepiscopal archives by Pirckmeyer the custodian, and published with other matter under the title of 'Zur Lebensgeschichte Mozarts,' Salzburg 1876: also copied in the Preface to Nohl's Mozartbriefe, 2nd ed., 1877.

[2] It was here that Mozart first learnt the value of the clarinet as an orchestral instrument.

dangerous surroundings. 'Off with you to Paris, and that immediately! Take up your position among those who are really great,—*aut Cæsar aut nihil*! From Paris the name and fame of a man of talent spreads throughout the world.' As for his Aloysia, he advised him to commend her to Raaff, who would not only be able to teach her, but whose good word would have great weight with impresarios. It was a hard struggle for Wolfgang, but his love for his father enabled him to defer to his authority, and the time for departure was fixed. Before leaving, however, he gave some concerts, at which he played, and produced both his compositions and his pupils; and now for the first time Mannheim became aware of what it was losing. Parting with the Webers was hard work; they all wept, and thanked him as their 'greatest benefactor.' In Mannheim he composed—a soprano air for Aloysia (294); a tenor air for Raaff (295); 2 Lieder (307, 308); 2 flute-concertos (313–314); Romanze for flute (315); quartet for flute and strings (285); 7 sonatas for P.F. and violin, partly composed in Paris (296, 301–306); 3 P.F. sonatas (309–311), including the beautiful one in A minor.

Leaving Mannheim on March 14, 1778, they reached Paris on the 23rd. The father's anticipations did not in this instance prove correct; their old friend Grimm was still there, but by no means so devoted to their interests as he had been; the youth was not the same attraction as the marvellous boy had been; and the musical world was absorbed in the Gluck and Piccini controversy. Nor had they succeeded in obtaining from Vienna a recommendation to Marie Antoinette. They were thus thrown upon their Mannheim friends, and upon Count von Sickingen, to whom von Gemmingen had given them an introduction. Wolfgang renewed his acquaintance with Piccini, whom he had met in Italy, but they never got beyond the terms of ordinary courtesy; 'I know my business, and he his,—that is enough,' writes Wolfgang. Gossec he calls, 'my very good friend, and an uncommonly dry man.' There is no trace of any acquaintance with Grétry. Grimm procured him admittance to the Duc de Guisnes, who played the flute superbly, as Mozart says, and his daughter the harp. Accordingly he had to compose a concerto (299) for these two instruments, for which he cared less than any other. To the daughter he gave daily lessons in composition, and he had a few other lady-pupils. But he was not allowed to write an opera. Noverre, ballet-master at the Opéra, promised to use his influence, which was great, in his favour; but all he did was to employ him to compose twelve pieces for his ballet, 'Les petits[1] riens.' He composed a symphony for flute, oboe, bassoon, and French horn, at the request of Le Gros, director of the Concerts Spirituels, but it was never performed. Some airs in a Miserere by Holzbauer, produced at the Concerts Spirituels without Mozart's name, passed unnoticed, except by Gossec, who expressed great admiration. Le Gros afterwards ordered another symphony, which pleased greatly—the Paris or French symphony in three movements (297); and at his request Mozart wrote a second Andante in place of the original one.

In the meantime, his mother, who had never been well in Paris, became seriously ill, and died in Wolfgang's arms on July 3. With great thoughtfulness he wrote to their friend Bullinger to prepare his father for the sad news, and then sent a letter direct, which gives a high idea of the love which bound the family together, and of the manliness of his own conduct in so distressing a position.[2] Remain longer in Paris he felt he could not, and his father even urged his departure, especially as there was now some prospect for him in Salzburg, owing to the deaths of Adlgasser the court organist, and Lolli the old Capellmeister. Moreover the Archbishop had promised to allow him to go anywhere to superintend the production of an opera, should he be commissioned to write one. His last few days in Paris were cheered by his old London friend Christian Bach, who had come over for the performance of his 'Amadis.' 'His joy, and mine too, at meeting again, you can well imagine,' he wrote to his father. With Bach came Tenducci, and the three spent a few pleasant days at the Maréchal de Noailles's château at Saint Germain. Mozart wrote a scena[3] for Tenducci, with accompaniment for pianoforte, oboe, horn, and bassoon, and this was played by the Maréchal's servants, who were all Germans. To the compositions already mentioned in Paris must be added a gavotte (300), and a quartet for flute and strings (298).

On Sept. 26, 1778, Mozart left Paris with a still heavier heart than he had entered it six months before. He went by Nancy and Strassburg, which he reached in the middle of October. Here he gave three concerts, which produced much applause but little money, and played on Silbermann's two best organs in the Neukirche and St. Thomas. On Nov. 3 he started for Mannheim, although it was, as his father said, a foolish notion to go there when the Court, the Webers, and his best friends were all absent at Munich, and there was nothing for him to do. But it did him good to recall the old memories, and, as he said, 'I love Mannheim, and Mannheim loves me.' Besides, he had some prospect of an engagement for an opera. Seyler's troupe was still at the theatre; they were indeed only an operetta-company, but there was some talk of founding a German national opera. Here too Mozart saw two of Benda's melodramas, 'Medea' and 'Ariadne auf Naxos,' and was so delighted with them that he willingly undertook von Gemmingen's 'Semiramis.'[4] Von Dalberg, director of the theatre, also had his eye upon

[1] Discovered and printed a few years ago.

[2] Jahn gives both letters, ii. 691-2, with a facsimile of that to Bullinger in an appendix to vol. i.

[3] Tenducci appears to have taken this composition with him to London. Burney (see Barrington's 'Miscellanies,' 289) speaks of it as a masterpiece of invention and technique (Pohl's 'Mozart in London, 121).

[4] He took the libretto home with him to compose 'gratuitously.' 'You see,' he writes to his father, 'how strong my liking for this kind of composition is.' Jahn (i. 514) has not been able to discover whether he ever composed it, or whether the poem was lost.

Mozart for his opera 'Cora,' although he was already in negotiation with Gluck and Schweitzer. However, all came to nothing; and his father, who had run into debt on his account, and had moreover great hopes of seeing him well placed in Salzburg, put forth his authority to make him return—'You will start immediately on receipt of this.' The son obeyed, and by Dec. 25 was at Munich; but his father, anxious lest he should be detained for good, and fearing the proximity of his beloved, did not let him rest there. Cannabich and Raaff were indeed 'working for him hand and foot,' but there was no need for anxiety on Aloysia's account. Her family welcomed him warmly, but she who 'had wept for him' seemed now scarcely to remember him, and was even displeased that he had altered the fashion of his clothes. Yet he again offered her his musical homage, composing a grand aria (316) suited to her present capabilities, to words taken, with a trace of self-complacency, from Gluck's 'Alceste,' and with an obligato accompaniment intended for Ramm and Ritter. This air was his farewell to Aloysia Weber, about whom he wrote to his father in May 1781, 'I did love her truly, and feel still that I am not indifferent to her; but luckily for me her husband is a jealous fool, and never lets her go anywhere, so that I rarely see her.'[1]

In mourning for his mother, disappointed in his first love, and with all his hopes falsified, Mozart returned in the middle of June 1779 to the home of his childhood. In such circumstances the warmth with which he was received was doubly grateful. A good many of his old friends were still there to rally round him, but nothing could overcome his dislike of Salzburg. Even the duties entailed by his position as Concert-meister and organist to the Court and Cathedral,[2] were fulfilled as an irksome task. His desire to write for the stage was re-kindled by the presence of a dramatic company under Böhm and Schikaneder (1779-80). This was the beginning of his intimacy with the latter, to whom he furnished entr'actes and choruses for Freiherr von Gebler's Dramma eroica 'Thamos, König von Egypten' (345). To this period also belongs a German opera, libretto by Schachtner, to which André afterwards gave the title of 'Zaïde' (344)—performed in 1866 at Frankfort.

During his stay at Salzburg in 1779-80 he produced the following works:—2 masses (317, 'Coronation mass,' and 337); a Kyrie (323); 2 vespers (321, 339), among his best compositions; a trio for 3 voices with 3 corni di basseto (346); 2 Lieder (349, 351); 2 canons (347, 348); 2 symphonies (319, 338); movement of a symphony[3] (318); duo concertante for violin and viola (364); 2 serenades (320, 361); divertimento for string-quartet and 2 horns (334); 4 sonatas for P.F. (330-333); variations for P.F. and violin (359, 360); sonatas for 4 hands (357, 358); variations for P.F. (352-354); a concerto for 2 P.F.'s (365); and the last organ sonatas (328, 329, 336). At Munich he composed:—Kyrie of an unfinished mass (341); concert-aria for Countess Baumgarten (369); and quartet for oboe, violin, viola, and cello, for Ramm (370).

His next employment was most congenial. Through the exertions of his friends at Munich the grand opera for the Carnival of 1871 was put into his hands. The libretto was by Abbate Varesco, court chaplain at Salzburg, who consulted Mozart at every step, as he began the work at home. He went to Munich in the beginning of November, and at the very first rehearsals the music was highly approved by the Elector and the performers. His father even wrote to him from Salzburg, 'the universal subject of conversation here is your opera.' The Archbishop being in Vienna at the time, his father and sister were able to go to Munich for the first performance on Jan. 29, 1781. 'Idomeneo, Rè di Creta,' opera seria (366, ballet-music 367), was enthusiastically received, and decided once for all Mozart's position as a dramatic composer.

While in the full enjoyment of the pleasures of the Carnival, into which he plunged as soon as his labours were over, he received a summons from the Archbishop to join him in Vienna, and started immediately.

On March 16, 1781, after a journey of four days, Mozart arrived 'all by himself in a post chaise' in Vienna, where his destiny was to be accomplished. He was made to live with the Archbishop's household, and dine at the servants' table—treatment in striking contrast to that he received from the aristocracy in general. The Countess Thun, 'the most charming and attractive woman I have ever seen in my life,' invited him to dinner, and so did vice-chancellor Count Cobenzl, and others. The Archbishop liked the prestige of appearing in society with Mozart, Ceccarelli, and Brunetti, as his domestic virtuosi, but did not allow Mozart either to play alone in any house but his own, or to give a concert. He was obliged however to yield to the entreaties of the nobility, and allow him to appear at the concert of the Tonkünstler-Societät. 'I am so happy,' Mozart exclaimed beforehand, and wrote to his father afterwards of his great success. At the Archbishop's private concert too he excited the greatest enthusiasm, though he was often addressed in that very house as 'Gassenbube' (low fellow of the streets). In vain did his father urge him to forbearance, he was determined not to remain in a position where he had such indignities to endure. The opportunity came only too soon. The Archbishop, detested by the nobility, and above all by the Emperor Joseph, did not receive an invitation to Laxenburg, the summer residence of the court, and in

[1] She was engaged as prima donna in Vienna in 1780, and married Joseph Lange, the court actor. She acknowledged afterwards that as a young girl she had not appreciated Mozart as highly as she ought to have done, but she became a great admirer of his music, and a true friend. She did not live happily with her husband, but their intercourse with Mozart was quite unconstrained. He composed for her in Vienna five more a rs, and they gave mutual assistance at each others' concerts. Kelly ('Reminiscences,' i. 253) admired her as a singer of the first rank. Her voice was exceptionally high.

[2] His father succeeded in getting him appointed successor to Adlgasser, with a salary of 400 florins (about 40*l.*).

[3] Generally quoted as overture composed for Bianchi's 'Villanella rapita.'

his disgust determined to leave Vienna. The household was to start first, but Mozart, 'the villain, the low fellow,' was turned out of the house before the others. He took lodgings with the Webers, who were living in the Petersplatz at a house called 'zum Auge Gottes,' reduced in number by the death of the father and the marriage of Aloysia. At his next audience he was greeted with 'Lump,' 'Lausbube,' and 'Fex' (untranslateable terms of abuse). 'None of his servants treated him so badly,' continued the Archbishop. 'Your Grace is dissatisfied with me then?' said Mozart. 'What! you dare to use threats? (using all the time the contemptuous 'Er') Fex! there is the door; I will have nothing more to do with such a vile wretch' ('elenden Buben'). 'Nor I with you,' retorted Mozart, and turned on his heel. Not having received an answer to his application for his discharge, Mozart drew up a fresh memorial, with which he presented himself in the antechamber of this Prince of the Church; but as if to culminate all the brutal treatment he had already received, Count Arco the high-steward, addressed him as 'Flegel' (clown), 'Bursch' (fellow) etc., *and kicked him out of the room.* This took place on the 8th of June. Mozart was now free, though he had not received his formal dismissal; 'I will never have anything more to do with Salzburg,' he wrote to his father, 'I hate the Archbishop almost to fury.' It was summer, the nobility were all going into the country, and there was no demand for either concerts or lessons. The Countess Rumbeck was his only pupil. Composition was of course his resource, and while thus employing his leisure, he fulfilled his long-cherished desire of writing an opera for the National Singspiel (German opera), founded by the Emperor in 1778. The Emperor interested himself in his favour, and he soon received a libretto to his taste. He was hurt however at finding himself passed over at the fêtes in honour of the Grand-duke Paul and his wife; even his 'Idomeneo' had to give way to two operas of Gluck's. His contest with Clementi, in the presence of the Emperor and the Grand-duchess on Dec. 24,[1] afforded him some slight compensation. He had previously (Nov. 16) played at the house of Archduke Maximilian, who was very fond of him, though under the circumstances unable to do anything for him. In spite of unremitting intrigues his 'Entführung aus dem Serail' (384), libretto by Bretzner, was produced by the Emperor's express command, with great success on July 16,[2] 1782. Mozart was arranging it for a wind band when he received through his father a request for a serenade to be composed in all haste, for the Haffners of Salzburg. This is the well-known Symphony in D (385), at which, when looking over it long afterwards, he was 'quite surprised,' and thought 'it must have had a very good effect.' To this was added the fine Nachtmusik in C minor, for a wind-band, better known as a string-quintet (388).

On the Grand-duke's second visit to Vienna in October, he attended Mozart's opera, which was still attracting 'swarms of people'; the composer conducted in person, 'to show himself the father of his own child.' Prague soon produced it with great success; a foretaste of the many honours Mozart was to receive in that city.

He found his new abode with the Webers very comfortable; but the world soon began to enquire whether he were not intending to marry one of the daughters. The report reached his father, who admonished him seriously; but Wolfgang solemnly declared that he was thinking of nothing of the kind, and to prove his statement took another lodging, in the 'Graben.' Here however the want of the attentions to which he had been accustomed drove him to a new step, for which we soon find him preparing his father. 'To my mind a bachelor lives only half a life' he writes, and hesitatingly names the object of his love. 'But surely not a Weber? Yes, a Weber, Constanze, the third daughter.' All attempts at dissuasion were vain; his resolution was fixed, and on Aug. 16, scarcely a month after the production of his opera, he led Constanze to the altar, at St. Stephen's. Bringing home his bride was his 'Entführung aus dem Auge Gottes' as he told his friends. 'As soon as we were married, my wife and I both began to weep; all present, even the priest, were touched at seeing us so moved, and wept too.'

His marriage involved Mozart in innumerable troubles. With many good qualities his wife was a thoroughly bad manager, and this was the worst defect possible, since Mozart was naturally careless in money matters, and of course his life as a busy artist was an unfavourable one for economy. They began housekeeping with next to nothing, and their resources were uncertain at the best. No wonder then that in six months they were in serious difficulties; and so it went on to the end. His friends, the worthy Puchberg especially, were always ready to come to his assistance, but they could not prevent his often being put to embarrassing and humiliating straits. Without even a prospect of a fixed appointment he was thrown back upon lessons and concerts. Pupils were scarce, but he was more fortunate as a virtuoso; and for the next few years he was constantly employed with concerts, his own and those of other artists, and still more in playing at the houses of the nobility. Lent and Advent were the regular concert seasons in Vienna. The Emperor was frequently present, and always had a loud 'bravo' for Mozart, speaking of him too at his own table 'in the highest terms' as 'un talent decidé.' This

[1] The date in Mozart's letter—the 14th, in Jahn i. 637, is a misprint. In Nohl's 'Mozartbriefen,' both editions, Dec. 26 should be substituted for 22, as may be seen from the letter itself. It is well known that the theme of the sonata played by Clementi (Œuvres vi. 1) on this occasion was adopted by Mozart in the overture to the 'Zauberflöte.'

[2] July 12, in Jahn i. 648, is wrong. The Emperor is reported to have said, 'Too fine for our ears, lieber Mozart, and much too many notes,' meaning that the accompaniments overpowered the voices. Mozart answered frankly, 'Exactly as many notes as are necessary, your Majesty.'

makes it all the more difficult to exonerate his majesty from the charge of yielding to the efforts of those immediately about him, to prevent his bestowing some suitable post on Mozart. The latter writes on this subject to his father, 'Countess Thun, Count Zichy, Baron van Swieten, even Prince Kaunitz, are all much vexed at the little value that the Emperor puts on men of talent. Kaunitz said lately, when talking to the Archduke Maximilian about me, *that men of that stamp only came into the world once in a hundred years, and that they ought not to be driven out of Germany, especially when, as good luck would have it, they were already in the capital.*' After the success of his first concert in Lent 1782, Mozart entered into an engagement with Martin, who had instituted a series of concerts held in the winter at the [1] 'Mehlgrube,' and removed in May to the [2] Augarten, where Mozart played for the first time on May 26. He afterwards joined the pianist Richter, who gave subscription concerts. Among the artists at whose concerts he appeared, were the singers Laschi, Teyber, and Storace, and his sister-in-law, Mme. Lange.

His own subscription concerts, generally three or four, were held in the theatre, at the Mehlgrube, or in the Trattnerhof, and being attended by the cream of the nobility,[3] produced both honour and profit. The programme consisted chiefly, sometimes entirely, of his own compositions—a symphony, two P. F. concertos, an orchestral piece with an instrument concertante, three or four airs, and an improvised fantasia. The latter, in which he showed incomparable skill, always roused a perfect storm of applause. For each concert he composed a new P. F. concerto, the greatest number and the best belonging to this time. With so much on his hands he might well say, when excusing himself to his sister for writing so seldom, 'Has not a man without a kreutzer of fixed income enough to do and to think of day and night in a place like this?' A list he sent to his father of the concerts for 1784 will best show the request he was in. During six weeks (Feb. 26 to April 3) he played five times at Prince Gallitzin's, nine times at Count John Esterhazy's, at three of Richter's concerts, and five of his own.

Tired of waiting for an appointment, which must have been most trying to one of his excitable nature, Mozart seriously thought of going to London and Paris, and began to practise himself in English and French. He had even written to Le Gros in Paris about engagements for the Concerts Spirituels, and the Concerts des Amateurs, but his father, horrified at the idea of a newly married man without resources thus wandering about the world, succeeded in putting a stop to the scheme. As a compensation for the postponement of one desire, he was able to fulfil another, that of presenting his young wife to his father. Starting after her recovery from her first confinement (June 17) they reached Salzburg at the end of July 1783.

Before his marriage Mozart had made a vow that if ever Constanze became his wife, he would have a new mass of his own composition performed in Salzburg. The work was nearly ready, and the missing numbers having been supplied from one of his older masses, this fine and broadly designed composition (427) was given at the end of August in the Peterskirche, Constanze herself singing the soprano. Opera buffa having been reintroduced in Vienna he began a new opera, 'L'Oca del Cairo' (422), but after some progress found the libretto (by Varesco) so wretched that he let it drop.[4] A second opera, 'Lo Sposo deluso' (430), only reached the fifth number, partly perhaps because he despaired of being able to produce it, as Sarti and Paisiello were then in Vienna, absorbing public attention with the triumph of the latter's 'Il Rè Teodoro.' In the meantime Mozart rendered a service of love to his friend Michael Haydn, who was incapacitated by illness from completing two duets for violin and viola for the Archbishop. The Archbishop characteristically threatened to stop his Concertmeister's salary, but Mozart came to the rescue, and undertook to write the two pieces 'with unmistakable pleasure.' His friend retained his salary, and the Archbishop received the duets (423, 424) as Haydn's. Mozart also took an active interest in his father's pupils—Marchand the violinist of 12 (then playing in Vienna), his sister Margarethe, then 14, afterwards Mme. Danzi, the well-known singer, and a child of 9, the daughter of Brochard the celebrated actor. He also became intimate with Marie Therèse Paradies the blind pianist, who was then in Salzburg, and for whom he afterwards composed a concerto (456). The main object of his visit however was not fulfilled. It was only after long opposition that his father had unwillingly given his consent to his marriage, but Wolfgang hoped that his prejudice against Constanze would disappear on acquaintance; neither his father nor his sister however took to her.

Leaving Salzburg on the 30th of October, and stopping at Lambach for Mozart to play the organ in the monastery, they found Count Thun on the look-out for them at Linz, and made some stay with him, being treated with every consideration. For a concert which Mozart gave in

[1] A very old building, with rooms in which balls and concerts were held. A flour-warehouse in the basement gave its name to the house. It is now the Hotel Munsch.

[2] See AUGARTEN, vol. i. p. 104 *a*.

[3] In the list of his subscribers for 1784 we find, besides his regular patrons, Countess Thun, Baroness Waldstädten, Count Zichy, van Swieten, etc., the Duke of Wirtemberg, Princes Lichtenstein, Auersperg, Kaunitz, Lichnowsky, Lobkowitz, Paar, Palm, and Schwarzenberg; the distinguished families of Bathyany, Dietrichstein, Erdödy, Esterhazy, Harrach, Herberstein, Keglewicz, Nostiz, Palfy, Schaffgotsch, Stahrenberg, and Waldstein; the Russian, Spanish, Sardinian, Dutch, and Danish ambassadors; the eminent financiers Fries, Heuickstein, Arenfeld, Bienenfeld, Ployer, and Wetzlar; government officials of position, and scientific men, such as Isdenczy, Bedekovich, Nevery, Braun, Greiner, Keess, Puffendorf, Born, Martini, Sonnenfels, etc.

[4] It was completed by André, with a Rondeau, quartetto from 'Lo Sposo deluso,' finale from 'La Villanella rapita,' by Mozart; was adapted to new words by Victor Wilder, and performed in Paris, Théâtre des fantaisies-Parisiennes, June 6, 1867; at Vienna in the Carl Theatre, 1868; at Drury Lane, May 12, 1870.

the theatre, he composed in haste a new symphony (425).[1]

In 1785 the father returned his son's visit, staying with him in the Grosse Schulerstrasse (now No. 8) from Feb. 11 to April 25. He was rejoiced to find their domestic arrangements and money matters for the time being in good order. He found a grandson too—'little Karl is very like your brother.' Though not yet on thoroughly good terms with his son or his daughter-in-law, he derived all the old pleasure from his successes as an artist, and listened with delight to his productions. He had come just at the right time, when concerts were succeeding each other as fast as possible, and his son taking part in all; and at the first he attended his eyes filled with tears of happiness at Wolfgang's playing and compositions. The day after his arrival Wolfgang invited his friend Haydn and the two Barons Todi; and his father wrote home a full account of this memorable evening; memorable indeed! for setting aside other considerations, it was not often that two men of such remarkable solidity of character as Leopold Mozart and Haydn could be found together. 'Three new quartets were played,' writes the happy father, 'the three (458, 464, 465) he has added to those we already have (387, 421, 428); they are perhaps a trifle easier, but excellently composed. Herr Haydn said to me, *I declare to you before God as a man of honour, that your son is the greatest composer that I know, either personally or by reputation; he has taste, and beyond that the most consummate knowledge of the art of composition.*' In return for this avowal Mozart dedicated to Haydn, with a laudatory preface, these six quartets, 'the fruits of long and arduous toil.' 'It is but his due,' he said, 'for from Haydn I first learnt how to compose a quartet.' The success of his pupil Marchand, and the great progress of Aloysia Lange, both as a singer and actress, also afforded pleasure to Leopold Mozart. It is a significant fact that a man of his way of thinking should have joined the Freemasons, avowedly through his son's influence. This however was their last meeting, for soon after his return from Vienna his health began to fail, and on May 28, 1787, he ended a life which had been wholly consecrated to his children.

Mozart the son belonged to the eighth and oldest Freemasons' lodge ('zur gekrönten Hoffnung') in Vienna. His interest in the order was great, indeed he at one time thought of founding a society of his own to be called 'Die Grotte,' and had drawn up the rules. A letter to his father, during his illness, in which he enlarges upon the true significance of death to a Mason, is a proof of the serious light in which he considered his obligations. His connection with the order also inspired many of his compositions. For it he wrote—'Gesellenlied' (468); 'Maurerfreude' (471), a short cantata, at the performance of which his father was present shortly before his death; 'Maurerische Trauermusik' (477), for strings and wind; 'Lied,' with chorus, and a chorus in 3 parts, both with organ (483, 484), for the ceremony at the opening of the 'Neugekrönten Hoffnung' (by a decree of the Emperor Joseph) in 1785; and a short cantata for tenor, with closing chorus (623), composed Nov. 15, 1791, the last of his recorded works which he conducted himself. A short adagio for 2 corni di bassetto and bassoon (410); an adagio for 2 clarinets and 3 corni di bassetto (411); and an unfinished cantata (429) were probably intended for the same.

In March 1785 Mozart produced at the concert of the Tonkünstler Societät, a cantata, 'Davidde penitente' (469), the materials for which he drew from his last unfinished mass (427), writing the Italian words below the Latin, and adding two new airs. There was an object for this work; his name was down at the time for admittance into the Society, but in accordance with the statutes he was rejected, on the ground that he could not produce the certificate of his baptism!

After a long delay he was again gratified by an opportunity of writing for the stage. An opera-buffa had been organised as far back as April 1783, and the Emperor had secured an excellent [2]company; and after a failure the National-Singspiel had been revived in October 1785. A libretto, 'Rudolf von Habsburg,' sent to Mozart from Mannheim remained unused, but at length he and Salieri were requested to supply German and Italian 'pièces de circonstance' for some fêtes in honour of distinguished visitors at Schönbrunn. To Mozart's lot fell 'Der Schauspieldirector' (486), a disjointed comedy by Stephanie junior, produced at Schönbrunn Feb. 7, 1786, and afterwards at the Kärnthnerthor Theatre.[3]

In the next month a gratifying performance of 'Idomeneo' took place at the palace of Prince Auersperg, by a troupe of titled and efficient performers, under Mozart's[4] own supervision. This mark of the favourable disposition of the aristocracy towards him bore fruit, attracting the attention of Lorenzo da Ponte, the well-known dramatist. His proposal to adapt Beaumarchais's 'Mariage de Figaro' for Mozart received the Emperor's consent,—reluctantly given on account of the offensive nature of the plot in the original,—and the first performance of 'Le Nozze di Figaro' (492) took place after violent intrigues, on May 1, 1786. The theatre was crowded, and the audience enthusiastic; several numbers were repeated twice, and the little duet three times, and this went on at succeeding representations till the Emperor prohibited encores.[5] Kelly, who took the parts of Basilio and

[1] Dedicated to Count Thun. André imagines No. 444 to have been the one composed for this occasion, from Mozart having copied some of the parts.

[2] Including Nancy Storace, her brother Stephen, and the tenor Kelly, all English.

[3] This Singspiel was given several times with a new libretto, and several interpolations. A recent attempt by Schneider (1861) introduced both Mozart and Schikaneder, and was particularly unfortunate.

[4] He composed for it a new duet for two soprani (489), and a rondo for soprano with violin solo (490).

[5] Kelly relates ('Reminiscences,' i. 262), 'When the singers were one day rehearsing, the Emperor said, "I dare say you are all pleased that

Don Curzio, writes with great spirit: 'Never was anything more complete than the triumph of Mozart, and his Nozze di Figaro, to which numerous overflowing audiences bore witness. Even at the first full band rehearsal, all present were roused to enthusiasm, and when Benucci came to the fine passage "Cherubino, alla vittoria, alla gloria militar," which he gave with stentorian lungs, the effect was electric, for the whole of the performers on the stage, and those in the orchestra, as if actuated by one feeling of delight, vociferated "Bravo! Bravo, Maestro! Viva, viva, grande Mozart!" Those in the orchestra I thought would never have ceased applauding, by beating the bows of their violins against the music desks.' And Mozart? 'I never shall forget his little animated countenance, when lighted up with the glowing rays of genius;—it is as impossible to describe it, as it would be to paint sunbeams.'[1]

And yet, after all this success, nothing was done for him. Earning a living by giving lessons and playing in public was in every respect unsatisfactory. 'You lucky man,' he said to young Gyrowetz as he was starting to Italy, 'and I am still obliged to give lessons to earn a trifle.' Moreover he soon found himself eclipsed on the stage by two new pieces, which for a time absorbed the public entirely; these were Dittersdorf's Singspiel 'Der Apotheker und der Doctor' (July 11), and Martin's 'Cosa rara' (Nov. 17). Again he resolved to go to England, and was again dissuaded by his father. A gleam of light came however from Prague, whither he was invited to see for himself the immense success of his 'Figaro,' produced there first after Vienna, as had been the case with the 'Entführung.' Count Johann Jos. Thun, one of the greatest amateurs in Prague, placed his house at Mozart's disposal, and he joyfully accepted the invitation. His first letter[2] states the condition in which he found Prague, 'the one subject of conversation here is—Figaro; nothing is played, sung, or whistled but—Figaro; nobody goes to any opera but — Figaro; everlastingly Figaro!' He was literally overwhelmed with attentions, and felt himself at the summit of bliss; at the opera, given quite to his satisfaction, he received a perfect ovation. Furthermore two concerts were brilliantly successful; at the first, his new symphony (504) having been loudly applauded, he sat down to the piano, and improvised for full half an hour, rousing the audience to the highest pitch of enthusiasm. Again, and yet once again he had to resume, till, obeying the general acclamation, he finished by extemporising variations on 'Non piu andrai,' which completed his triumph. The receipts also were thoroughly satisfactory. Having made the remark, that he should like to compose an opera for so intelligent and appreciative a public, the impresario Bondini took him at his word, and concluded a contract with him for an opera for the ensuing season, for which he was to receive the usual fee of 100 ducats, and the librettist 50. The distractions of society in Prague took up all his time, and his only compositions while there were nine contredanses for orchestra (510) written for Count Pachta, who locked him in for an hour before dinner for the purpose, and six Teutsche for full orchestra (509).

On his return to Vienna after this magnificent reception, he felt his position more galling than ever; and his desire to visit England was rekindled by the departure of his friends Nancy Storace, and her brother, Kelly, with his own pupil Attwood. They promised to endeavour to secure him some position there, so that he would be able to go without undue risk.

The libretto of 'Figaro' having proved so satisfactory, he applied again to Da Ponte, and this time their choice fell upon 'Don Giovanni.' In September 1787 he and his wife went to Prague, and took lodgings 'Bei den drei Löwen' No. 420 in the Kohlmarkt. But his favourite resort was the vineyard of his friend Duschek at Koschirz near the city, where are still shown his room, and the stone table at which he used to sit working at his score, often in the midst of conversation or skittle playing.[3] Before the production of his new opera, Mozart conducted a festival performance of 'Figaro' on Oct. 14 in honour of the Archduchess Maria Theresia, bride of Prince Anton of Saxony. He was very anxious about the success of his opera, although, as he assured Kucharz the conductor of the orchestra, he had spared neither pains nor labour in order to produce something really good for Prague. On the evening before the representation the overture was still wanting, and he worked at it far into the night, while his wife kept him supplied with punch, and told him fairy-stories to keep him awake. Sleep however overcame him, and he was obliged to rest for a few hours, but at 7 in the morning the copyist received the score, and it was played at sight in the evening. This first performance of 'Don Giovanni' (527) took place on Oct. 29, 1787. On Mozart's appearance in the orchestra he was greeted with enthusiastic applause, and a triple flourish of trumpets, and the opera was accompanied from beginning to end with rapturous marks of approval. He had of course no time for other compositions, but his friend Mme. Duschek locked him into her summer-house to ensure his writing an aria he had promised her. He revenged himself by making it difficult, and would only give it her on condition that she should sing it at sight. It is one of his finest airs (528).

About the time of his return to Vienna Gluck died (Nov. 15, 1787), and Mozart had reason to hope that some suitable position would now be open to him. But the Emperor was in no

I have desired there shall be no more encores." To which they all bowed assent, but Kelly said boldly, "Do not believe them, Sire, they all like to be encored, at least I am sure I always do."'

[1] 'Reminiscences,' i. 259.

[2] To his friend Gottfried von Jacquin, Jan. 15, 1787.

[3] The Villa is now called 'Bertramka.' A bust of Mozart, by Seidan, was placed on a slight eminence in the grounds, and solemnly unveiled on June 3, 1876, by the then possessor, Herr Lambert Popelka, who died June 9, 1879. A hitherto unpublished letter of Mozart's, dated Prague, Oct. 15, 1787, was printed at the same time.

hurry. By way however of recognising his recent triumph at Prague, and in order to retain him in Vienna (his hankering after England being well known) he appointed him Kammer-compositor with a salary of 800 gulden[1] (about £80) Mozart looked upon this appointment as a mere beggar's dole, and when, according to custom, he had to send in a sealed letter stating his income, he wrote bitterly 'Too much for what I [2]produce; too little for what I could produce.' 'Don Giovanni' was not given in Vienna till May 7, 1788, and then *did not please*.[3] Mozart added a new air for Donna Elvira, No. 25 (K. 527), an air for Masetto, No. 26, a short air for Don Ottavio, No. 27, and a duet for Zerlina and Leporello, No. 28.

In spite of the success of his last opera, Mozart's pecuniary condition continued desperate. This is shown convincingly by a letter (June 27) to his friend Puchberg, in which the poor fellow begs piteously for a loan, and speaks of 'gloomy thoughts which he must repel with all his might.' And yet at the very height of his distress he manifests extraordinary power. Besides other compositions, he wrote within six weeks (June 26 to Aug. 10) his three last and finest symphonies, in Eb, G minor, and C (Jupiter) (543, 550, 551). But other very congenial work awaited him. From the beginning of his life in Vienna he had been acquainted with van Swieten, director of the Hofbibliothek, who was a great amateur of classical music, and who with a small band of friends devoted every Sunday morning to studying the works of the old masters. He himself sang the [4]treble, Mozart (who sat at the piano) the alto, and Starzer and Teyber tenor and bass. It was for these practices that Mozart sent for his MS. book of pieces by Michael Haydn and Eberlin, and afterwards for the fugues of Bach and Handel. They also served as an incentive to him to compose pianoforte pieces of a solid description; several remained fragments, but among those completed are—Prelude and Fugue, à 3, in C (394); Fugue in G minor (401); Claviersuite in the style of Bach and Handel (399); an arrangement of the fugue in C minor (originally for 2 P.F.s) for string-quartet, with a short adagio (546). He also arranged 5 fugues from Bach's Wohltemperirte Clavier for string-quartet (405).

By 1788, however, van Swieten's practices had assumed larger proportions. At his instigation a number of gentlemen united to provide the necessary funds for performances of oratorios with chorus and orchestra. The fine large hall of the Hofbibliothek served as their concert-room, Mozart conducted, and young Weigl took the pianoforte. It was for these performances that he added wind parts to Handel's 'Acis and Galatea'[5] (Nov. 1788), 'Messiah' (March 1789), 'Ode to St. Cecilia's Day,' and 'Alexander's Feast' (July, 1790).

Such work as this, however, did nothing to improve his pecuniary condition; and in the hope that the journey might bring to light some means of extricating himself, he gratefully accepted an invitation from his pupil and patron Prince Karl Lichnowsky, to accompany him to Berlin.

Leaving Vienna on April 8, 1789, their first halting-place worth noting was Dresden, where Mozart played at court, exciting great admiration and receiving 100 ducats. He was well received also in private circles, and the general interest was increased by a competition with J. W. Hässler of Erfurt, then distinguished as pianist and organist.[6] Without considering him a formidable opponent, Mozart acknowledged his talent. Here also he made the acquaintance of the poet Körner, and his sister-in-law Dora Stock, who drew a charming portrait of Mozart with a silver pencil. He produced a still greater effect in Leipzig, where he made the acquaintance of Rochlitz, who has preserved innumerable interesting traits both of the man and the artist. On April 22 he played the organ in the St. Thomas Church, Doles the Cantor and Görner the organist pulling out the stops for him. All present were enchanted, especially Doles, who could almost have believed in the restoration to life of his teacher, the great Bach himself. In return he made the choir of the Thomas-school sing Bach's 8-part motet 'Singet dem Herrn,' at which Mozart exclaimed with delight, 'Here is something from which one may still learn,' and having secured the parts of the other motets (no score being at hand), he spread them out before him, and became absorbed in study.

On their arrival in Berlin the travellers went straight to Potsdam, and Prince Lichnowsky presented Mozart to the King, who had been anxiously expecting him. Frederic William II. was musical, played the cello well, (he was a pupil of the elder Duport,) and had a well-selected orchestra. The opera was conducted by Reichardt, and the concerts by Duport. The King's favourable anticipations were fully realised in Mozart, but Reichardt and Duport were set against him by his candidly replying to the King's question, what he thought of the band, 'it contains great virtuosi, but if the gentlemen would play together, they would make a better effect.' The King apparently laid this remark to heart, for he offered Mozart the post of Capellmeister, with a salary of 3000 thalers (about £600). After a moment's hesitation, he replied with emotion, 'How could I abandon my good Emperor?'

In the meantime, preparations having been made for a concert, Mozart went again to Leipzig. The programme consisted entirely of his own unpublished compositions, and at the close he

1 His father did not live to see this partial realisation of his hopes; he had died, as already stated, on May 28.

2 Viz. the dances for the Imperial Redouten-balls, which it was his duty to supply.

3 According to Da Ponte the Emperor said, 'The opera is divine, finer perhaps than Figaro, but it is not the meat for my Viennese.' When the saying was reported to Mozart he replied, 'We must give them time to chew it.'

4 'Diskant.' Mozart's letter, March 12, 1783.

5 Also performed at Mozart's benefit-concert in the Jahn'scher Concertsaal in the same month.

6 Hässler played a concerto of Mozart's at his concert in London, May 30, 1792. See Pohl's 'Haydn in London,' 200.

improvised by general request; but the audience was a scanty one. For Engel, the Court-organist, he composed a charming little Gigue for pianoforte (574). Returning to Berlin on May 19, he rushed to the theatre, where his 'Entführung' was being performed, and taking a seat near the orchestra, made observations in a half-audible tone; the 2nd violins, however, playing D sharp instead of D, he called out, 'Confound it, do take D!' and was recognised immediately. He was much pleased to meet his pupil Hummel, who only became aware while playing of his master's presence at his concert. This time Mozart played before the Queen, but gave no public performance. The King sent him 100 Friedrichs d'or, and asked him to compose some quartets for him. As to the pecuniary results of the tour, Mozart wrote laconically to his wife, 'On my return you must be glad to have *me*, and not think about money.' He started on his homeward journey on May 28, and passing through Dresden and Prague, reached Vienna on June 4, 1789. He set to work immediately on the first quartet (575) for the King of Prussia, and received a kind letter of thanks, with a gold snuff-box and a second 100 Friedrichs d'or. The two others (589, 590) followed in May and June, 1790.

His position still continued a most melancholy one, his wife's constant illnesses adding to his expenses. Again he applies to his friend and brother freemason 'for immediate assistance. I am still most unfortunate! Always hovering between hope and anxiety!' In this state of things he yielded to the pressure put upon him by his friends, and informing the Emperor of the offer of the King of Prussia, tendered his resignation. Surprised and disconcerted, the Emperor exclaimed, 'What, Mozart, are you going to leave me?' and he answered with emotion, 'Your Majesty, I throw myself upon your kindness—I remain!' This circumstance, and the success of 'Figaro,'[1] revived after a long pause, probably induced the Emperor to order a new opera, for which Da Ponte again furnished the libretto (said to have been founded on recent occurrences in Vienna). This was the opera buffa 'Così fan tutte' (588), produced Jan. 26, 1790, but soon interrupted by the Emperor's serious illness, terminating in death on Feb. 20. Musicians had little to expect from his successor, Leopold II, and there was no break in the clouds which overshadowed poor Mozart. The rough draft is still preserved of an application for the post of second Capellmeister, but he did not obtain it. The magistrate did indeed grant (May 9, 1791) his request to be appointed assistant, 'without pay for the present,' to the cathedral Capellmeister, which gave him the right to succeed to this lucrative post on the death of Hoffmann the Capellmeister, but Hoffmann outlived him.

The coronation of the Emperor Leopold at Frankfurt on Oct. 9, was the occasion of his last artistic tour. Having pawned his plate to procure funds, he started on Sept. 26, and after a journey of six days arrived in the ancient Reichstadt. He gave a concert on Oct. 14 in the Stadttheater, the programme consisting entirely of his own compositions. During a short stay made in Mayence, Tischbein took a life-size half-length portrait. On the return journey he visited Mannheim and Munich, where, at the Elector's request, he played at a court concert given in honour of the King of Naples. He had not been invited to play before the latter in Vienna, and he wrote to his wife with some bitterness, 'It sounds well for the court of Vienna, that members of their own family should hear me for the first time at a foreign court!' Soon after his arrival in Vienna, Mozart had to take leave of his best friend, for Salomon, the impresario, had come in person to carry[2] Haydn off to London. With a heavy heart he said good-bye to the only artist who understood him thoroughly and honestly wished to see him prosper. They were never to meet again.

His affairs were now worse than ever; the Berlin journey had produced nothing, and a speculation on which he had set his hopes failed. And yet he went on working his hardest. A series of his best and most varied compositions, including the beautiful motet 'Ave Verum' (618) —written at Baden, near Vienna, afterwards Beethoven's favourite resort—were but the forerunners of the 'Requiem' and the 'Zauberflöte.' His last appearance as a virtuoso (he had not played the piano in public since 1788) was in all probability at a concert given by Bähr, the clarinet-player, on March 4, 1791. Perhaps he played his last Concerto in B♭ (595) composed in January. In this very month of March, Schikaneder, the Salzburg acquaintance of 1780, and now manager of the little theatre, scarcely more than a booth, in the grounds of Prince Starhemberg's house in the suburb of Wieden, began to urge Mozart to compose a magic opera to a libretto he had in hand, which he hoped would extricate him from his embarrassments. Ever ready to help anybody, Mozart agreed, and set to work on the score, the greater part of which was written in a little pavilion[3] near the theatre, and in a summer-house in the little village of Josefsdorf, on the Kahlenberg, close to Vienna. To keep him in good humour, Schikaneder provided him with wine, and amusing society,—his enjoyment of which good things, grossly exaggerated, has tended more than anything to throw discredit upon his character.

In July, while hard at work, he received a visit from a stranger, who, enjoining secrecy, commissioned him to write a Requiem for an unknown individual.[4] The price (50, or according to some, 100 ducats) was fixed, and Mozart set to work with the more ardour for having composed no church-music since the mass of 1783. Again he was interrupted by an urgent invitation from the Estates of Bohemia to compose an opera for

[1] Mozart composed a new air (577) for Mlle. Ferrarese del Bene.

[2] He made preliminary offers of a similar kind to Mozart.

[3] Now on the Capucinerberg, in Salzburg, a gift from the present Prince Starhemberg.

[4] Proved after his death to have been Count Walsegg, an amateur anxious to be thought a great composer, and who really had the Requiem performed under his own name. The messenger was his steward Leutgeb.

the approaching coronation of Leopold II. at Prague. Mozart was on the point of stepping into the travelling carriage when the mysterious messenger suddenly stood before him, and asked what had become of the requiem. Touched and distressed by the question, Mozart assured the man that he would do his best on his return; and so saying departed with his pupil Süssmayer. He worked hard at the opera during the journey, Süssmayer filling in the recitativo secco. The coronation took place on Sept. 6, and 'La Clemenza di Tito' (621) was performed the same evening in the National theatre, in presence of their Majesties and a select audience, who were too much absorbed by the occurrences of the day to pay great attention to the opera. Indeed, the Empress is said to have made very disparaging remarks on the 'porcheria' of German music. Mozart, who was not well when he came to Prague, suffered severely from the strain, but he spent a few pleasant hours with his friends, and parted from them with tears.

Disappointed and suffering he reached home in the middle of September, and at once set to work with energy at Schikaneder's opera. The overture and introductory march to the 2nd act were finished Sept. 28, and two days later, on the 30th, the 'Zauberflöte' (620) was given for the first time. Mozart conducted at the piano, Süssmayer turned over for him, and Henneberg, who had conducted the rehearsals, played the bells. It was coldly received at the outset, and at the end of the first act Mozart, looking pale and agitated, went on the stage to Schikaneder, who endeavoured to comfort him.[1] The audience recovered from their coldness so far as to call for Mozart at the close, but he was with difficulty persuaded to appear before the curtain. The interest in the opera increased with each representation, and soon the 'Zauberflöte' was as great a 'draw' as Schikaneder could desire.

Mozart now hoped to be able to devote his whole time to the Requiem, but his late exertions and excitement had proved too much for him, sorely tried as he was in other respects. Fainting fits came on, and he fell into a state of deep depression.[2] His wife tried in vain to raise his spirits. During a drive in the Prater, he suddenly began to talk of death, and said with tears in his eyes that he was writing the Requiem for himself. 'I feel certain,' he continued, 'that I shall not be here long; some one has poisoned me, I am convinced. I cannot shake off the idea.'[3] By the advice of his physicians, his terrified wife took the score away from him, and he rallied sufficiently to compose on Nov. 15 a cantata (623) for his Lodge to words by Schikaneder. He even conducted the performance himself; but the improvement was of short duration, and he took to his bed. Now, when it was too late, favourable prospects opened before him. He was informed that some of the nobility of Hungary had clubbed together to guarantee him a yearly sum, and at the same time a subscription was got up in Amsterdam, for which he was to furnish compositions to become the property of the subscribers. When the hour for the theatre arrived, he would follow in imagination the performance of the 'Zauberflöte,' and the Requiem continued to occupy his mind. On Dec. 4 he had the score brought to him in bed, and tried a passage, singing the alto himself, while his brother-in-law Hofer took the tenor, and Schack and Gerl from the theatre the soprano and bass. When they got to the first few bars of the Lacrimosa, it suddenly came home to him that he should never finish it, and he burst out crying, and put away the score. In the evening Süssmayer came in, and he gave him some directions about the Requiem, with which his thoughts seemed constantly occupied, for even while dozing he puffed out his cheeks as if trying to imitate the drums. Towards midnight he suddenly sat up with his eyes fixed; then he turned his head on one side, and appeared to fall asleep. By one o'clock in the morning of Dec. 5, 1791, his spirit had fled. He died of malignant typhus fever. At three o'clock in the afternoon of the 6th his body was removed from the house of mourning[4] to St. Stephen's; the service was held in the open air, as was the custom with the poorest class of funeral, and van Swieten, Süssmayer, Salieri, Roser, and Orsler, stood round the bier.[5] They followed as far as the city gates, and then turned back, as a violent storm was raging, and the hearse went its way unaccompanied to the churchyard of St. Marx. Thus, without a note of music, forsaken by all he held dear, the remains of this prince of harmony were committed to the earth,—not even in a grave of his own, but in the common paupers' grave (Allgemeine[6] Grube). The Lodge to which he belonged held in his honour a ceremonial worthy of the deceased; the 'Wiener Zeitung' announced 'the irreparable loss' in a few eloquent lines, and afterwards inserted the following epitaph:—

MOZARDI
TVMOLO INSCRIBENDVM

Qui iacet hic, Chordis Infans Miracula Mundi
Auxit et Orpheum Vir superavit, Abi!
Et Animae eius bene precare.

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[1] Schenk, in his autobiography, tells how he had a place in the orchestra at the first performance, and was so enchanted with the overture that he crept up to the conductor's chair, seized Mozart's hand and kissed it. Mozart, putting out his right hand, looked kindly at him, and stroked his cheek.

[2] A note (Jahn ii. 539) to some unknown person (? Da Ponte) strikingly confirms this.

[3] It is notorious that Salieri was very much suspected, but he indignantly repudiated the accusation. His own words (reported by Niemetschek, p. 81) prove that he was not displeased at Mozart's death:—'It is indeed a pity to lose so great a genius, but his death is a good thing for us. If he had lived longer not a soul would have given us a bit of bread for *our* compositions.' The answer given to the accusation by Salieri's friend, Capellmeister Schwanenberg, was, to say the least of it, remarkable:—'Pazzi! non ha fatto niente per meritar un tal onore!' (Geese! what has he done to deserve so great an honour!)

[4] Rauhensteingasse, on the site of the present Galvani'schen Gebäude, in the vestibule of which the builder has placed a bust of Mozart.

[5] Schikaneder was too much overcome to be present. Walking up and down he exclaimed, 'his spirit pursues me everywhere; I have him continually before my eyes.'

[6] By Van Swieten's orders (himself well off) the strictest economy was observed in the funeral arrangements. The site of the actual grave was soon forgotten; but the city of Vienna erected on the probable spot a handsome monument by Hans Gasser, solemnly unveiled on the anniversary of Mozart's death, Dec. 5, 1859.

To the compositions already mentioned in Vienna must be added the following :—

Airs for soprano (368, 374); concertarias for his sister-in-law, Mme. Lange (383, 416, 738); air with P.F. obl. for Nancy Storace (505);[1] ditto for Adamberger, the tenor (431); bass airs for Fischer (432, 512), Gottfried von Jacquin (513), Gerl (who sang Sarastro), with contrabasso obligato for Pischlberger (612), and Benucci (584). Airs inserted in operas by other composers: 2 for Mme. Lange in Anfossi's 'Il curioso indiscreto' (418, 419); bass air for Albertarelli in 'Le Gelosie fortunate' (Anfossi) (541); for Mlle. Villeneuve in Cimarosa's 'I due Baroni' (578), and in Martin's 'Il burbero di buon cuore' (582, 583); for his sister-in-law Mme. Hofer in Paisiello's 'Barbiere' (580). Trios for the Jacquin family (436-39); comic, nicknamed the Bandel-Terzet (441); for Bianchi's 'Villanella rapita,' trio (480) and quartet (479). 20 Lieder for a single voice, including 'Das Veilchen' (476);[2] 'Abendempfindung' (523), 'An Chloe' (524); 12 canons.

Instrumental: serenade for wind-instruments (375); Kleine Nachtmusik (525); 3 marches (408); dances. 25 Nos.; 'Ein musikalischer Spass' (522); 4 string-quintets (515, 516, 593, 614); 1 quintet for clarinet, 2 violins, viola, and cello (581); quintet for harmonica, flute, oboe, viola, and cello (617); trio (divertimento) for violin, viola, and cello (563); rondo for violin (373); 4 horn concertos (412, 417, 447, 495); clarinet concerto (622). For P.F.: sonata in C minor (457) with introductory fantasia (475); 3 sonatas (545, 570, 576); Allegro and Andante (533); 2 fantasias (396, 397); Adagio in B minor (540); 2 rondos (485, 511); variations (398, 455, 460, 500, 573, 613); 6 sonatas with violin, completed in Vienna, and published by subscription, Mozart editing (296, 376-380); 7 ditto (402-4, 454, 481, 526, 547); sonatas for 4 hands (497, 521); Andante with 5 variations (501); for a musical clock (also arranged for 4 hands) Adagio and Allegro (594); fantasia (608); Andante (616); 6 trios with violin and cello (442, 496, 502, 542, 548, 564); trio with clarinet and viola (498); 2 quartets, G minor and E flat (478, 493); quintet in E flat, with oboe, clarinet, horn, and bassoon (452); 17 concertos (413-15, 449-51, 453, 456, 459, 466, 467, 482, 488, 491, 503, 537, 595); concert-rondo (382), printed as the last movement of an earlier concerto (175).

In contemplating Mozart as an artist we are first struck by the gradual growth of his powers. God bestowed on him extraordinary genius, but nearly as extraordinary is the manner in which his father fostered and developed it. We have seen him laying a solid foundation by the study of Fux's Gradus, and anxiously enforcing early practice in technique. We have also seen Mozart studying in Salzburg the works of contemporaneous composers. In Italy his genius rapidly mastered the forms of dramatic and ancient church music; van Swieten's influence led him to Bach, whose works at Leipzig were a new-found treasure, and to Handel, of whom he said, 'He knows how to make great effects better than any of us; when he chooses he can strike like a thunderbolt.' How familiar he was with the works of Emanuel Bach is shown by his remark to Doles, 'He is the father, we are his children; those of us who can do anything worth having have learnt it from him, and those who do not see this are ——.' The eagerness with which he laid hold of Benda's melodramas as something new has already been described.

His handwriting was small, neat, and always the same, and when a thing was once written down he seldom made alterations. 'He wrote music as other people write letters,' said his wife, and this explains his apparently inexhaustible power of composing, although he always declared that he was not spared that labour and pains from which the highest genius is not exempt. His great works he prepared long beforehand; sitting up late at night, he would improvise for hours at the piano, and 'these were the true hours of creation of his divine melodies.' His thoughts were in fact always occupied with music; 'You know,' he wrote to his father, 'that I am, so to speak, swallowed up in music, that I am busy with it all day long—speculating, studying, considering.' But this very weighing and considering often prevented his working a thing out; a failing with which his methodical father reproached him :—'If you will examine your conscience properly, you will find that you have postponed many a work for good and all.' When necessary, however, he could compose with great rapidity, and without any preparation, improvising on paper as it were. Even during the pauses between games of billiards or skittles he would be accumulating ideas, for his inner world was beyond the reach of any outer disturbance. During his wife's confinement he would spend his time between her bed-side and his writing-table. When writing at night he could not get on without punch, of which he was very fond, and 'of which,' says Kelly,[3] 'I have seen him take copious draughts.' At the same time he would get his wife to tell him stories, and would laugh heartily.

We have already remarked on his powers as a virtuoso on the piano, organ, and violin, and also on his preference for the viola. He considered the first requisites for a pianist to be a quiet steady hand, the power of *singing* the melody, clearness and neatness in the ornaments, and of course the necessary technique. It was the combination of virtuoso and composer which made his playing so attractive. His small well-shaped hands glided easily and gracefully over the keyboard, delighting the eye nearly as much as the ear. Clementi declared that he had never heard anybody play with so much mind and charm as Mozart. Dittersdorf expressed his admiration of the union of taste and science, in which he was corroborated by the Emperor Joseph. Haydn said with tears in his eyes, that as long as he lived he should never forget Mozart's playing, 'it went to the heart.' No one who was fortunate enough to hear him improvise ever forgot the impression. 'To this hour, old as I am,' said [4]Rieder, 'those harmonies, infinite and heavenly, ring in my ears, and I go to the grave fully convinced that there was but *one* Mozart.' His biographer Niemetschek, expresses himself in similar terms, 'If I might have the fulfilment of one wish on earth, it would be to hear Mozart improvise once more on the piano; those who never heard him cannot have the faintest idea of what it was.' Vienna was the very place for him in this respect; when he was thinking of settling there, his father, with characteristic prudence, warned him of the fickleness of the public, but he replied that his department was too favourite a one, 'this certainly is pianoforte-land.' And he was right; from his first appearance to the last, the favour of the public never wavered. As a teacher he was not in much request, Steffan, Kozeluch,

[1] The autograph is inscribed 'composta per la Sgra. Storace dal suo servo ed amico W. A. Mozart, 26 di Dec. 1786.'

[2] Facsimile in Jahn, vol. i, Appendix.

[3] 'Reminiscences,' i. 226.

[4] Ambros Rieder, organist and choirmaster at Perchtolsdorf, near Vienna, died 1850.

Righini, and others, having more pupils though charging the same terms as he. The fact is, he was neither methodical nor obsequious enough; it was only when personally attracted by talent, earnestness, and a desire to get on, that he taught willingly. Many people preferred to profit by his remarks in social intercourse, or took a few lessons merely to be able to call themselves his pupils. Fräulein Auernhammer is an instance of the first, and the celebrated physician Joseph Frank of the second. With such pupils as these he used to say, 'You will profit more by hearing me play, than by playing yourself,' and acted accordingly. Among his best lady pupils were the Countesses Rumbeck and Zichy, Frau von Trattnern, wife of the wealthy bookseller, Franziska von Jacquin, afterwards Frau von Lagusius, and Barbara Ployer. Hummel came to him in 1787, he lived in the house, and his instruction was most irregular, being given only as time and inclination served; but personal intercourse amply supplied any deficiencies of method. Mozart could always hear him play, and played constantly before him, took him about with him, and declared that the boy would soon outstrip him as a pianist. Hummel left in Nov. 1788 to make his first tour with his father.[1] Of Thomas Attwood, who came to him from Italy in 1785 for a course of composition, and became his favourite pupil, he said to Kelly, 'Attwood is a young man for whom I have a sincere affection and esteem; he conducts himself with great propriety, and I feel much pleasure in telling you, that he partakes more of my style than any other scholar I ever had, and I predict that he will prove a sound [2]musician.' Kelly, who wrote pretty songs, wished to have some instruction from Mozart in composition, but he dissuaded him from it, as his profession of the stage ought to occupy all his attention. 'Reflect,' he said, 'a *little knowledge* is a dangerous thing . . .; do not disturb your natural gifts. *Melody* is the essence of music; I compare a good melodist to a fine racer, and counterpointists to hack post-horses: therefore be advised, *let well alone*, and remember the old Italian proverb—Chi sa più, meno [3]sa.' Mozart also taught composition to a few ladies, a cousin of Abbé Stadler's among the number. The MS. book[4] he used with her is in the Hofbibliothek, and is interesting as showing the cleverness with which, in the midst of jokes and playful remarks, he managed to keep his lady pupils to their grammar. With more advanced pupils he of course acted differently. Attwood began by laying before him a book of his own compositions, and Mozart looked it through, criticising as he went, and with the words, 'I should have done this so,' re-wrote whole passages, and in fact re-composed the book.[5]

He held regular concerts at his own house on Sundays, his friends being invited, and amateurs admitted on payment.

Of his intercourse with other artists on his tours we have spoken, but something remains to be said of his relations with his brethren in Vienna. Of Bonno, at whose house his newest symphony was twice performed in 1781 with an unusually large orchestra (60 strings, wind-instruments doubled, and 8 bassoons), Mozart said, 'he is an honourable old man.' Gluck appreciated him, and was inclined to be friendly, but they were never intimate. At his request the 'Entführung' was performed out of its turn, and 'Gluck paid me many compliments upon it. I dine with him to-morrow.' On another occasion Gluck was at Mme. Lange's concert, where Mozart played. 'He could not say enough in praise of the symphony and aria (both by Mozart), and invited us all four (the Mozarts and Langes) to dinner on Sunday.' Salieri was unfriendly. He had great influence with the Emperor, and could easily have secured an appointment for Mozart, but though astute enough not to show his dislike openly, he put obstacles in his way. Other still more bitter opponents were Kozeluch, Kreibich, and Strack, who with Salieri had it all their own way in the Emperor's music-room. Kozeluch also hated Haydn, and this inspired Mozart with a contempt he took no pains to conceal, and which Kozeluch never forgave. We have already spoken of the relations between Mozart and Haydn: 'It was quite touching,' says Niemetschek, 'to hear Mozart speak of the two Haydns, or of any other great master; it was like listening to an admiring pupil, rather than to the great Mozart.' He recognised in the same generous way the merit of those who merely crossed his path, such as Paisiello and Sarti, with both of whom he was on very friendly terms. Kelly[6] dined at Mozart's house with Paisiello, and was a witness of their mutual esteem. Mozart's pupil, Barbara Ployer, played some of his compositions to Paisiello, who in his turn asked for the score of 'Idomeneo.' Of Sarti, Mozart writes to his father, 'He is an honest upright man;[7] I have played a great deal to him already, including variations on one of his own airs (460) with which he was much pleased.' He immortalised this very theme by introducing it into the second Finale of 'Don Giovanni'; and did a similar service for a theme from Martin's 'Cosa rara,' an opera which at that time threw even Mozart into the shade. Of that composer, then a universal favourite, he said: 'much that he writes is really very pretty, but in ten years time his music will be entirely forgotten.' Mozart took a great interest in all striving young artists, augmented in the case of Stephen Storace by his esteem for his sister Nancy, the first Susanna in 'Figaro.' His sympathy with Gyrowetz has been mentioned: of Pleyel's first quartets he wrote to his father, 'They are very well written,

1 His first concert in London was at the Hanover Square Rooms, May 5, 1792, when he played a concerto of Mozart's. Pohl's 'Haydn in London,' p. 43.

2 'Reminiscences,' i. 228. 3 Ibid. i. 227.

4 It has been published more than once as 'Kurzgefasste Generalbassschule von W. A. Mozart' (Vienna, Steiner) and 'Fundament des Generalbasses' (Berlin, Siegmeyer, 1822).

5 Holmes, p. 316. This book is now in the possession of Sir John Goss.

6 'Reminiscences,' i. 238.

7 The 'honest' man afterwards wrote a very malicious critique on Mozart's quartets.

and really pleasing; it is easy to see who his master was (Haydn). It will be a good thing for music if Pleyel should in time replace Haydn.' When Beethoven came to Vienna for the first time in the spring of 1787, and found an opportunity of playing before Mozart, he is said to have observed to the bystanders, 'Mark him; he will make a noise in the world.' Of Thomas Linley, with whom, as we have seen, he made friends in Florence, he said, 'That he was a true genius, and had he lived would have been one of the greatest ornaments of the musical world.'[1]

Mozart was short, but slim and well-proportioned, with small feet and good hands; as a young man he was thin, which made his nose look large, but later in life he became stouter. His head was somewhat large in proportion to his body, and he had a profusion of fine hair, of which he was rather vain. He was always pale, and his face was a pleasant one, though not striking in any way. His eyes were well-formed, and of a good size, with fine eyebrows and lashes, but as a rule they looked languid, and his gaze was restless and absent. He was very particular about his clothes, and wore a good deal of embroidery and jewelry; from his elegant appearance Clementi took him for one of the court chamberlains. On the whole he was perhaps insignificant-looking, but he did not like to be made aware of the fact, or to have his small stature commented upon. When playing the whole man became at once a different and a higher order of being. His countenance changed, his eye settled at once into a steady calm gaze, and every movement of his muscles conveyed the sentiment expressed in his playing. He was fond of active exercise, which was the more necessary as he suffered materially in health from his habit of working far into the night. At one time he took a regular morning ride, but had to give it up, not being able to conquer his nervousness. It was replaced by billiards and skittles, his fondness for which we have mentioned. He even had a billiard-table in his own house: 'Many and many a game have I played with him,' says Kelly, 'but always came off second best.' When no one else was there he would play with his wife, or even by himself. His favourite amusement of all however was dancing, for which Vienna afforded ample opportunities. This too Kelly mentions (i. 226), 'Mme. Mozart told me that great as his genius was, he was an enthusiast in dancing, and often said that his taste lay in that art, rather than in music.' He was particularly fond of masked balls, and had quite a talent for masquerading in character, as he showed at the Rathhaus balls in Salzburg. In 1783 he sent home for a harlequin's suit, to play the character in a pantomime got up by some friends for the Carnival Monday; Mme. Lange and her husband were Columbine and Pierrot, Merk, an old dancing-master who trained the company, was Pantaloon, and the painter Grossi the Dottore. Mozart devised the whole thing, and composed the music, which was of course very simple; thirteen numbers have been preserved (446).

In society Mozart found amusement of the highest kind, and inspiration, as well as affection and true sympathy. No house offered him so much of these as that of Countess Thun, 'die charmanteste, liebste Dame, die ich in meinem Leben gesehen,' of whom Burney, Reichardt, and George Forster, wrote in the highest terms. Other associates were the Countess's son-in-law and Mozart's pupil Prince Karl Lichnowsky, Hofrath von Born, Baron Otto von Gemmingen, Hofrath von Spielmann, Prince Kaunitz, Count Cobenzl, Field-marshal Haddik, Geheimrath von Kees, who had weekly orchestral concerts at his house, the botanist Jacquin, and his son and daughter [JACQUIN VON], Count Hatzfeld, an intimate friend who played in his quartets, Kaufmann Bridi, a good tenor who sung in 'Idomeneo,' the families Greiner, Martinez, and Ployer, all of whom had constant music, and van Swieten, who has been mentioned already. Another great admirer of his was Barisani the physician, 'that noble man, my best and dearest friend, who saved my life' (when seriously ill in 1784), and whose unexpected death in 1787 affected him much. One can quite understand that the refreshment of social intercourse was a real necessity after his hard brain-work. On such occasions he was full of fun, ready at a moment's notice to pour out a stream of doggrel rhymes or irresistibly droll remarks; in short he was a frank open-hearted child, whom it was almost impossible to identify with Mozart the great artist. His brother-in-law Lange[2] says that he was most full of fun during the time he was occupied with his great works. It has been reiterated *ad nauseam* that Mozart was a drunkard, whose indulgence in this and cognate vices brought him to an early[3] grave, but that such a charge was totally unfounded no one who has studied his life can doubt for a moment. That, like other people, he enjoyed a good glass of wine nobody can deny, but his laborious life and the prodigious number of his compositions convincingly prove that he was never given up to excess. Those[4] who accused him of intemperance also magnified his debts tenfold when he died, and thus inflicted grievous injury on his widow. These 'friends' propagated the worst reports as to his domestic affairs and constant embarrassments. Undoubtedly his wife was a bad manager, and this was a serious defect in a household which only acquired a regular income (800 fl.!) in 1788, and whose resources before and after that time were most irregular. His wife's constant illnesses too were a great additional burden. Though naturally unfitted for anything of the kind, he made many serious attempts to regulate his expenses, and would every now and then keep

[1] Kelly's 'Reminiscences,' i. 225.

[2] Selbstbiographie, p. 171.

[3] Compare Schlichtegroll's 'Nekrolog'; Arnold's language is even worse (Mozart's Geist, p. 65).

[4] His association with Schikaneder gave some colour to the reports. Hummel protested vehemently against such accusations.

strict accounts of income and [1] expenditure, but these good resolutions did not last. As Jahn remarks with point, how could he when writing to Puchberg for assistance (July 17, 1789) have appealed to his friend's knowledge of his character and honesty, if these exaggerations had been true? In most cases he was led astray by sheer good-nature, as he never could refuse any one in need. His kindness was grievously abused by false friends, whose acquaintance was damaging to his character, but he never learned prudence. The worst offender in this respect was Stadler, the eminent clarinet-player, who often dined at his table, and repeatedly wheedled money out of him under pretext of poverty. After all that had passed, Mozart composed a concerto (622) for Stadler's tour, finishing it two days only before the production of the Zauberflöte, when he was of course particularly hard pressed.

His religious sentiments, more especially his views on death, are distinctly stated in a letter to his father at first hearing of his illness. 'As death, strictly speaking, is the true end and aim of our lives, I have for the last two years made myself so well acquainted with this true, best friend of mankind, that his image no longer terrifies, but calms and consoles me. And I thank God for giving me the opportunity (you [2] understand) of learning to look upon death as the key which unlocks the gate of true bliss. I never lie down to rest without thinking that, young as I am, before the dawn of another day I may be no more; and yet nobody who knows me would call me morose or discontented. For this blessing I thank my Creator every day, and wish from my heart that I could share it with all my fellow-men.'

Mozart has often been compared with other great men, Shakespeare, Goethe, Beethoven, Haydn, etc., but the truest parallel of all is that between him and Raphael. In the works of both we admire the same marvellous beauty and refinement, the same pure harmony and ideal truthfulness; we also recognise in the two men the same intense delight in creation, which made them regard each fresh work as a sacred task, and the same gratitude to their Maker for His divine gift of genius. The influence of each upon his art was immeasurable; as painting has but *one* Raphael, so music has but *one* Mozart.

In reviewing Mozart's instrumental compositions, we will first consider those for pianoforte. They comprise all the different branches, and are thoroughly suited to the instrument—grateful, and for the present state of technique, easy; they contain no mere bravura-writing, the passages being for the most part founded on the scale, or on broken chords. In playing them, clearness, taste, and the power of singing on the instrument are required. In variations, written almost entirely for pupils and amateurs, he employs for the most part the melismatic style. His themes were taken from well-known pieces, such as Fischer's minuet, and airs by Paisiello, Gluck, Sarti, Duport, etc. A good many that were not his were circulated under his name, a proof of the demand for them. Of these only two need be specified, one by Förster on a theme from Sarti's opera 'I finti Eredi'; the other by Eberl, on 'Zu Steffen sprach im Traume,' from Umlauf's 'Irrlicht.' Of three Rondos the last, in A minor (511) is well known; it is characterised throughout by a tenderness which makes it most attractive. Two Fantasias (396, 397), and a short sustained Adagio (540) are almost improvisations; a third Fantasia forms the prelude to an excellent fugue in the style of Bach (394); a fourth (475) full of depth and earnestness, was united by Mozart himself with the sonata in C minor (457). The charming Gigue (574) is well known; but a P.F. Suite in the style of Bach and Handel (499) was unfortunately not finished; the Abbé Stadler completed a more formal and abstract Fugue (401). In his Sonatas of the Viennese period Mozart retained the conventional three movements; they overflow with melody, but the last movements, generally in the form of an easy rondo or variations, are as a rule not much worked out. The C minor (457), already mentioned, is full of fire and passion, not excepting the last movement, and already indicates what Beethoven was destined to do for the sonata. Two others in B♭ and D (570, 576), both pleasing, lively and easy, also deserve mention. Sonatas by others were published under his name, for instance, one in C minor (Köchel's Anhang, 204) recommended by Czerny in his 'Pianoforteschule' (iv. 162), even though of doubtful authenticity, and afterwards published by Artaria with the composer's name—'Anton Eberl, œuvre I.' Another favourite one is in B♭ (Köchel's Anhang 136), partly put together from Mozart's concertos by A. E. Müller as op. 26. The most striking sonata for four hands is the last but one in F (497). Two pieces for a musical clock (594, 608) ordered by Count Deym for Müller's Kunstcabinet, are only known in the P.F. arrangement for four hands; they belong to the close of his life, and the earnestness of purpose and thoroughness of technique which we find in them show how conscientiously Mozart executed such works to order. For two pianos we have a lively sonata in D (448), and an energetic fugue in C minor (426) arranged by Mozart for string-quartet with introductory adagio (546). The Sonatas for P. F. and violin were generally written for his lady-pupils (the violin at that time was, generally speaking, a man's instrument). They are neither deep nor learned, but interesting from their abundant melody and modulations. One of the finest is that in B♭ (454) composed in 1784 for Mdlle. Strinasacchi; the last, in F (547), is 'for beginners'; the last but one in E♭ (481), is also easy, and contains in the first movement the favourite subject which he treats in the finale of the Jupiter Symphony. The P.F. Trios were intended for amateur meetings; the most important is the one in E (542) composed in 1788 for his

[1] In one of these orderly fits he began (1784) a thematic register of all his compositions as they were completed, and continued the practice up to a short time before his death. This invaluable document was first published by André in 1828.

[2] A reference to the doctrine of the Freemasons.

friend Puchberg. The one in Eb (498) with clarinet and viola has been already mentioned; they were all written between 1786 and 1788. Broader in design and more powerful in expression are the two Quartets in G minor and Eb (478, 493), especially the first, which is effective even at the present day. The Quintet in Eb with oboe, clarinet, horn, and bassoon (452), composed in 1784, is particularly charming. Mozart played it to Paisiello, and wrote to his father 'I consider it the best I have yet written.' His Concertos, however, are the works which best represent him as a composer for the pianoforte. Their merit is incontestable, the solo instrument and the orchestra being welded into an organic whole. The first four were composed in 1767; six between 1773 and 1777; and the remaining seventeen in Vienna. Of the latter, the first three (413-415) were published in 1783 by Mozart himself; thirteen were composed between 1784 and 1788, and the last in Bb (595) in 1791. The last but one in D (537) is the 'Coronation concerto,' which he is said to have played at Frankfort, though according to other authorities it was that in F (459). The best and most popular are those in D minor (466), in C (467), C minor (491), and in C (503). The characteristics of the concertos may be thus summarised—those in F, A, C (413-415), C minor (449) and Bb (456) are easiest of comprehension for a large audience; those in Bb, G, and A (450, 453, 488) bright and pleasing; those in D minor and C minor (466, 491) passionate and agitated; those in Eb and Bb (482, 595) serious and sustained; those in C and D (503, 537), brilliant and showy; the one in C (467) grand and poetic. The following have been already mentioned—Concerto for two P.F.s in Eb (365) composed in 1780, fine in the first and lively in the last movement; ditto for three P.F.s in F (242) composed 1776, and arranged by Mozart for two P.F.s with cadenzas; and a Concert-rondo in D (382), printed as the last movement of the concerto in D (175).

We now pass to the compositions for strings and wind. The Duets are few; and include those composed for Michael Haydn. The only Trio for violin, viola, and cello, in Eb (563) composed in 1788, is in six movements, like a divertimento; it is broadly designed, and worked out with the greatest zeal and care, 'a true [1]cabinet-picture.' Of the first sixteen Quartets for two violins, viola, and cello, that in D minor (173), composed in 1773, rises obviously to a higher level. It was only after a pause of nine years (Nov. 1782) that Mozart resumed this branch of composition with the six dedicated to Haydn, each one a gem. Such however was not the popular verdict at the time; a critic of the day[2] found them 'much too highly spiced'—and asks 'whose palate can stand that for any length of time?' Prince Grassalkowics tore up the parts in a rage at finding that they really contained the hideous stuff which was being played before him; and they were returned to Artaria from Italy as so full of mistakes that it was impossible to play from them. The chief stumblingblock was the much-abused introduction to the last quartet. In his next one, in D (499), Mozart tried to accommodate himself to the wishes of the public. The last three, in D, Bb, and F (575, 589, 590), were composed for the King of Prussia at a time when he was nearly crushed beneath a load of care and poverty, of which, however, the works bear no trace. The king's favourite instrument, the cello, has more than its full share of work, and in spite of the fine treatment and wealth of invention this is injurious to the character of the quartet. The Adagio with fugue (546) has been already noticed. The Quartets for flute and strings (285, 298), and for oboe obligato (370) are easy of execution, and of no special importance.

The Quintets must all be ascribed to external influences: Mozart invariably doubled the viola, instead of the cello as Boccherini did. The first, in Bb (46), was written in Vienna[3] in 1768, and the autograph shows his still unformed boyish hand; the next, dated five years later, is in Bb (174); and the third, in C minor (406), an arrangement of the eight-part serenade for wind instruments (388), follows ten years later. Of those belonging to 1787 in C and G minor (515, 516), the latter full of passion and movement, is the *ne plus ultra* of its kind. The two last, in D and Eb (593, 614), were written in December 1790 and April 1791, 'at the urgent request of an amateur,' whose object evidently was to give assistance in a delicate manner to the hard-pressed composer; both show the clearness and firmness of the master-hand, although the end was so near. Three other Quintets must be included in this series; one in Eb (407) composed in 1787 for Leitgeb the horn-player, with only one violin, and a French horn or cello; another in A (581), the charming 'Stadler quintet,' for clarinet, two violins, viola, and cello, completed Sept. 29, 1789; and a third in C minor (617) for glass harmonica, flute, oboe, viola, and cello, composed in May 1791 for Kirchgässner. The accompanying instruments are obviously selected with a view to the special timbre of the solo, an effect which is lost by substituting the piano.

We have already seen that at the time he was working hard at the violin, Mozart composed six Concertos for it—207, 211, 216, 218, 219 in 1775, and 268 in 1776. They consist of three movements each, the first being generally the most worked-out, the second in the style of a romance (the adagio in 216 is of larger proportions), and the third in rondo-form. Previous to these came a concertone (190) for two solo violins, and orchestra, with obligato parts for cello and oboe, interesting from the artistic manner in which the various instruments are grouped. Quite different again is a 'Concertante Symphonie' for violin and viola (364) written in 1780. The solo-parts are treated simply, seldom moving

[1] Jahn.

[2] Cramer's 'Magazin der Musik,' ii. 1275.

[3] Köchel gives Salzburg, but the family were then in Vienna after their return from Olmütz and Brünn. The quintet was metamorphosed by Mozart into a serenade (361) in 1780. The fine adagio No. 3 was arranged in Vienna by an unknown hand as an offertorium, to the words 'Quis te comprehendat,' for 4 voices, organ and violin solo, 2 violins, viola, 2 horns, and bass. Parts published with others by Diabelli, in Eb.

independently when playing together, the orchestra is stronger, and the tutti more important, so that its character, as indicated by the title, is rather that of a symphony,

Nine Concertos remain to be considered:—the one composed in Paris for flute and harp is brilliant without being difficult for the solo instruments; the orchestra is discreetly handled, and the andantino accompanied by string quartet alone, graceful and tender. A concerto for bassoon (191) was composed in Salzburg; two for flute (313, 314) in Mannheim; four for French horn (412, 417, 447, 495) at Vienna, at the house and in the presence of Leutgeb. These last are evidently written hastily and carelessly, and are of no special significance; the autograph is full of absurd marginal notes. [See LEUTGEB, p. 126.] The last concerto, composed for Stadler (622), brings out all the fine qualities of the clarinet; Jahn regards it as the basis of modern execution.

The Serenades, Nocturnes, and Divertimenti or Cassationen, mostly with solo instruments concertante, consist generally of from six to eight movements. One of the nocturnes (286) has four orchestras, of two violins, viola, bass, and two horns each, by means of which a triple echo is produced; a short serenade (239) has only strings and drums. Another serenade for wind instruments with cello and bass (361), remodelled in 1780 from a youthful quintet (46), is an important work. Of solid merit are three divertimenti for string-quintet and horns in F, B♭, and C (247, 287, 334); the second is well known. They have six movements each, and are essentially in quartet-style, in spite of the horns. Though written when he was not much above twenty, his mastery of this kind of composition is complete. Another divertimento for the same instruments 'Ein musikalischer Spass, oder auch Bauern-Symphonie' ('a musical joke'), composed in 1787, is irresistibly comic.

The Tafelmusik, Nachtmusik, etc., for wind-instruments, with from six to eight movements each, often present the most extraordinary combinations, such as 2 flutes, 5 trumpets, and 5 drums (187, 188), intended it is true for festal occasions, and 2 oboi, 2 bassoons, and 2 horns, in six divertimenti (213, 240, 252, 253, 270, 289) composed in 1775 and 1776, and graceful in spite of their concise form. Superior to these, and indeed to all mere fête music, are two serenades for wind in E♭ and C minor (375, 388), composed in Vienna in 1781 and 1782; the latter also arranged by Mozart as a quintet (406). Of dance-music for full orchestra the first published was four contredanses (267, Salzburg, 1776); in 1784 followed two quadrilles (463) each consisting of a minuet and an allegro; and in 1787 six German dances (509) and nine contredanses (510). The dances, written for six of the Redouten-Balls in Vienna, begin in Dec. 1788 with the German dances (567) and twelve minuets (568).

In the Symphonies we are able to follow the steps of his progress most closely. He first makes sure of his materials and technique, then the separate parts acquire more freedom and independence, melody and invention grow, the subjects gain in character, there is more substance in the whole, the details are better worked out; the wind-instruments, no longer used merely to strengthen the strings, take their own line and materially assist in the light and shade; in a word, the various component parts of the orchestra become one animated whole. Mozart had a great advantage over Haydn in having heard and studied the fine orchestras at Mannheim, Munich, and Paris, while Haydn was entirely restricted to his own. Mozart at first learned from Haydn, but after 1785 the reverse took place; Haydn's London symphonies also show how much his orchestration gained in fullness and brilliance from contact with the world. Mozart's first attempts in London and the Hague are in three movements; in those composed at Vienna in 1767 and 1768 the minuet is introduced. His later treatment of this movement is distinguished for refinement and dignified cheerfulness, in contrast to the jovial good-humour and banter which characterise Haydn's minuets. Of twenty symphonies composed in Salzburg, two are distinctly superior, that in G minor (183) being serious, almost melancholy, and in some sense the precursor of the later one in the same key, to which the other in A (201), bright, fresh, and sunny, forms a striking contrast. Next comes the lively Parisian or French symphony in D (297) with three movements; then three more in Salzburg, including one in G (318) in one movement, probably intended as an overture to a play.[1] With the exception of two in C and G (425, 444) composed in Linz, and plainly showing Haydn's influence, all the rest were written in Vienna. In the lively bustling symphonies in D (385), composed 1782, and C (504), composed 1786, for the Haffner family of Salzburg, the orchestration reminds us that they had just been preceded by 'Figaro.' The last three, in E♭, G minor, and C with the fugue (Jupiter) (543, 550, 551), were composed in 1778 between the 26th of June and the 10th of August, just over six weeks! Ambros[2] says of them, 'Considered as pure music, it is hardly worth while to ask whether the world possesses anything more perfect.' Jahn calls the first a triumph of beauty in sound, the second a work of art exhausting its topic, and the third in more than one respect the greatest and noblest of Mozart's symphonies.

Next come the Vocal Compositions. Lieder he only wrote casually; and unfortunately to very insignificant words. The greater number are in stanzas, but some few are continuously composed, such as 'An Chloe' (524), more in the style of an Italian canzonet; 'Abendempfindung' (523) fine both in form and expression; 'Unglückliche Liebe' and 'Trennung und Wiedervereinigung' (520, 519) almost passionate; and 'Zu meiner Zeit' (517) in a sportive tone.

[1] Not, as often stated, Bianchi's 'Villanella rapita,' first produced in 1785.

[2] 'Grenzen der Musik und Poesie,' p. 123.

Of three Kinderlieder (529, 596, 598) the second, 'Komm' lieber Mai,' still survives; nor will the 'Wiegenlied' (350) be forgotten. Goethe's 'Veilchen' (476) is perfection, and shows what Mozart could have produced in this direction. Many spurious Lieder have been published under his name; there are 38 in Köchel's Catalogue (Anhang V. Nos. 246–283). The canons require sifting; even Byrd's 'Non nobis Domine' has been set to German words, and ascribed to him. Several are composed to words in the Viennese dialect, and the effect is quite neutralised by the modern drawing-room text which is often substituted. 'Difficile lectu mihi Mars' (559) is a comic canon, followed on the reverse side of the sheet by 'O du eselhafter [1]Peyerl' (560). The double canon on 'Lebet wohl, wir sehn uns wieder' and 'Heult noch gar wie alte Weiber,' written on taking leave of Doles at Leipzig, is well-known.

As we have seen already, he was frequently called upon to write airs for concerts, and for insertion in operas: many of these still bear repetition; for instance, the soprano-airs 'Misera dove son' (369), 'Non temer amato bene' with P.F. obligato (505), 'Un moto di gioja' (579), 'Bella mia fiamma' (528), one of his finest airs; the tenor air 'Per pietà' (420), and the bass airs 'Non so d'onde viene' (512), 'Mentre ti lascio' (513), and 'Per questa bella mano' with double-bass obligato (612).

To prepare the way for his Masses we must first consider his Church music of various kinds. First and foremost come the Litanies and Vespers, each a complete whole formed of several independent parts. The chief characteristic of the Litania de venerabili is solemnity, and of the Lauretanae or Marienlitanei, tenderness; and these Mozart has succeeded in preserving. [See Litany.] Of the latter, the first, in B♭, composed in 1771, already shows fluency in part-writing, and mastery of form and modulation; but the second, in D (195), composed in 1774, is far more important, the voices being treated contrapuntally with independent orchestra. We have also two litanies de venerabili in B♭ and E♭ (125, 143), composed in 1772 and 1776, the lapse of time between the two being clearly marked in the compositions themselves. The fine choruses in Nos. 3 and 5 of the latter, point to the Requiem, and like the fugue 'Pignus futurae' almost startle by their power, as does also the opening of the 'Panis vivus,' identical with the 'Tuba mirum' in the Requiem. A still stronger sense of the dignity of church music is shown in two vespers in C (321, 339) composed in 1779 and 1780, the greater part of both thoroughly deserving a place among his most important works. The 'Confitebor' in the first, and 'Laudate pueri' and 'Laudate Dominum' in the latter, are real gems. The motet 'Misericordias Domine' (222), an exercise for Padre Martini, who gave him a brilliant testimonial for it in 1775, is in strict counterpoint throughout. In 1776 he composed a 'Venite populi' for double chorus; the parts are in imitation, strict or free, and the whole work teems with force and freshness. A list of innumerable small pieces of church music closes with the angelic motet 'Ave verum' (618), composed on the 18th of June, 1791, at Baden, near Vienna.

His first Masses (49, 65, 66), written while he was still a mere boy, show how thoroughly he had mastered the forms then in use for that style of music. We pass at once to the 6th [2]Mass, in F (192), the whole of which is in counterpoint, with only two violins, bass, and organ as accompaniment. This mass, in which the master-hand is clearly discernible, recalls the finest models of the old Neapolitan school, and justly ranks next to the Requiem; the Credo is based throughout on the subject so well-known in the finale to the Jupiter Symphony. The next, [3]in D (194), is also next in order of merit; it has perhaps more grace, but less earnestness and ideality. These two masses show what he was capable of in church music when unfettered; but in the [4]five which followed (220, 257–259, 262) he was forced to suit his patron's taste by aiming at display, and the result is less fortunate. Unhappily these being his best-known masses, are generally taken as his standard church works. Hardly more important are the next [5]three (275, 317, 337), although Mozart himself seems to have had a preference for the first, in B♭, since he chose it to conduct himself in 1791. The second, in C, composed in 1779, is called the 'Coronation-mass,' why, nobody knows; the third, also in C, was composed in 1780, and all three fulfil the conventional requirements, but seldom show a glimpse of the true Mozart, and then only in court uniform. We have already mentioned the last mass, in C minor (427), and the circumstances under which it was written. It is broadly designed, each section being treated as a separate movement, and the whole bears clear traces of his studies at the time (1783) with van Swieten. It is to be regretted that it was never finished; the Kyrie, Gloria, Sanctus and Benedictus alone are complete; the Credo is only half done. Very remarkable are the inequality of the different movements, the large dimensions of the choruses and fugues, and the bravura style of the solos. The Kyrie, Gloria, and Sanctus are excellent, the five-part Gratias, and the eight-part Qui tollis, of incomparable beauty.

We now come to the Requiem, that work of pain, which he was not permitted to finish. The following pieces are in his own handwriting:—(1) Requiem and Kyrie, complete; (2) voice-parts, organ, and notes of the accompaniment of Nos. 2 to 9, as follows—'Dies irae, 68 bars; Tuba mirum, 62; Rex tremendae, 22; Recordare, 130; Confutatis, 40; Lacrymosa, 8; Domine,

[1] Referring to the defective utterance of Peyerl, the tenor.

[2] Mozart's Masses, arranged by V. Novello, No. 3.

[3] Novello, No. 6.

[4] The second, in B♭ (257; Novello 2), is called the 'Credo Mass,' from the peculiar treatment of the Credo. It is printed in a very mutilated form; even the characteristic subject in the Credo itself being left out whenever possible. The much-used subject from the Jupiter Symphony is introduced again in the Sanctus.

[5] Novello 10, 1, 14.

78; Hostias, 54: the last eight bars, containing voice-parts, organ, and first-violin, go to the words 'Fac eas Domine de morte transire ad vitam,' followed by the direction 'Quam olim Da Capo,' that is to say, repeat the last 35 bars of the Domine. His widow, in her anxiety to have the score completed, and thus satisfy the person who had ordered it, first applied to Eybler, but after a few attempts he threw up the task, and she then entrusted it to Süssmayer, who not only had more courage, but was able to imitate Mozart's hand. He copied what Mozart had sketched in, filled up the gaps, wrote a Sanctus, Benedictus, and Agnus Dei, of his own, and, to give unity to the work, wound it up by repeating the fugue of the Kyrie to the words 'Cum sanctis tuis.' The score thus completed was handed to the messenger, who afterwards proved to have been Leutgeb, steward to Count Franz von Walsegg, of Ruppach. The Count, who had lost his wife Anna Edlen von Flammberg, on Feb. 14, 1791, and wished to perform a Requiem to her memory, copied out the score, inscribed it 'Requiem composto dal Conte Walsegg,' and absolutely had it performed as his own on Dec. 14, 1793. After wanderings almost as complicated as those of Ulysses, the various portions, in the original handwriting, were at length safely landed in the Hofbibliothek of Vienna. They consist of—(1) the autograph [1]Requiem and Kyrie, with the remainder complete in Süssmayer's hand, bought by the Hofbibliothek in 1839 for fifty ducats; (2) Nos. 2 to 9 just as they were left by Mozart; (3) twelve sheets presented by the Abbé Stadler, and (4) thirteen bequeathed by Eybler in 1846. The discovery of the autograph was the most conclusive reply to Gottfried Weber, who, as is well-known, disputed for years the authenticity of the Requiem. It has been analysed with becoming love and reverence by [2]Holmes, and by Jahn in his second volume. The latter concludes his observations thus—'It is the true and legitimate expression of his artistic nature at its highest point of finish—his imperishable [3]monument.' An admirable summary of the whole story will be found in 'Mozart's Requiem, by W. Pole, F.R.S., Mus. Doc.'; London, Novello, 1879.

We have seen Mozart, when a mere boy, turning from childish play to serious occupations: a striking instance of this is his 'Grabmusik' or German cantata (42) written in 1767, which is anything but a boyish composition. About five years later he wrote, apparently in consequence of his visit to Padua, an oratorio by Metastasio called 'Betulia liberata' (118), corresponding to an opera seria of the period. The refrain in the last number but one, alternately sung by solo and chorus, is an ancient cantofermo harmonised in four parts, in fact the same which is introduced in the Requiem to the words 'Te decet hymnus.' This is the only independent work of the kind, his other cantata 'Davidde penitente' (469) being made up from the Kyrie and Gloria of his last unfinished mass (427) set to Italian words, with two interpolated airs in concert style, which serve to render more prominent the inherent want of unity and congruity in the piece.

Of smaller cantatas, the two (471, 623) for the Freemason's Lodge are the only specimens. Both show much earnestness and depth of feeling; the first, for tenor solo and chorus, was composed in 1785; the latter, consisting of six numbers, written on Nov. 15, 1791, he conducted in person only two days before his last illness.

The long list of Mozart's dramatic compositions is headed by a sacred Singspiel, 'Die Schuldigkeit des ersten Gebotes,' in three parts, the first being composed by him in Salzburg during the winter of 1766–67, and the others added by Michael Haydn and Adlgasser, the court organist. Mozart's work occupies 208 pages, and is in the style of the Italian oratorios of the period, the forms being handled with perfect certainty. Mingled with the boy's unsteady writing there are occasional passages, mostly florid, in his father's hand, and the words to the recitatives are by a third person. The third tenor air is interesting, and Mozart himself evidently thought it good, as he introduced it with slight variations into his first opera. Immediately afterwards followed a Latin comedy 'Apollo et Hyacinthus,' which, in spite of the restraint of a foreign language, was so far a success that it was performed once. In Vienna in 1768 he composed a German operetta or pastorale in one act, 'Bastien et Bastienne,' and an opera buffa in three acts, 'La finta Semplice.' According to Jahn these rise above the ordinary level of contemporary comic operas in spite of their wretched librettos; and he remarks that in these early dramatic works Mozart fixes the two opposite poles which he touched in his artistic career. The chief number in the 'Finta Semplice' is the tenor air No. 7, previously mentioned. The three operas composed and performed in Milan, 'Mitridate,' 'Ascanio in Alba,' and 'Lucio Silla,' each mark a step in advance. They succeeded beyond the expectations of himself and his father; as did also 'La finta Giardiniera,' produced in Munich, Jan. 1775, when he wrote home, 'Everything has gone off so well, the noise was greater than I can describe to Mama.' The German opera

[1] The heading 'Requiem di me, W. A, Mozart mp $\overline{792}$' is touching, as showing how he looked forward to its completion.

[2] A Critical Essay, etc.

[3] This, Mozart's last work, was the first of his vocal works (including his operas) to be performed in England. John Ashley introduced it at Covent Garden Theatre on the first oratorio evening during Lent, Feb. 20, 1801. The piece which preceded it was a Dead March with corni di bassetto, double bassoons, and two pair of double drums; after it came a P.F. concerto played by John Field, and Handel's 'L'Allegro ed il Pensieroso.' Books of the words, with a translation of the Requiem and a biographical sketch of Mozart, were sold at 6*d.* each. Of the Requiem Parke says, 'it is a composition of infinite science and dulness, from the effects of which the audience was happily relieved by Incledon's song in L'Allegro, "Haste thee Nymph."' The Morning Post said, 'The talents which have celebrated the name of Mozart can scarcely be justly appreciated by such a composition as the Requiem'; and wound up with, 'It is upon the whole a composition which could only have come from the hand of a master. From the performers it received ample justice.' According to the Porcupine 'the performance was far from being well-managed.' It was repeated on March 4. (Pohl, 'Mozart in London,' p. 144.)

'Zaide,' in which he made use of the melodrama by Benda which he admired so much, has neither overture nor finale, and once set aside, its subject is too much like that of the 'Entführung'[1] to allow of its being again performed. To this period also belongs the heroic drama 'Thamos, König von Egypten,' consisting of three choruses and four instrumental pieces. The choruses, like those of Racine's 'Athalie,' were intended to add dignity to the action, and as choruses were at that time his 'most favourite composition,' he worked at them with great satisfaction. They are on a far grander scale, especially as regards the orchestral accompaniments, than those of his masses of the same period. Unfortunately the play had been given up in Vienna, and he much regretted not being able to use his music. The choruses were published with Latin words—'Splendente te,' 'Ne pulvis,' 'Deus tibi'—in which form they are well known in England.[2] With 'Idomeneo' he started on a fresh career, for which all his previous works had been merely preparatory. Oulibicheff declares that in it three styles may be easily distinguished, the first in which he is still fettered by the formalism of opera seria, the second in which he strives to imitate Gluck and French opera, and the third in which his own artist nature developes itself freely. Jahn says, 'In Idomeneo we have the genuine Italian opera seria brought to its utmost perfection by Mozart's highly cultivated individuality.' He put his best work into the parts of Ilia and Electra, which most struck his fancy. The choruses form a prominent feature, especially those which so much enhance the beauty of the second Finale. The handling of the orchestra is still admirable and worthy of study. In fact, this opera is the work of one who, though in the prime of manhood, has not lost the vigour and freshness of youth. Mozart was very anxious to have it performed in Vienna, when he intended to rearrange it more after the French model; but we have seen that he had to be content with a private performance by distinguished amateurs, for which he made several alterations, and composed a duet for two soprani (489), and a scena with rondo for soprano and violin solo (490).

In the 'Entführung' it is interesting to observe the alterations in Bretzner's libretto which Mozart's practical acquaintance with the stage has dictated, to the author's great disgust.[3] Indeed Osmin, one of the most original characters, is entirely his own creation at Fischer's suggestion. Jahn quotes Weber's[4] excellent remark on this opera—'Here I seem to see what the bright years of youth are to every man, a time of blossom and exuberance which he can never hope to reach again. As time goes on defects are eradicated but with them many a charm is rooted up also. I venture to affirm that in the Entführung Mozart had reached the full maturity of his powers as an *artist*, and that his further progress after that was only in knowledge of the *world*. Of such operas as Figaro and Don Juan we might have had many more; but with all the good will in the world he could never have written another Entführung.'

In 'Figaro' we admire 'the spontaneous growth of the whole organism, the psychological truth and depth of sentiment, which make the characters so life-like, and resulting from these the striking harmony in the use of means and forms, and the mixture of dignity and grace, all founded on something higher than mere sensuous beauty.' In it 'we feel the throbbing of our own life-blood, recognise the language of our own hearts, and are captivated by the irresistible charm of unfading beauty—it is Art, genuine, immortal, making us free and happy.'

'Don Giovanni,' inferior perhaps to 'Figaro' as regards artistic treatment, has one manifest superiority; all the moods and situations are essentially musical. There is scarcely a feeling known to humanity which is not expressed in some one of the situations or characters, male or female. 'Così fan tutte,' taken either as a whole or in detail, is unquestionably a falling off from the two previous operas, and yet even here in detached pieces, especially in the chief rôles, many brilliant touches show the master-hand. Even this opera, therefore, we can in some respects consider an enlargement of his boundaries. 'Titus' (Clemenza di Tito) carries us back to the old opera seria. 'Cosi fan tutte' had recalled the old opera buffa, and Metastasio's libretto, written in 1734, required considerable modifications to suit the taste of the day; the most important being the introduction of ensembles wherever the situations allowed, and the curtailment of the original three acts to two. Nothing however availed to make the plot or characters interesting; throughout it was evident that the characteristics which had most attracted in Metastasio's day, were now only so many obstacles and hindrances to the composer. Moreover two of the singers, imported purposely from Italy, demanded special opportunities for display; Mozart was ill, had the 'Zauberflöte' in his head, and was deep in the 'Requiem'—a combination of unfavourable circumstances, sufficient of itself to preclude success. 'Making due allowance for these facts,' writes[5] Rochlitz, 'Mozart found himself compelled to take one of two courses, either to furnish a work of entire mediocrity, or one in which the principal movements should be very good, and the less interesting ones treated lightly and in accordance with popular taste; he wisely chose the latter alternative.'

We now come to the 'Zauberflöte,' which made an impression on the public such as no work of art had ever produced before. The libretto is so extraordinary that it is necessary

[1] André added an overture and finale, and a new libretto was written by Gollmick. A performance in Frankfort, Jan. 27, 1866, is only of historical interest. Mozart's unfinished 'L'Oca del Cairo' (1783), completed from others of his works, was performed in Paris (Théâtre des Fantaisies-Parisiennes, June 6, 1867) under the title 'L'oie du Caire'; in Vienna in March, 1868, at the Carltheater, and at Drury Lane, May 12, 1870.

[2] Von Vincke wrote a connecting poem for concert use. They were afterwards translated into German.

[3] Berliner Litt. und Theater-Zeitung, 1783, ii. 398.

[4] C. M. von Weber, Ein Lebensbild, iii. 191.

[5] Allg. Mus. Zeitung, i. 154.

to explain its origin. Schikaneder, at his little theatre in the Wieden suburb, had produced with great success a romantic comic opera after Wieland, 'Oberon, König der Elfen,' set by Paul Wranitzky. Encouraged by this success he had a second libretto constructed upon a fairy-tale, 'Lulu, oder die Zauberflöte,' from Wieland's 'Dschinnistan.' Just as it was ready he found that the same subject had been adapted by an actor named Perinet for the theatre in the Leopoldstadt of Vienna, under the title 'Kaspar der Fagottist, oder die Zauberzither,' with music by Wenzl Müller. He therefore remodelled his materials, introduced sympathetic allusions to the Freemasons, who were just then being hardly treated by the government, added the parts of Papageno and Papagena, and laid claim to the entire authorship. Such was the origin of this patchwork libretto, which, with all its contradictions, improbabilities, and even vulgarity, is undeniably adapted for the stage. Schikaneder knew how to gain the attention of an audience by accumulating and varying his stage effects. In proof of this we have not only the long run of the opera itself, but the testimony of [1] Goethe, who, while acknowledging that it was full of indefensible improbabilities, added, 'in spite of all, however, it must be acknowledged that the author had the most perfect knowledge of the art of contrast, and a wonderful knack of introducing stage effects.' It is well known that Goethe contemplated a continuation of the libretto, and entered into an agreement with Wranitzky on the subject in 1796.[2] Beethoven [3] declared it to be Mozart's greatest work—that in which he showed himself for the first time a truly German composer, and Schindler [4] adds that his reason for estimating it so highly was, that in it were to be found specimens of nearly every species of music from the lied to the chorale and fugue. Jahn (ii. 533) thus concludes his critique: 'The Zauberflöte has a special and most important position among Mozart's operas; the whole musical conception is pure German; and here for the first time German opera makes free and skilful use of all the elements of finished art. If in his Italian operas he assimilated the traditions of a long period of development, and in some sense put the finishing stroke to it, with the Zauberflöte Mozart treads on the threshold of the future, and unlocks for his countrymen the sacred treasure of natural art.'

We append a list of Mozart's operas, in the order in which they were first performed in London.[5]

'La Clemenza di Tito,' 1806, March 27, King's Theatre; for Mrs. Billington's benefit, 'ably supported by Mr. Braham.' (1812, March 3, Catalani appeared as Vitellia, and Sig. Tramezzani as Sextus.)

'Così fan tutte,' 1811, May 9, King's Theatre; for the benefit of Mme. Bertinotti Radicati.

'Il Flauto magico,' 1811, June 6; King's Theatre; Signor Naldi's benefit.

'Le Nozze di Figaro,' 1812, June 18, King's Theatre; in aid of the funds of the Scottish Hospital. Among the performers were Catalani, Mrs. Dickons, Sig. Naldi, and Fischer. It was a decided success, further increased on its revival in 1817 (Feb. 1) under Ayrton, with a powerful cast.

'Don Giovanni,' 1817, April 12, King's Theatre. Extraordinary success.

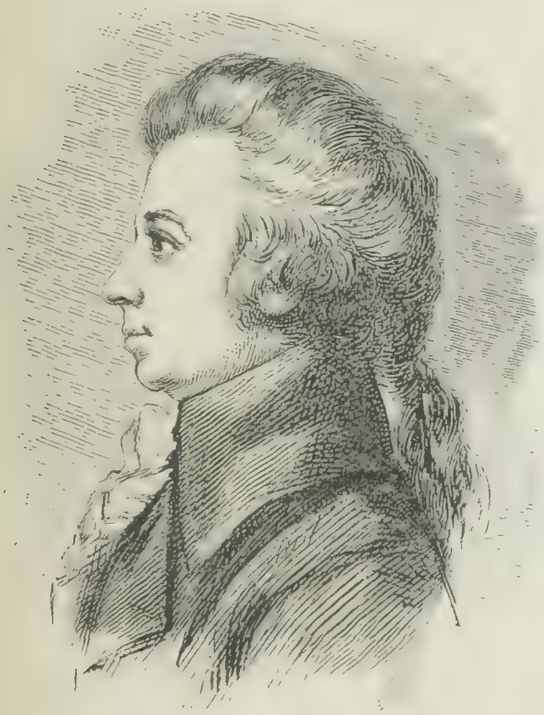
'The Seraglio' (Entführung aus dem Serail'), 1827, Nov. 24, Covent Garden. Music and libretto mutilated. Performed in Italian at Her Majesty's June 30, 1866.

'Der Schauspieldirector,' 1861; music given at Crystal Palace summer concert, in Italian. Also in English (Sept. 13, 1877) in the Crystal Palace Theatre as 'The Manager.'

Mozart's likeness has been preserved in every form and variety of portrait; only a few need be specified. (1) The earliest, an oil-painting to the knee, taken in Vienna in 1762, represents him in the Archduke Maximilian's gold-laced court suit, given him by the Empress. (2) In the small family picture, painted by Carmontelle in Paris in 1763, Mozart is sitting at the harpsichord, with his sister by his side, and his father standing behind him playing the violin. This drawing is now in the possession of Mrs. Baring of London. It was engraved by Delafosse, and was reproduced in coloured facsimile by Goupil's Photogravure process for Colnaghi & Co., London, in 1879. (3) In the Museum of Versailles is a small oil-painting of the same date, crowded with figures, representing Mozart sitting at the harpsichord in the Prince de Conti's saloon. As has been mentioned, his picture was taken in 1770, both in Verona and Rome. (4) In the first he is seated at the harpsichord in a crimson and gold court suit, with a diamond ring on the little finger of his right hand. Above the key-board is 'Joanni Celestini Veneti, MDLXXXIII,' and on the open music-book may be clearly deciphered what was apparently a favourite piece of the period. This picture, a half-length, is now in the possession of the heirs of Leopold von Sonnleithner, through whom it was discovered. The head is given in the frontispiece of Jahn's 1st vol. (5) In Pompeo Battoni's portrait, taken in Rome—now in the possession of John Ella, Esq., of London—the right hand holds a roll of music; the countenance is full of life, but highly idealised; an engraving by Adlard is given in the Record of the Musical Union for 1865; in Mr. Ella's 'Musical Sketches,' vol. i, and in the second edition of Nohl's 'Mozartbriefe.' (6) Della Croce painted a large picture of the family in 1780: Mozart and his sister are at the piano playing a duet; the father with his violin stands at the side, and the mother's portrait hangs on the wall. A large steel-engraving from it by Blasius Höfel is published at Salzburg. The half-lengths of Mozart and his father in Jahn's 1st vol. (p. 1 and 564) are from this picture. (7) A half-length profile carved in box-wood by Posch (1781), and now in the Mozarteum at Salzburg, was engraved by J. G. Mansfeld, and published by Artaria, with the inscription 'Dignum laude virum Musa vetat mori.' This, the universally accepted portrait, is out of print, and Kohl's engraved copy (1793) by no means comes up to the original. (8) During his short stay at Dresden in 1789, Dora Stock, the talented sister-in-law of Körner and friend of Schiller, drew him in her own refined and spirited style. The likeness is caught with the tenderness peculiar to a woman's hand; the outlines are correct, and

[1] Eckermann's 'Gespräche mit Goethe,' iii. 17.
[2] Orpheus, Mus. Taschenbuch, 1841, p. 252.
[3] Seyfried, Beethoven's Studien, Anhang, p. 31.
[4] Biographie, ii. 164, 322.
[5] Pohl, 'Mozart in London,' pp. 145-151.

the thoughtful expression of the eye rivets the beholder; the luxuriant silky hair, of which he was proud, is more truthfully rendered than in any of his portraits; and even the small stature is sufficiently indicated. Hofcapellmeister Eckert of Berlin (died Oct. 14, 1879), possessed the original, of which we have here attempted an engraving.



(9) Lange, Mozart's brother-in-law, drew him sitting at the piano absorbed in improvisation. The picture, complete only to the waist, was pronounced by his son Karl to be very like. It is now in the Mozarteum at Salzburg; and a lithograph from it by Ed. Lehmann was published at Copenhagen. (10) The last of his portraits is a life-size half-length painted at Mayence in 1790 by Tischbein, given in Jahn (ii. 456); there is more intellect and refinement in it than in that by Posch, which, however, is more like.

The Mozart literature is copious; but it has been ably summarised by Jahn in his 'W. A. Mozart' (1st ed. 4 vols, 1856–9; 2nd ed. 2 vols. 1862, Breitkopf & Härtel). In the preface he expressly describes his method of procedure, and the use he has made of all the printed matter in existence, assigning to each work its relative value and importance. Here we find Schlichtegroll, Niemetschek, Rochlitz, Arnold, Schlosser, G. N. von Nissen, Holmes, Oulibicheff, Gottfried Weber, André, Lorenz, Fuchs, Nohl, Marx, and others. Breitkopf & Härtel also published in 1878 a second edition of 'Mozart's Briefe.' Conjointly with Jahn's second edition should be used Dr. von Köchel's 'Chronologisch thematisches Verzeichniss sämmtlicher Tonwerke W. A. Mozarts' (Breitkopf & Härtel, 1862). As will be evident to the reader, the present article is founded on the above two excellent works, the substance of which, in a compressed form, is now presented for the first time to the English public.

Comparatively few of Mozart's compositions were published in his lifetime; the greater part being circulated, with or without his acquiescence, in MS. His publishers in Vienna were Artaria, Toricella, and Hoffmeister. Breitkopf & Härtel published the first comprehensive edition in 1800, and the 12 vols. of 'Œuvres complets' were long and widely known. The same enterprising firm issued the first scores of his Symphonies, Requiem, and other works. Steiner of Vienna followed in 1820 with an engraved edition of his collected works in 30 parts. Numerous 'complete' collections of his P.F. works, quartets, quintets, etc., came out afterwards. Breitkopf & Härtel next issued his last great operas in score, revised from the autographs, preparatory as it were to their 'Ersten kritisch durchgesehenen Gesammtausgabe' of his works, begun in 1876 and now considerably advanced. Von Köchel with great liberality provided a special fund to start this work—the finest possible monument to Mozart, and at the same time an honourable memorial of his most worthy admirer.

Classified List of Mozart's works; from the Catalogue of Breitkopf & Härtel's 'Erste kritisch durchgesehene Gesammtausgabe.'

I. VOCAL.

Series 1. 15 Masses.

Series 2. 4 Litanies, 2 Vespers, 1 Dixit and Magnificat.

Series 3. 4 Kyries, 1 Madrigal, 1 Veni Sancte, 1 Miserere, 1 Antiphon, 3 Regina cœli, 1 Te Deum, 2 Tantum ergo, 2 German Kirchenlieder, 9 Offertoires, 1 De profundis, 1 Air for soprano, 1 Motet for ditto, 1 Motet for 4 voices, 1 Graduale, 2 Hymns.

Series 4. 1 Passions-cantate (Grabmusik); 'La Betulia liberata,' oratorio; 'Davidde penitente,' cantata; 'Die Maurerfreude,' short cantata for tenor with final chorus; 'Eine kleine Freimaurer cantate,' for 2 tenors and bass.

Series 5. 'Die Schuldigkeit des ersten Gebothes,' sacred Singspiel in 3 parts (1st only by Mozart). 'Apollo et Hyacinthus,' Latin comedy. 'Bastien et Bastienne,' German operetta, 1 act. 'La finta Semplice,' opera buffa, 3 acts. 'Mitridate, Rè di Ponto,' opera, 3 acts. 'Ascanio in Alba,' theatralische Serenade, 2 acts. 'Il Sogno di Scipione,' dramatische Serenade, 1 act. 'Lucio Silla,' dramma per musica, 3 acts. 'La finta Giardiniera,' opera buffa, 3 acts. 'Il Rè Pastore,' dramatic Cantata, 2 acts. 'Zaide,' German opera, 2 acts. 'Thamos, König in Aegypten,' heroisches Drama; Choruses and Entr'actes. 'Idomeneo, Rè di Creta, ossia, Ilia et Adamante,' opera seria in 3 acts. Ballet-music to 'Idomeneo.' 'Die Entführung aus dem Serail,' komisches Singspiel, 3 acts. 'Der Schauspieldirector,' comedy with music, 1 act. 'Le Nozze di Figaro,' opera buffa, 4 acts. 'Il Dissoluto punito, ossia, Il Don Giovanni,' opera buffa, 2 acts. 'Cosi fan tutte' ('Weibertreue'), opera buffa, 2 acts. 'La Clemenza di Tito,' opera seria, 2 acts. 'Die Zauberflöte' ('Il Flauto magico') German opera, 2 acts.

Series 6. 27 airs, 1 rondo for soprano with orchestra obligato; 1 ditto for alto; 8 ditto for tenor; 5 ditto for bass; 1 ariette for bass; 1 deutsches Kriegslied; 1 duet for 2 soprani; 1 comic duet for soprano and bass; 6 terzettos; 1 quartet.

Series 7. 34 Lieder for single voice with P.F. accompaniment; 1 Lied with chorus and organ; 1 three-part chorus with organ; comic terzetto with P.F.; 20 canons for 2 or more voices.

II. INSTRUMENTAL.

Orchestral Works.

Series 8. 41 Symphonies.

Series 9. 28 Divertimenti, Serenades, and Cassationen for orchestra (12 Divertimenti for wind instr.); 3 Divertimenti for 2 violins, viola, 2 horns, and bass.

Series 10. 9 Nos. Marches for orchestra; 2 symphonic movements; 'Maurerische Trauermusik' for orch.; 'Ein musikalischer Spass' for 2 violins, viola, bass, and 2 horns; 1 Sonata for bassoon and cello; short Adagio for 2 corni di bassetto and bassoon; Adagio for 2 clarinets and 3 corni di bassetto; Adagio for harmonica; Adagio and Allegretto for harmonica, flute, oboe, viola, and cello; Adagio and Allegretto for a musical clock; Fantasia for ditto; Andante for a small barrel-organ.

Series 11. 25 Nos. various kinds of dance-music for orchestra.

Series 12. Concertos, and smaller pieces with orch. 6 Concertos for violin; 3 short pieces for ditto; 1 Concertone for 2 solo violins; 1 Symphonie concertante for violin

and viola; 1 Concerto for bassoon; 1 ditto for flute and harp; 2 ditto for flute; 1 Andante for ditto; 4 Concertos for horn; 1 ditto for clarinet.

CHAMBER-MUSIC.

Series 13. 7 Quintets for 2 violins, 2 violas, and cello; 1 ditto for 1 violin, 2 violas, horn, and cello (or 2 cellos instead of horn); 1 ditto for clarinet, 2 violins, viola, and cello.

Series 14. 26 Quartets for 2 violins, viola, and cello; 1 short Nachtmusik for 2 violins, viola, cello, and double-bass; Adagio and Fugue for 2 violins, viola, and cello; 1 Quartet for oboe, violin, viola, and cello.

Series 15. 2 Duets for violin and viola; 1 Duet for 2 violins; 1 Divertimento for violin, viola, and cello.

P.F. MUSIC.

Series 16. 25 Concertos for P.F. and orchestra; 1 ditto for 2 P.Fs.; 1 ditto for 3 P.Fs.; 1 Concert-rondo for 1 P.F.

Series 17. 1 Quintet for P.F., oboe, clarinet, horn, and bassoon; 2 Quartets for P.F., violin, viola, and cello; 7 Trios for P.F., violin, and cello; 1 ditto for P.F., clarinet, and viola.

Series 18. 42 Sonatas for P.F. and violin; Allegro for ditto; 12 variations for ditto; 6 variations for ditto.

Series 19. 5 P.F. Sonatas for 4 hands; Andante with 5 variations for ditto; Fugue for 2 P.Fs.; Sonata for ditto.

Series 20. 17 Sonatas for P.F.; Fantasia and Fugue; 3 Fantasias for ditto.

Series 21. 15 Collections of variations for P.F.

Series 22. 18 short pieces for P.F. (Minuets, 3 Rondos, Suite, Fugue, 2 Allegros; Allegro and Andante; Andantino; Adagio; short Gigue; 35 Cadenzas for P.F. concertos).

Series 23. 17 Sonatas for organ with accompaniment (chiefly 2 violins and bass).

Series 24. Supplement. Contains all the unfinished and doubtful works, additional accompaniments, and transcriptions. Among others: The 'Requiem'; 'L'Oca del Cairo,' opera buffa; 'Lo Sposo deluso,' opera buffa; Handel's 'Acis and Galatea,' 'Messiah,' 'Alexander's Feast,' and 'Ode on St. Cecilia's Day' additional accompaniments; 5 Fugues from J. S. Bach's 'Wohltemperirte Clavier' (arranged for 2 violins, viola, and bass); 3 Sonatas of Johann Bach's (arranged as a concerto for P.F., 2 violins, and bass); etc.

[C. F. P.]

MOZART, CONSTANZE, Wolfgang's wife (*née* Weber), born at Zell, in Lower Austria, had a pretty, well-trained voice, and played the piano in a pleasing manner. Mozart dedicated to her, always in affectionate terms, many of his compositions, but, characteristically, finished none of them. She was a good and loving wife, accommodated herself in everything to her husband's disposition, and restrained him from many heedless actions. He was sincerely attached to her, and she, in return, lavished upon him every care and attention. After Mozart's death she and her two children had a hard struggle for existence, but her necessities were in some measure relieved by the success of concerts which she gave in Vienna, Prague, Berlin, and other cities. In Berlin, the King granted her the use of the Opera-house, and the services of his own band, for a concert, at which she sang. In 1799 she sold all her husband's remaining MSS. to André for 1000 ducats (£500). In 1809 she married George N. Nissen, an official in the Danish diplomatic service, whose acquaintance she had made in Vienna in 1797. Henceforth her life was peaceful and uneventful. On Nissen's retirement from office in 1820 they went to live in Salzburg, where he collected the materials for his 'Mozart-Biographie.' He died in 1826, and Constanze on March 6, 1842, a few hours after the arrival of the model of Mozart's statue.

Of the two sons of Wolfgang and Constanze Mozart, the elder, KARL, first took to commerce, practising music as a pastime, and afterwards became an employé of the Austrian government at Milan, where he died in 1859. Mendelssohn met him there in 1831, and delighted him by playing the Overtures to Don Giovanni and the Zauberflöte. The younger,

WOLFGANG AMADEUS, born July 26, 1791, in Vienna, studied the piano and composition with Neukomm, A. Streicher, Albrechtsberger, and Salieri. He made his first appearance in public, being led forward by his mother, at a concert given on April 8, 1805, at the theatre 'an der Wien,' when he played a concerto of his father's, and variations on the minuet in Don Juan. The latter, and a cantata in honour of Haydn's 73rd birthday, were his own compositions. In 1808 he became music-master to the family of Count Joseph von Bawarowsky, in Gallicia. He made repeated professional tours, and in 1814 became Musikdirector at Lemberg, where he founded the Cäcilienverein, in 1826. As a pianist and composer he was held in esteem—his name alone was sufficient to preclude his rising to eminence. He died July 30, 1844, at Carlsbad in Bohemia. [C. F. P.]

MOZARTEUM OF SALZBURG, THE, an educational institute for musicians, which also gives annual concerts. With it is connected the Dom Musikverein, which undertakes the music for the cathedral services. Dr. Otto Bach has been the director since 1868. In 1869 an 'International Mozart Stiftung' or Fund was created, with the double object, as yet unrealised, of assisting poor musicians, and founding an 'International Conservatorium.' [C. F. P.]

MOZARTSTIFTUNG, THE, at Frankfort, was founded in 1838, to assist poor but talented musicians in their studies. Scholarships are retained as a rule for four years. [C. F. P.]

MUDIE, THOMAS MOLLESON, was born at Chelsea on St. Andrew's Day (so, in reference to his Scottish descent, he was wont to style the date), 1809. He died, unmarried, in London July 24, 1876, and is interred in Highgate cemetery. He is said to have shown musical aptitude in infancy, and the saying is corroborated by his success in the first examination of candidates for admission into the Royal Academy of Music, Feb. 10, 1823, when, from thirty-two competitors, ten were elected. At the foundation of this institution the Utopian idea was entertained of giving free education to its pupils and defraying the cost from funds raised by subscription; hence the large number of candidates; and hence also the severity of the test by which their musical aptitude was proved, for eleven musicians, each an artist of highest note at the time, sat in judgment on the young aspirants and probed their powers to the utmost. Mudie was a pupil of Dr. Crotch for composition, of Cipriani Potter for the pianoforte—who also gave him useful advice as to his writings—and of Willman for the clarinet. He studied this last in compliance with the rule that male students must take part in the orchestral practices, and thus obtain the priceless benefit, to a musician, of this experience; he obtained much proficiency on the instrument, and had a remarkably beautiful tone, but he ceased its use when he discontinued his studentship. In the Academy he gained prizes for pianoforte-playing and for composition, and was regarded as one of the brightest among the highly talented few who first received the advantages of the institution on which they now reflect the honour of their names. His song

'Lungi dal caro bene,' was so esteemed that the Committee of Management paid the cost of its publication, an act repeated in the case of Sterndale Bennett's First Concerto, but in no other. Several vocal pieces with orchestral accompaniment, a Symphony in C, and one in B♭ were also works of his student time. The last named is especially notable, and may be remembered by its Minuet with two Trios, all three finally played together as a Coda. Mudie's pupilage terminated in 1832, by his appointment as a professor of the pianoforte in the Academy, which post he held till 1844. In 1834 he entered into some relationship, partly of friendship and partly stipendiary, with Lord Monson, with whom he spent much of his time at Gatton in Surrey. This relation was closed by Lord Monson's death in 1840, who bequeathed to Mudie an annuity of £100, which however, the estate being somewhat involved, the musician relinquished in favour of his patron's widow. He continued to reside in Gatton as organist to the small church till 1844. The Society of British Musicians, founded in 1834, furnished an arena for the performance of several of the works of Mudie. The Symphony in B♭ already mentioned, was played at the concerts of Feb. 9, 1835, and Feb. 19, 1838; a Symphony in F, remarkable for a movement in F minor, Nov. 10, 1835; a Symphony in D, March 10, 1837; a Quintet in E♭ for pianoforte and bowed instruments Jan. 5, 1843 and March 7, 1844; a Trio in D for pianoforte and bowed instruments Oct. 6, 1843; and several songs and concerted vocal pieces on many occasions. Young musicians have now more opportunities of being heard than they had, though still too few to satisfy all the meritorious claims to public attention; but, in recording the above small portion of the doings of an extinct institution, proof is given of the value it had both to the world and to the artists it fostered. On the death of Alfred Devaux, his former school-fellow and friend, in 1844, Mudie went to succeed him in his occupation as teacher in Edinburgh. While there he published several pianoforte pieces and songs, and wrote accompaniments to a large proportion of the numbers in Wood's voluminous collection of the Songs of Scotland; he also occasionally gave pianoforte recitals. In 1863 he returned permanently to London, but from that time, except with an overture at one of the Crystal Palace concerts, came little before the public. A complete reverse of the brilliant prospects of his early days clouds the latter period of Mudie's career, when his playing lost its charm, and his music had rarely the power—amounting even to mastership—that distinguished his first productions. Some of his best pieces of this period are in the possession of different friends, some were played to them but never written; while the matter given to the world was produced with a view to sale more than to beauty. His published music comprises 48 original pianoforte solos, including the 12 melodies dedicated to Sir Sterndale Bennett; 6 duets for the same instrument; 19 fantasias, some of which are on Scottish airs; a collection of 24 sacred songs, which constitutes a work of remarkable interest; 3 sacred duets; 3 chamber anthems for three voices; 42 separate songs, and 2 duets. The existing scores of his symphonies and the entire of his printed works are deposited in the library of the Royal Academy of Music.

In the obscurity of provincial practice as a teacher Mudie seems to have lost incentive to artistic exertion, and with the incentive almost the power. He must be regarded less as a musician of promise than as one of fulfilment, and it would be highly to the credit of any concert-giving institution of the day to unearth some of those works, which having made their effect would be sure of making it again, now that the capabilities of performance are perhaps more favourable than they were. [G. A. M.]

MUETTE DE PORTICI, LA. Opera in 5 acts; words by Scribe and Delavigne, music by Auber. Produced at the Académie, Feb. 29, 1828, and performed there 471 times up to Oct. 28, 1873. In England known as Masaniello, under which name it was produced at Drury Lane, in English (3 acts), May 4, 1829; in Italian, at Covent Garden (3 acts) March 15, 49; at Her Majesty's, April 10, 51, as La Muta di Portici. [G.]

MUFFAT, Georg, highly esteemed composer, studied Lulli's style for six years in Paris; was organist of Strassburg Cathedral till 1675; then visited Vienna and Rome; became in 1690 organist, and in 1695 Capellmeister and Master of the Pages to the Bishop of Passau, and died there Feb. 23, 1704. He published 'Suavioris harmoniæ instrumentalis hyporchematicæ Florilegium primum,' 50 pieces for 4 or 8 violins with basso continuo (Augsburg, 1685); 'Florilegium secundum.' 62 pieces (Passau, 1698), both with autobiographic preface in four languages; 'Apparatus musico-organisticus'—12 toccatas, chaconne, passacaglia, (Augsburg, 1690, dedicated to Leopold I)—of importance as regards the development of organ-playing. His son

August Gottlieb (Theophilus), born about 1690, a pupil of J. J. Fux, became in 1717 court and chamber-organist to the Emperor Charles VI, and to the widowed Empress Amalie Wilhelmine, (died 1742), and music-master to the royal children. He retired on a pension in 1764, and died in Vienna, Dec. 10, 1770, aged 80. He was a distinguished organist, and a composer of taste, and published, for organ, [1] '72 Versetten oder Fugen, sammt 12 Toccaten, besonders zum Kirchendienst bei Choral-Aemtern und Vespern dienlich' (Vienna, 1726); for harpsichord, 'Componimenti musicali,' containing overtures, caprices, sarabandes, etc., with a preface; and ending with 'Particolari segni delle [2] maniere,' etc. (Vienna, 1727, dedicated to Charles VI, at whose expense it was engraved). Zellner has recently arranged a toccata and fugue in C minor, composed by Muffat in 1720, as a concert-piece for harmonium (Vienna, Spina). A Courante and 2 Minuets of his are

[1] About 50 years ago Löschenkohl of Vienna republished from this work 'XII kleine Fugen sammt II Toccaten.'

[2] Manieren = Agrémens—turns, beats, etc.

given by Pauer in Alte Klaviermusik (Senff). He was one of the many composers whom Handel laid under contribution for subjects and phrases in his oratorios.

There were two violinists of the same name in the Imperial chapel, GOTTFRIED, from 1701 to 1709, and JOHANN ERNST, appointed in 1730, died in 1746, aged 48. [C. F. P.]

MÜLLER, AUGUST EBERHARDT, born Dec. 13, 1767, at Nordheim, in Hanover. His father, organist at Rinteln, was his first instructor. In 1785 he went to Leipzig to study law, but soon gave it up, and became in 1789 organist of St. Ulrich's church, Magdeburg. In 1792 he was chosen to direct the concerts, etc., at Berlin, and there became intimate with Marpurg, Fasch, Reichardt, and other distinguished men. He was made organist of St. Nicholas' church, Leipzig, in 1794. He played the organ and harpsichord equally well, and was also a proficient on the flute. In 1810 he moved to Weimar, and died in 1817. The following is a list of his compositions:—(1) Piano. 2 concertos; a trio for piano and strings, op. 17; 2 sonatas for violin and piano; 4 sonatas for piano solo, besides variations, etc. (2) Organ. Suites; a sonata and chorale, variations. (3) Flute. 11 concertos; a fantasia with orchestra, and 4 duets for two flutes. (4) Vocal. Cantata for 4 voices and wind band; songs with piano accompaniment. (5) Instruction. Method for the piano, and instruction-book for the flute. [J.A.F.M.]

MÜLLER, THE BROTHERS, celebrated quartet-players, four sons of the Duke of Brunswick's Hofmusikus, AEGIDIUS CHRISTOPH MÜLLER, who died Aug. 14, 1841, at Brunswick, where all his sons were born. The brothers were KARL FRIEDRICH, 1st violin and concertmeister to the Duke, born Nov. 11, 1797, died April 4, 1873; THEODOR HEINRICH GUSTAV, viola, born Dec. 3, 1799, died Sept. 7, 1855; AUGUST THEODOR, cello, born Sept 27, 1802, died Oct. 20, 1875; FRANZ FERDINAND GEORG, 2nd violin and Capellmeister to the Duke, born July 29, 1808, died May 22, 1855. Educated by their father expressly with a view to quartet-playing, they brought the art to a perfection then unknown. The Duke of Brunswick's somewhat tyrannical regulation, by which none of his musicians were allowed to take any part in the music of the town, obliged them to prepare in secret for appearing in public, and in 1830 they sent in their resignations. They gave concerts at Hamburg in 1831, and in 1832 at Berlin, where the public gradually learned to appreciate their wonderful ensemble. In 1833 they left Berlin, and visited in turn all the principal cities of Germany and Paris, extending their tours farther and farther, till 1845, when they went to Russia. Their repertoire consisted almost entirely of the works of Haydn, Mozart, and Beethoven, and they thus contributed immensely to the spread of a taste for really good music. Their rendering of Haydn's 'Gott erhalte Franz den Kaiser' especially had a world-wide reputation.

The eldest brother, Karl Friedrich, also had four sons, known as the younger Müller brothers: BERNHARD, viola, born Feb. 24, 1825; KARL, 1st violin, born April 14, 1829; HUGO, 2nd violin, born Sept. 21, 1832; and WILHELM, cello, the most important, born June 1, 1834. They were court quartet-players to the Duke of Meiningen, and also made extended tours, visiting Russia, Denmark, and France. In 1866 they settled for a short time in Wiesbaden, and then at Rostock, where Karl became Capellmeister, his place in the quartet being supplied when travelling by Leopold Auer. It was however broken up entirely in 1873, by the appointment of Wilhelm as Kammermusikus, and teacher at the Hochschule für Musik in Berlin. The younger Müllers, though distinguished for their ensemble, did not reach the standard of perfection maintained by the elder brothers; the chief reason being that instead of restricting themselves to genuine quartets, they played music which, though good of its kind, was in reality more suited to a small orchestra. [F.G.]

MÜLLER, WILHELM, author of the poems of Schubert's beautiful Liedercyclus 'Die schöne Müllerin' and 'Die Winterreise,' and father of Max Müller the eminent philologist, was born at Dessau Oct. 7, 1794, son of a well-to-do tradesman, who educated him carefully in accordance with the liberal tendencies of the times. In 1812 he studied philology at Berlin under F. A. Wolf, and history. In 1813 he joined the Prussian army as a volunteer, and took part in Lützen, Bautzen, and other battles, and in the occupation of the Netherlands. Returning to Berlin in 1814, he devoted himself to ancient German language and literature. On his return from Italy in 1819 he became librarian to the Duke of Dessau. He died at Dessau on Oct. 1, 1827. The best-known of his poems are 'Gedichte aus den hinterlassenen Papieren eines Waldhornisten,' 2 vols. (1821–24); 'Lieder der Griechen,' 5 parts (1821–24); a translation of Fauriel's modern Greek national airs, 2 vols. (Leipzig, 1825); 'Lyrische Spaziergänge' (ibid. 1827). His miscellaneous works were edited by Schwab, 5 vols. (1830). His collected poems, published after his death (Leipzig, 1837), are among the choicest lyrical treasures of Germany.[1] Warmth and truth of expression, keen observation of nature, and melodiousness of language, have made him a universal favourite with composers. Randhartinger states that the first time Schubert met with the Müllerlieder, he was so enchanted that he set several before the next day. [F.G.]

MUNDY, JOHN, Mus. Doc., son of William Mundy, Gentleman of the Chapel Royal, was educated by his father, became organist of Eton College, and about 1585 succeeded John Merbecke as one of the organists of St. George's Chapel, Windsor. On July 9, 1586, he graduated as Mus. Bac. at Oxford. Both he and his father are mentioned in some verses at the end of a MS. collection of Motets and Madrigals

[1] See an essay on Wilhelm Müller, in Max Müller's 'Chips from a German Workshop,' vol. iii. pp. 103–121.

transcribed in 1591 by John Baldwin, singing man of Windsor, recounting the celebrated musicians of the time. In 1594 he published 'Songs and Psalmes, composed into 3, 4, and 5 parts, for the use and delight of such as either love or learne Musicke.' He contributed a madrigal, 'Lightly she tripped o'er the dales,' to 'The Triumphes of Oriana,' 1601. He took his Mus. Doc. degree in 1624. An anthem by him is contained in Barnard's MS. collections, and three of the pieces in his 'Songs and Psalmes' were scored by Burney (Brit. Mus. Add. MS. 11,588). Several of his compositions for organ and virginals are contained in Queen Elizabeth's Virginal Book, among them a curious Fantasia describing 'Faire Wether,' 'Lightning,' 'Thunder,' 'Calme Wether,' and 'A faire Day.' He died in 1630 and was buried in the Cloisters at Windsor.

William Mundy, his father, was a vicar choral of St. Paul's, and on Feb. 21, 1563–4 was sworn a Gentleman of the Chapel Royal. A service and three anthems by him, and also the anthem 'O Lord, the Maker of all thing' (sometimes assigned to Henry VIII.), are printed in Barnard's 'Selected Church Music.' Another service and two other anthems are contained in Barnard's MS. collections, and eleven Latin motets in a set of MS. parts by him, both in the library of the Sacred Harmonic Society. The words of several of his anthems are contained in Clifford's 'Divine Services and Anthems,' 1664. He was probably one of those who, although outwardly conforming to the Reformed worship, retained a secret preference for the old faith, since he is mentioned by Morley in his 'Introduction,' in company with Byrd and others, as never having 'thought it greater sacriledge to spurne against the Image of a Saint then to take two perfect cordes of one kinde together.' The date of his death is not recorded, but it was probably in 1591, as on Oct. 12 in that year Anthony Anderson was sworn Gentleman of the Chapel Royal in his room. [W.H.H.]

MURSCHHAUSER, Franz Xaver Anton, born at Zabern in Alsace, about 1670; came early to Munich, and became a pupil of Johann Caspar Kerl, with whom he remained till his death in 1690. From the title-page of his book 'des Vespertinus Cultus' (Ulm, 1700; for 4 voices, 2 principal and 4 ripieno violins), we learn that he was then Capellmeister to the Frauenkirche at Munich. He died there 1733.[1] Besides the work already mentioned, he left:—'Octitonum novum Organum' (Augsburg 1696); 'Prototypon longebreve organicum' (Nuremberg)—preludes and fugues for organ, lately re-edited by Franz Commer. A second part appeared later. His most important and best-known work is the 'Academia Musico-poetica bipartita, oder hohe Schule der musikalischen Composition' (Nuremberg 1721). Towards the close of the first part he incautiously used the words 'to give a little more light to the excellent Herr Matheson,' for which he was so severely taken to task by that irascible musician in a pamphlet 'melopoetische Lichtscheere in drei verschiedenen Schneutzungen' (Critica Musica, pp. 1–88), that he relinquished the publication of the 'Academia.' An 'Aria pastoralis variata' of his is given in Pauer's 'Alte Klaviermusik' (Senff). [F. G.]

[1] Lipowsky, 'Baierisches Musiklexicon.'

MURSKA, Ilma de, a native of Croatia, born about 1843, and taught singing at Vienna and Paris by Madame and Signor Marchesi; made her début in opera at the Pergola, Florence, in 1862, sang at Pesth, Berlin, Hamburg, etc.; obtained an engagement in Vienna and appeared in London at Her Majesty's Theatre, as Lucia, May 11, 1865. She played also Linda, Amina, and Astrifiammante, and sang at the Philharmonic May 29, and always with great applause. Between this date and 1873 she acted and sang repeatedly in London, at Her Majesty's, Covent Garden, and Drury Lane, returning to the continent in the off seasons. One of her most congenial parts and best achievements was Senta in the 'Ollandese dannato,' July 23, 1870. Between 1873 and 1876 she visited America, Australia, New Zealand, etc., returning to this country in 1879. Her voice is a soprano of nearly three octaves compass, with great execution. Her acting is brilliant and original, though sometimes bordering on extravagance. Her parts, besides those mentioned, include Dinorah, Isabella, Ophelia, Marguerite de Valois, Gilda, Marta, Filine, etc. [A. C.]

MUSARD, Philippe, born in Paris in 1793, was not educated at the Conservatoire, but took private lessons for some years from Reicha, to whom he dedicated his 'Nouvelle Méthode de Composition musicale' (1832). This long-forgotten work, of which only eight chapters appeared, contains the announcement of a 'Traité complet et raisonné du système musical,' with curious historical notes, implying that Musard was dissatisfied with his position as an obscure violinist and conductor, and proposed to make his mark as a solid and erudite musician. A series of concerts and 'bals masqués,' held in the bazaar in the Rue St. Honoré (now the Salle Valentino), however, gave him the opportunity of distinguishing himself in a different direction. The most salient feature of these promenade concerts (instituted Nov. 1833) was the introduction of the cornet-à-pistons. In fact Dufresne, the cornet-player, owed much of his success to the solos composed for him by the conductor. In 1835 and 36 Musard conducted the balls at the Opéra, and his band of seventy musicians was rapturously applauded. 'Gustave III' had set the fashion of the galop, and with Musard's music, and the 'entrain' of the orchestra, the new dance deserved its nickname of 'Le galop infernal.' Meantime a better room had been built in the Rue Vivienne, and thither Musard removed in 1837. Here he had to sustain a competition with Johann Strauss of Vienna, whose waltzes were so superior to his own, that in order to avoid sinking to the level of a mere composer of quadrilles, Musard was driven to expedients. His first experiment, the introduction of a chorus, having

succeeded, he next attempted classical music, and in Holy Week gave a 'concert spirituel,' consisting of Handel's music only. This opened the way for numerous imitators. Having secured a reputation in France he came to England, and made his first appearance at Drury Lane on Monday, Oct. 12, 1840, as conductor of the Promenade Concerts, or Concerts d'hiver, given there under the management of Eliason. The series terminated in March 1841, and on Sept. 30 Musard appeared again as conductor of a set of Promenade Concerts at the Lyceum, under the management of Henri Laurent, which continued up to Christmas. He is still remembered in London, and amateurs of that period will doubtless recollect Hood's 'jeu d'esprit,' one verse of which well takes off his look and manner :—

> From bottom to top
> There 's no bit of the *Fop*,
> No trace of your Macaroni;
> But looking on him,
> So solemn and grim,
> You think of the Marshals who served under Boney.

Up to 1852 Musard was considered the best composer of dance-music and conductor of promenade concerts in France. His quadrilles—'Venise,' 'Les Echos,' etc.—contain many happy and at that time novel effects, and his music is well written and well scored. Having made money he bought a house at Auteuil, where he lived much respected. Symptoms of paralysis appeared in 1852, and he died March 31, 1859. His son ALFRED, born 1828 in Paris, followed his father's profession. As early as 1847 he conducted the orchestra at a ball given at the Opéra Comique, and in 1856 Besselièvre selected him to conduct the 'Concerts des Champs Elysées,' but he did not retain the post, and never rose above mediocrity —at least in music. [G. C.]

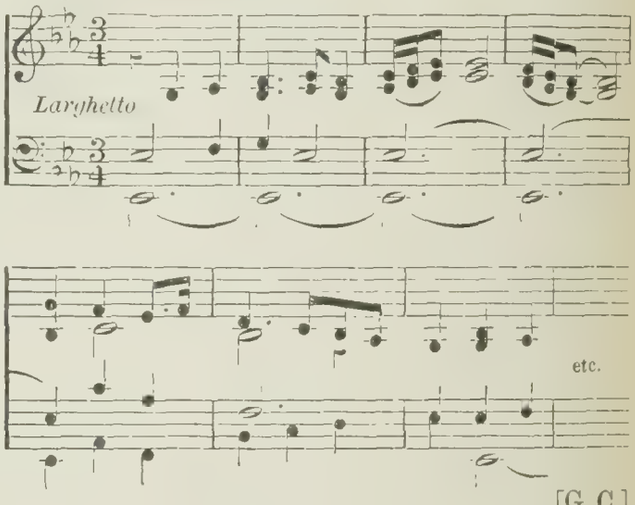
MUSETTE, diminutive of the old French 'muse,' both meaning an instrument of the bagpipe family, consisting of two pipes or reeds and a drone, supplied with wind from a leathern reservoir. [See BAGPIPE.] Like the Irish bagpipe it is inflated by bellows placed under the performer's arm. The original compass was ten notes (*a*); but by the addition of holes and keys the scale was increased to thirteen (*b*) :—

Limited as were its resources, this instrument was once a favourite, and under Louis XIV was introduced, first into the court ballets, and then into the divertissements or entr'actes of operas. Ladies even learned to play it, and had highly ornamented instruments made for their use.

The best information on the subject is to be obtained from Mersenne's 'Harmonie Universelle,' Borjon's 'Traité de la Musette,' a folio with plates (Lyons 1672), and 'Méthode pour la Musette' (Paris, Ballard, 1737), by Louis Hotteterre, a well-known flute player, the son (according to his own statement) of Martin Hotteterre, composer and virtuoso. From these works we learn that the best makers were Le Vacher; the Hotteterres, father and two sons, Nicolas and Jean; Lissieux; Perrin, etc. The best-known players were Philippe Chèdeville (died in Paris 1782), a valued member of the orchestra at the Opéra from 1725 to 1749, and his brother Nicolas. Both published pieces for two musettes, now in the library of the Conservatoire at Paris.

2. Also a small oboe without keys, generally in G; not to be confounded with the 'hautbois de forêt' or 'oboe piccolo.'

3. The term is also applied to an air in 2-4, 3-4 or 6-8 time, of a moderate tempo, and smooth and simple character, appropriate to the instrument from which it takes its name. Thus a musette generally has a pedal-bass answering to the drone or *bourdon*, and the upper part abounds in grace-notes and rapid passages. To these airs were arranged pastoral dances, also called musettes, which were in great favour under Louis XIV and Louis XV, especially the latter, as may be seen by the pictures of Watteau and others of that school.

Among the most celebrated musettes may be mentioned those in 'Callirhoé' and 'Nina,' operas by Destouches and Dalayrac. They are to be found in Bach's English Suites, nos. 3 and 6, and in the sixth of Handel's Grand Concertos, of which we quote a few bars :—

[G. C.]

MUSICA ANTIQUA. A collection of music compiled and edited by John Stafford Smith, and published in 1812 in 2 vols. folio, with a preface and translations of the Provençal songs inserted in the work by John Sidney Hawkins, and some notes by the editor. Its nature and objects will be best described by quoting the very ample title—'Musica Antiqua. A Selection of Music of this and other countries from the commencement of the twelfth to the beginning of the eighteenth century, comprising some of the earliest & most curious Motetts, Madrigals, Hymns, Anthems, Songs, Lessons & Dance Tunes, some of them now first published from manuscripts and printed works of great rarity & value. The whole calculated to shew the original sources of the melody & harmony of this country, & to exhibit the different styles and degrees of improvement of the several periods.' The work contains 190 separate pieces. The selections are made with great skill and judgment, but are very ill digested, as instead

of being arranged in strict chronological order, they are intermingled in a very confused manner. The composers from whose works the specimens are selected are John Ambrose, Hugh Aston, Thibaut de Blason, Dr. John Blow, Gaces Brulez, William Byrd, Dr. Thomas Campion, Peter Certon, Dr. William Child, Clemens non Papa, John Cole, Raoul de Coucy, Perrin Dangecourt, John Dowland, John Earsden, Jehan Erars, Thomas Erars, Francesco Geminiani, Jhan Gero, Orlando Gibbons, Heath, Henry VIII, Pelham Humfrey, Simon Ives, John Jenkins, Robert Johnson, Robert Jones, Nicholas Laniere, Orlando de Lasso, Jehan de Latre, William Lawes, Matthew Lock, George Mason, Tiburtio Massaino, Christofero Morales, Thibaut King of Navarre, Jacob Obrecht, Johannes Okeghem, Parker, monk of Stratford, Francis Pilkington, Jodocus Pratensis, Daniel Purcell, Henry Purcell, Richafort, Dr. Nicholas Staggins, Thomas Tallis, Thierres, Orazio Vecchi, Thomas Weelkes, Giaches Wert, Adrian Willaert and Gioseffo Zarlino, besides others whose names are unknown. The principal pieces include four ancient chants for the 'Te Deum' as given by Meibomius, Diruta, Lucas Lossius, and Merbecke; the canon, 'Sumer is icumen in'; Chansons by Troubadours of Navarre and Normandy; part of Robert Johnson's music for Middleton's 'Witch'; two or three masques of the time of James I, copious extracts from 'Musick's Handmaid,' two parts, 1678 and 1689; etc., etc. [W. H. H.]

MUSICA DIVINA. A collection of church music, edited by Carolus PROSKE, priest and Capellmeister of the Cathedral at Ratisbon, and published there by Pustet. The materials were collected by Proske himself from the libraries of the Papal Chapel, St. Peter's, St. John Lateran, S. Maria Maggiore, S. Maria in Valicella, the Vatican, the Roman College, and other libraries in Rome, and also from the best collections in Naples. The prospectus was issued in January 1853, and the first volume was published in the same year. The second volume followed in 1854, the third in 1859, and the fourth at Easter 1862. All these contained compositions for 4 voices, and belong to the 'first year.' The publication was continued by a 'Selectus novus missarum' in 2 vols. (1857–1861), after which Proske died, Dec. 20, 1861. An 'Annus secundus' has since been issued containing a vol. of masses, a vol. of motets, a vol. of litanies, and a Liber Vespertinus. The work is an upright quarto, in bold clear music type; each volume of the scores has a preface, a table of contents, a list of clefs of the originals, etc., and short biographical notices of the composers. The voice parts are also printed separately. The list of the entire work is as follows:—

ANNUS PRIMUS.

Tom. I. Liber Missarum.

1. Missa brevis. Palestrina.
2. Do. Iste confessor. Do.
3. Do. Dies sanctificatus. Do.
4. Do. Octavi toni. O. Lasso.
5. Do. 'Puisque j'ay perdu.' Do.
6. Do. Quarti toni. Vittoria.
7. Missa brevis. A. Gabrieli.
8. Do. 'Dixit Maria.' Hasler.
9. Do. In 'Nat. Domini.' Pitoni.
10. Do. Lotti.
11. Do. pro defunctis. Asola.
12. Do. Do. Pitoni.

Tom. II. Liber Motettorum.

Advent.
Domine. J. J. Fux.
Ecce concipies. J. Handl.
Pt. 2. Super solium David.
Obsecro domine. Do.
Cum audisset. M. Cardoso.
Dicite pusillanimes. J. J. Fux.
Egredietur virga. J. Handl.
Pt. 2. Radix Jesse.
De cœlo veniet. Do.
Ave Maria. P. Canniciari.
Nativity of Christ.
Dies sanctificatus. Palestrina.
Hodie Christus. G. M. Nanini.
O magnum mysterium. Vittoria.
Hodie nobis de cœlo. C. Porta.
Natus est nobis Deus. J. Handl.
Hodie Christus. Gr. Turini.
St. Stephen.
Lapidabunt Stephanum. G. M. Nanini.
Sepelierunt Stephanum. L. Marenzio.
St. John.
Hic est beatissimus. G.M.Nanini.
Valde honorandus. Palestrina.
Innocents.
Vox in Rama. Clemens non Papa.
Circumcision.
O admirabile commercium. F. Constantini.
Ecce Maria genuit. R. de Lasso.
Epiphany.
Tribus miraculis. L. Marenzio.
Ab oriente. J. Handl.
Sundays after Epiphany.
Jubilate. O de Lasso.
Dextera domini. Do.
Septuagesima.
Ubi est Abel? G. Aichinger.
Sexagesima.
Exurge. J. de Kerle.
Pt. 2. Exurge.
Quinquagesima.
Benedictus es. O de Lasso.
Quadragesima.
Exaltabo te. G. Croce.
Angelis suis. M. Cardoso.
Meditabor. O Lasso.
Erat Jesus. Orazio Vecchi.
Lætatus sum. A. Scarlatti.
Passion Sunday.
Eripe me de inimicis. O. Lasso.
Pt. 2. Confitebor tibi.
Palm Sunday.
Pueri Hebræorum. Palestrina.
Improperium. O. Lasso.
Coena Domini.
Christus factus est. Asola.
Good Friday.
Popule meus. Vittoria.
Adoramus. Aichinger.
Easter Eve.
Vespere autem. J. Handl.
Easter Day.
Haec dies. Palestrina.
Angelus autem. F. Anerio.
Alleluja Christus. Do.
Maria Magdalenæ. A. Gabrieli.
Christus resurgens. O. Lasso.
Et respicientes. Marenzio.
Sundays after Easter.
Surrexit Pastor. Palestrina.
Virtute magna. G. Croce.
Lauda anima mea. G. Aichinger.
Cantate Domino. G. Turini.
Benedicite gentes. O Lasso.
O rex gloriæ. Marenzio.
Ascendens Christus. J. Handl.
Omnes gentes. G. M. Casini.
Whitsunday.
Loquebantur. Palestrina.
Veni Sancte Spiritus. G. Allegri.
Factus est repente. G. Aichinger.
Pt. 2. Confirma hoc Deus.
Trinity Sunday.
Te Deum Patrem. A. Gabrieli.
Tibi laus. O Lasso.
Benedicta sit. Agazzari.
Corpus Christi.
O sacrum convivium. G. Croce.
Do. G.A.Bernabei.
Caro mea. A. Gabrieli.
Ego sum panis. A.Constantini.
Do. P. Agostini.
In voce exultationis. Pitoni.
Ex altari tuo. Pitoni.
Qui terrena triumphat. Do.
Transfige. G. Biordi.
Domine non sum dignus. Vittoria.
Pt. 2. Miserere mei.
Duo Seraphini. Vittoria.
Pt. 2. Tres sunt qui.
Domine convertere. O. Lasso.
Sperent in te omnes. Do.
Illumina. Do.
Benedicam. Do.
In te speravi. Do.
Expectans. Do.
Domine in auxilium. Do.
Super flumina. Do.
St. Andrew.
Doctor bonus. Vittoria.
St. Nicholas.
Beatus Nicolas. Anon.
Conception.
Quam pulchri. Palestrina.
Conceptio tua. Marenzio.
Do. C. Porta.
St. Thomas.
Quia vidisti. Hasler.
Name of Jesus.
In nomine. J. Handl.
O Jesu benignissime. Rud. Lasso.
Purification.
Senex puerum. Vittoria.
Hodie beata. F. Costantini.
Annunciation.
Gabriel Angelus. Marenzio.
Ne timeas. Vittoria.
Dixit Maria. Hasler.
Invention of the Cross.
Nos autem. F. Anerio.
St. John Baptist.
Fuit homo. Palestrina.
Joannes est nomen. O. Lasso.
SS. Peter & Paul.
Tu es Petrus. Clemens non Papa.
Quem dicunt. Marenzio.
Hodie Paulus. Do.
Visitation B. V. M.
Beata es. Hasler.
Mary Magdalene.
Mulier quæ erat. A. Gabrieli.
St. Lawrence.
Levita Laurentius. A. Gabrieli.
Assumption.
Quæ est ista. Palestrina.
Vidi speciosam. F. Anerio.
Sicut cedras. Do.
Assumpta est, à 3. G. Aichinger.
Beheading of S. J. Baptist.
Missa Herodes. Palestrina.
Nativity of B.V.M.
Nativitas gloriosæ. Marenzio.
Regali ex progenie. J. Handl.
Cum jucunditate. Bai.
Felix namque. Pitoni.
Exaltation of the Cross.
Adoramus. Palestrina.
Crux fidelis. Anerio.
Factum est. Do.
Guardian Angels.
Omnes sancti Angeli. Aichinger.
All Saints.
Salvator mundi. Palestrina.
Angeli, Archangeli. A. Gabrieli.
Vidi turbam. C. Porta.
O quam gloriosum. Vittoria.
Do. Marenzio.
St. Martin.
O quantus luctus. Palestrina.
O beatum. Marenzio.
Presentation of B. V. M.
Congratulamini. Palestrina.
St. Caecilia.
Dum aurora. Palestrina.
Cantantibus organis. Marenzio
Triduanas. Bai.

Isti sunt viri. Palestrina.
Estote fortes. Vittoria.
Tollite jugum. A. Gabrieli.
Beati eritis. G. Croce.
Beatus vir. A. Gabrieli.
Iste Sanctus. Vittoria.
Honestum fecit. F. Anerio.
Desiderium animae. Do.
Gaudent in cœlis. Vittoria.
Lætamini, à 3. G. M. Nanini.
Istorum est enim. C. Casciolini.
Filiæ Jerusalem. A. Gabrieli.

Ecce sacerdos. Vittoria.
Sacerdos et pontifex. A. Gabrieli.
Dum esset summus. Marenzio.
In medio Ecclesiæ, à 3. G.F.Brissio.
Hic vir despiciens. Vittoria.
Similabo eum. Marenzio.
Euge serve. Orazio Vecchi.
Serve bone. Bai.
Intercessio nos. Anon.
Veni sponsa Christi. Palestrina.
Do. Vittoria.
Do. A. Gabrieli.
Regnum mundi. F. Anerio.
Exaudi Domine. Palestrina.
O quam metuendus. Vittoria.
Domum tuam. J. Handl.

Appendix.

Preface, tables of contents, clefs, etc.
Sicut cervus. Palestrina.
Pt. 2. Sitivit anima.
Factus est Dominus. O. Lasso.
Benedicam. Vittoria.
Ego dixi. F. Anerio.
Cantate Domino. J. L. Hasler.
Domine Deus. Do.
Gratias agimus. Do.
Cantabo Domino. Orazio Vecchi.
Velociter exaudi. Do.
Exaude Deus. G. Croce.
Voce mea. Do.
Ego sum pauper. Do.
Benedicam. Do.
Confitemini. A. Costantini.
Cantate Domino. Pitoni.
Laudate Dominum. Do.
Exultate Deo. A. Scarlatti.

Tom. III. Liber Vesperarum.

Falsibordoni, by
Vittoria,
Bernabei,
C. de Zachariis,
L. Viadana.
Psalmodia Modulata, by
Demantius.
C. de Zachariis.
Psalmi ad Vesperas.
Ortiz.
G. Turini.
6 Psalmi, F. Anerio.
4 Psalmi, B. Nanino.
4 Psalmi, Anon.
Psalmi.
Dixit. R. Giovanelli.
Laudate. O. Pitoni.
Laudate. Anon.
Nisi Dominus. J. J. Fux.
Beati. Do.
De profundis. Do.
Magnificat 8 tonorum. Suriano.
Do. Do. O. Lasso.
Do. 8th tone. Palestrina.
Do. 1st Do. O. Lasso.
Do. 8th Do. Morales.
Do. 5th Do. Ortiz.
Do. 5th Do. F. Anerio.
Do. 4th Do. Marenzio.
Do. 4th Do. Pitoni.
Do. 4th Do. Fux.
Hymns for Vespers.
Christe redemptor. F. Anerio.
Hostes Herodes. Palestrina.
Vexilla Regis. Do.
Jesu nostra redemptio. Vittoria.
Veni Creator. Palestrina.
O lux beata. Vittoria.
Pange lingua. Do.
Do. Pitoni.
Do. Casini.
Nuntius celso. Ortiz.
Junctor cœli. Ortiz.
Collaudamus. Anon.
Christe redemptor. Ortiz.
Urbs beata. Vittoria.
Ave maris stella. Do.
Do. Do. Suriano.
Do. Do. Hasler.
Do. Do. Biordi.
Antiphons of the B. V. M.
Alma redemptoris. F. Suriano.
Ave regina. Do.
Regina cœli. Do.
Salve regina. Do.
Do. Do.
Alma redemptoris. F. Anerio.
Ave regina. Do.
Regina cœli. Do.
Salve regina. Do.
Alma redemptoris. G. Aichinger.
Ave regina. Do.
Regina cœli. Do.
Salve regina. Do.
Alma redemptoris. Do.
Ave regina. Do.
Regina cœli. Do.
Pt. 2. Resurrexit.
Salve regina. Do.
Alma redemptoris. Palestrina.
Pt. 2. Tu quæ genuisti.
Alma redemptoris. F. Anerio.
Do. Aichinger.
Ave regina. O. Lasso.
Do. C. Porta.
Do. Aichinger.
Do. Fux.
Regina cœli. Ortiz.
Pt. 2. Resurrexit.
Regina cœli. C. Porta.
Do. Lotti.
Salve regina. O. Lasso.
Pt. 2. Et Jesum.
Salve regina. F. Anerio.
Do. Aichinger.

Tom. IV. Liber Vespertinus.

Passio Christi. Suriano.
Matthew.
Mark.
Luke.
John.
Lamentationes. Palestrina.
In Cœna Domini.
Parasceve.
Sabbato Sancto.
Responsoria.
In monte Oliveti. G. Croce.
Tristis est anima. Do.
Ecce vidimus. Viadana.
Amicus meus. Do.
Judas mercator. A. Zoilo.
Unus ex discipulis. G. Croce.
Eram quasi Agnus. L. Viadana.
Una hora. Ferrario.
Seniores populi. Viadana.
Omnes amici. Do.
Velum templi. G. Croce.
Vinea mea. Viadana.
Tenebræ factæ. G. Croce.
Tradiderunt. A. Zoilo.
Caligaverunt. Do.
Sicut ovis. Viadana.
Jerusalem surge. Do.
Plange quasi virgo. Do.
Recepit pastor. J. Handl.
Pt. 2. Ante cujus conspectum.
O vos omnes. G. Croce.
Ecce quomodo moritur. J. Handl.
Pt. 2. In pace factus.
Aestimatus. A. Zoilo.
Sepulto Domino. J. Handl.
Pt. 2. Ne forte veniant.
18 Selectissimae Modulationes.
For Thursday, Friday and Saturday in Holy Week. Vittoria.
Supplementum Harmoniarum for Holy Week.
Miserere in Falso bordone, by
Palestrina.
F. Dentice.
S. M. Nanini.
Lud. Viadana (3).
Miserere. Handl.
Turini.
Uttendal.
Benedictus in Falso bordone. Guidetti (3).
Benedictus. Palestrina.
Do. Vittoria.
Do. J. Handl.
Do. Did. Ortiz.
Christus factus est. J. Handl.
Do. Do. Pitoni.
Improperia. Palestrina.
Do. G. A. Bernabei.
Adoramus. Rosselli.
Adoramus. O. Lasso.
Do. P. Agostini.
Do. Anon.
Selection of Litanies.
Litany of B.V.M. à 3. G. Aichinger.
Do. Do. O. Lasso.
Do. Do. J. de Fossa.
Do. Do. J. Finetti.
Do. Do. A. Agazzari.
Do. Do. G. Biordi.
Do. Do. G. Zuchino.
Do. Do. Palestrina.
Litany of Name of Jesus. S. Victorinus.
Do. of All Saints. O. Lasso.
Stabat mater, à 3. G. Aichinger.
Do. Ant. Agazzari.
Asperges me. Vittoria.
Vidi aquam. Do.
Pater noster. L. Paminger.
Ave Maria. Vittoria.
Te Deum. Anerio.
Do. Did. Ortiz.
Do. J. Handl.

Selectus Novus Missarum.

Tom. I.

Veni sponsa Christe, à 4. Palestrina.
Hor le tue forze adopra, à 4. F. Anerio.
Qual donna attende a gloriosa fama, à 5. O. Lasso.
Assumpta est Maria, à 6. Palestrina.
Simile est regnum cœlorum, à 4. Vittoria.
Vidi speciosum, à 6. Do.
Super voces musicales, à 6. F. Soriano.
Missa, à 8. Leo Hasler.

Tom. II.

O quam gloriosum, à 4. Vittoria.
Si bona suscepimus, à 5. Paciotti.
In die tribulationis, à 5. O. Lasso.
Dum complerentur, à 6. Palestrina.
Nos autem gloriari, à 4. F. Soriano.
Trahe me post te, à 5. Vittoria.
Pater peccavi, à 6. A. Gabrieli.
Pro defunctis, à 8. Orazio Vecchi.

ANNUS SECUNDUS.

Tom. I. Liber Missarum.

Octavi toni, à 4. G. M. Asola.
Pro Defunctis, à 4. F. Anerio.
Quatuor vocum. J. L. Hasler.
Tu es Petrus, à 6. Palestrina.
Pro defunctis, à 6. Vittoria.
Ascendo ad Patrem, à 5. Palestrina
Papæ Marcelli, à 6. Do.
Aeterna Christi, à 4. Do.

Tom. II. Liber Motettorum.

AngelusDomini. ClaudioCasciolini.
Laudemus Domini. Anerio.
Justorum animæ. O. di Lasso.
Benedicta. R. Giovanelli.
Ave Maria. O. di Lasso.
Tædet animam meam. Vittoria.
Ecce sacerdos. Constanzo Porta.
O sacrum convivium. A. Gabrieli.
Beatus vir. J. Handl.
Diligam te. J. a Cruce Clodiensi.
Diffusa est gratia. Palestrina.
Ave Maria. C. Verdonck.
Hodie Christus. L. Marenzio.
Hodie nobis cœlorum. G. B. Nanini
Veni Creator. Pomponio Nenna.
Pange lingua. Vittoria.
Ecce Domine venerit. Vittoria.
Dies sanctificatus. J. a C. Clodiensi.
De profundis. A. Gabrieli.
Cum transisset. Jac. Reiner.
Confirma hoc Deus. O. di Lasso.
O quam suavis est. R. Giovanelli.
Domine non sum. G. Aichinger.
Vidi turbam magnam. Palestrina.

Tom. III. Liber Litaniarum.

Litaniæ lauretanæ. Auctore ignoto.
Do. Do. O. di Lasso.
Do. Do. Rinaldo del Mel.
Do. Do. F. Cornazzono.
Vesp. Comm. de unius martyri. Vittoria; G. A. Bernabei; F. C. Andreæ; L. Viadana; E. G. Stemmelio; Auctore incerto; B. Ratti; C. de Zachariis.

Tom. IV. Liber Vespertinus.

Psalmi Vespertini. Var. auctorum.
Magnificat, à 8. G. Gabrieli.

[G.]

MUSICA FICTA, or Falsa, or Colorata (*Cantus fictus*), *i.e.* Feigned, or Artificial Music. One of the earliest discoveries made by the inventors of Figured Music was, the impossibility of writing a really euphonious Counterpoint upon a given *Canto fermo*, without the use of occasional semitones foreign to the Mode. The employment of such semitones, in Plain Chaunt, was as strictly forbidden by the good taste of all educated Musicians, as by the Bull of Pope John the 22nd. Hence, they were never permitted to appear in the *Canto fermo* itself. But it soon became evident, that unless they were tolerated in the subordinate parts, no farther progress could be made in a style of composition which was already beginning to attract serious attention. It was indispensable that some provision should be made for the correction of imperfect harmonies; and—as Zarlino justly teaches[1]—Nature's demand for what we should now call a 'Leading-Note' was too strong to be resisted. On these points, a certain amount of concession

1 'Instituzioni armoniche.' Venice, 1558, p. 222.

was claimed by Composers of every School. Nevertheless, the early Contrapuntists yielded so far to prejudice as to refrain from committing their accidentals to writing, whenever they could venture to do so without danger of misconception. Trusting to the Singer for introducing them correctly, at the moment of performance, they indicated them only in doubtful cases for which no Singer could be expected to provide. The older the Part-books we examine, the greater number of accidentals do we find left to be supplied at the Singer's discretion. Music in which they were so supplied was called *Cantus fictus*, or *Musica ficta*; and no Chorister's education was considered complete, until he was able to sing *Cantus fictus* correctly, at sight.

In an age in which the functions of Composer and Singer were almost invariably performed by one and the same person, this arrangement caused no difficulty whatever. So thoroughly was the matter understood, that Palestrina thought it necessary to indicate no more than two accidentals, in the whole of his 'Missa brevis,' though some thirty or forty, at least, are required in the course of the work. He would not have dared to place the same confidence either in the Singers, or the Conductors, of the present day. Too many modern editors think it less troublesome to fill in the necessary accidentals by ear, than to study the laws by which the Old Masters were governed: and ears trained at the Opera are too often but ill qualified to judge what is best suited, either to pure Ecclesiastical Music, or to the genuine Madrigal. Those, therefore, who would really understand the Music of the 15th and 16th centuries, must learn to judge, for themselves, how far the modern editor is justified in adopting the readings with which he presents[1] them: and, to assist them in so doing, we subjoin a few definite rules, collected from the works of Pietro Aron (1529), Zarlino (1558), Zacconi (1596), and some other early writers whose authority is indisputable.

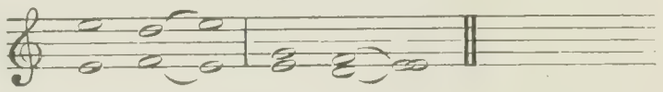
I. The most important of these rules is that which relates to the formation of the *Clausula vera*, or True Cadence—the natural homologue, notwithstanding certain structural differences, of the Perfect Cadence as used in Modern Music. [See CLAUSULA VERA, in Appendix.]

The perfection of this Cadence—which is always associated, either with a point of repose in the phrasing of the music, or a completion of the sense of the words to which it is sung—depends upon three conditions. (*a*) The Canto fermo, in whatever part it may be placed, must descend one degree upon the Final of the Mode. (*b*) In the last Chord but one, the Canto fermo must form, with some other part, either a Major Sixth, destined to pass into an Octave; or a Minor Third, to be followed by Unison. (*c*) One part, and one only, must proceed to the Final by a Semitone—which, indeed, will be the natural result of compliance with the two first-named laws.

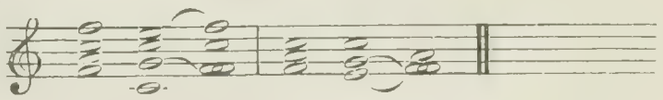
[1] Proske, in his 'Musica Divina,' has placed all accidentals given by the Composer, in their usual position, *before* the notes to which they refer: but, those suggested by himself, *above* the notes. It is much to be desired that all who edit the works of the Old Masters should adopt this most excellent and conscientious plan.

In Modes III, IV, V, VI, XIII, and XIV, it is possible to observe all these conditions, without the use of accidentals. For, in the Third and Fourth Modes, the Canto fermo will naturally descend a Semitone upon the Final; while, in the others, the Counterpoint will ascend to it by the same interval, as in the following examples, where the Canto fermo is shewn, sometimes in the lower, sometimes in the upper, and sometimes in a middle part, the motion of the two parts essential to the Cadence being indicated by slurs.

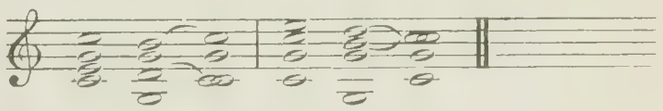
Modes III and IV.



Modes V and VI.



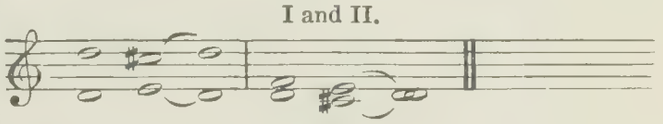
Modes XIII and XIV.



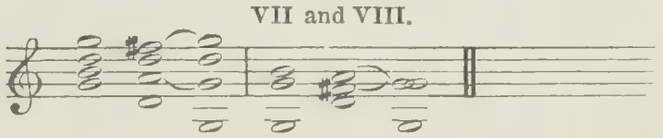
But accidentals will be necessary in all other Modes, whether used at their true pitch, or transposed. (See MODES, THE ECCLESIASTICAL.)

NATURAL MODES.

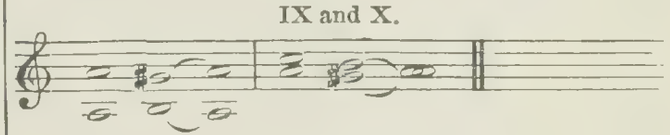
I and II.



VII and VIII.

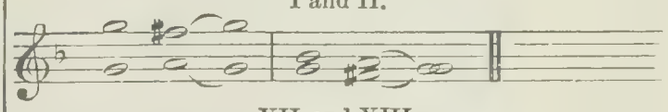


IX and X.

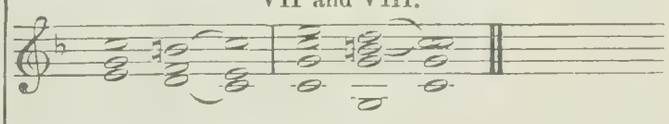


TRANSPOSED MODES.

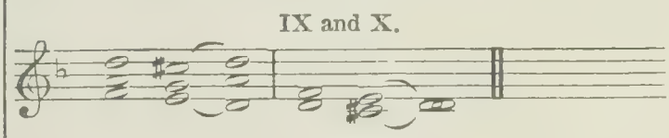
I and II.



VII and VIII.

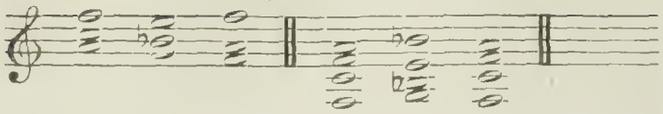


IX and X.



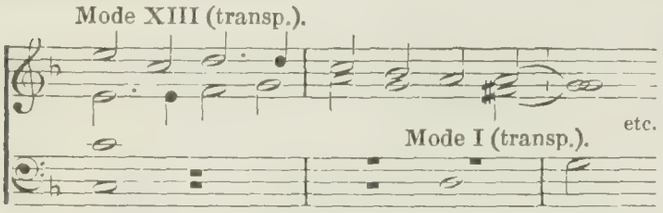
Moreover, it is sometimes necessary, even in Modes V and VI, to introduce a B♭ in the penultimate Chord, when the Canto fermo is in the lowest part, in order to avoid the False Relation of the *Tritonus*, which naturally occurs when two Major Thirds are taken upon the step of a Major Second; although, as we have already shewn, it is quite possible, as a general rule, to form the True Cadence, in those Modes, without the aid of Accidentals.

Modes V and VI.



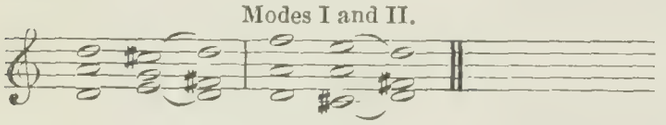
II. In the course of long compositions, True Cadences are occasionally found, ending on some note other than the Final of the Mode. When these occur simultaneously with a definite point of repose in the music, and a full completion of the sense of the words, they must be treated as genuine Cadences in some new Mode to which the Composer must be supposed to have modulated; and the necessary accidentals must be introduced accordingly: as in the Credo of Palestrina's Missa Brevis—

Mode XIII (transp.).

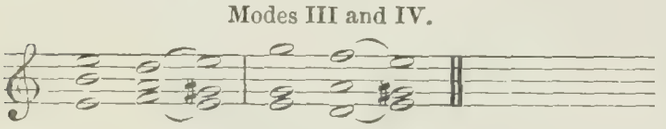


III. An accidental is also frequently needed in the last Chord of a Cadence. The rule is, that every Cadence which either terminates a composition, or concludes a well-defined strain, must end with a Major Chord. It naturally does so in Modes V, VI, VII, VIII, XIII, and XIV. In Modes I, II, III, IV, IX, and X, it must be made to do so by means of an accidental. The Major Third, thus artificially supplied, in Modes in which it would naturally be Minor, is called the 'Tierce de Picardie,' and forms one of the most striking characteristics of Mediæval Music[1].

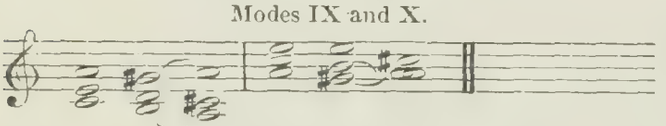
Modes I and II.



Modes III and IV.

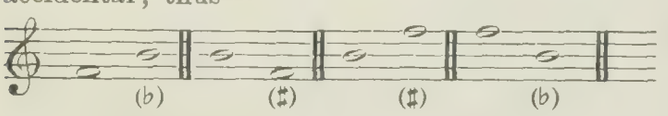


Modes IX and X.

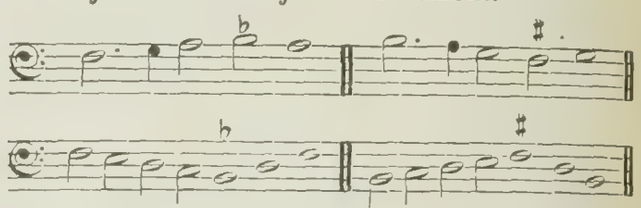


It is not, however, in the Cadence alone, that the laws of 'Cantus Fictus' are to be observed.

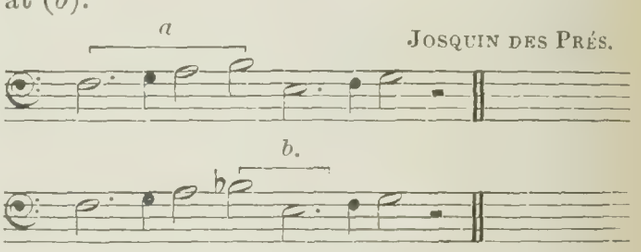
IV. The use of the Augmented Fourth (*Tritonus*), and the Diminished Fifth (*Quinta Falsa*), as intervals of melody, is as strictly forbidden in Polyphonic Music, as in Plain Chaunt. [See MI CONTRA FA.] Whenever, therefore, these intervals occur, they must be made perfect by an accidental; thus—



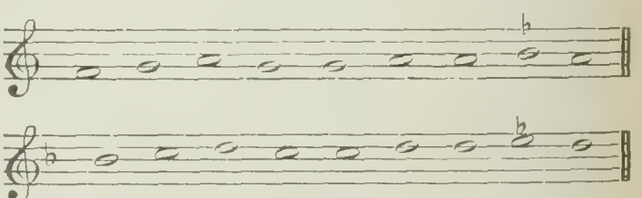
It will be seen, that, in all these examples, it is the second note that is altered. No Singer could be expected to read so far in advance as to anticipate the necessity for a change in the first note. For such a necessity the text itself will generally be found to provide, and the Singers of the 16th century were quite content that this should be the case; though they felt grievously insulted by an accidental prefixed to the second note, and called it an 'Ass's mark' (Lat. *Signum asininum*, Germ. *Eselszeichen*). Even in conjunct passages, they scorned its use; though the obnoxious intervals were as sternly condemned in conjunct as in disjunct movement.



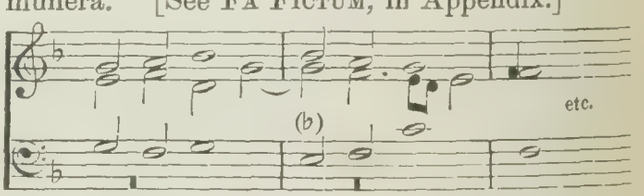
These passages are simple enough: but, sometimes, very doubtful ones occur. For instance, Pietro Aron recommends the Student, in a dilemma like the following, to choose, as the least of two evils, a *Tritonus*, in conjunct movement, as at (*a*), rather than a disjunct *Quinta falsa*, as at (*b*).



V. In very long, or crooked passages, the danger of an oversight is vastly increased: and, in order to meet it, it is enacted, by a law of frequent, though not universal application, that a B, between two As—or, in the transposed Modes, an E, between two Ds—must be made flat, thus—



VI. The *Quinta falsa* is also forbidden, as an element of harmony: and, except when used as a passing note, in the Second and Third Orders of Counterpoint, must always be corrected by an accidental; as in the following example from the Credo of Palestrina's 'Missa Æterna Christi munera.' [See FA FICTUM, in Appendix.]

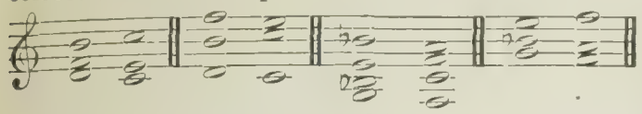


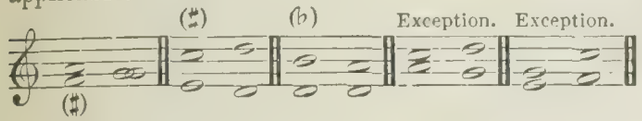
The *Tritonus* is not likely to intrude itself, as an integral part of the harmony; since the Chords of 6-4 and 6-4-2 are forbidden in strict Counterpoint, even though the Fourth may be perfect.

VII. But both the *Tritonus* and *Quinta falsa* are freely permitted, when they occur among the

[1] Except in compositions in more than four parts, Mediæval Composers usually omitted the Third, altogether, in the final chord. In this case, a Major Third is always supposed.

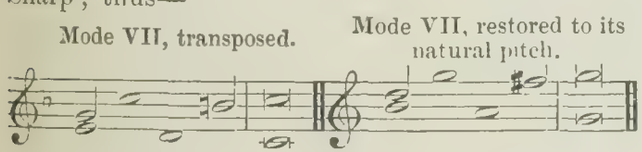
upper parts of a Chord, the Bass taking no share in their formation. In such cases, therefore, no correction will be required.



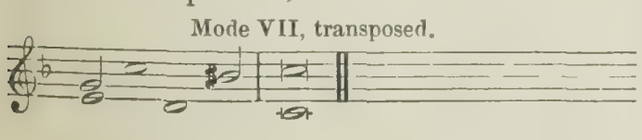
VIII. The last rule we think it necessary to mention is strongly enforced by the learned Padre Martini, though Zarlino points out many exceptions to its authority. Its purport is that Imperfect Concords, when they ascend, must be made Major, and, when they descend, Minor. That this is true, in some of the progressions pointed out in the subjoined example, is evident; but, it is equally clear that in others the law is inapplicable.

These laws will suffice to give a fair general idea of a subject, the difficulties of which seem greater, at first sight, than they really are. It is impossible but that we should sometimes meet with ambiguous cases—as, for instance, when it seems uncertain whether a point of repose in the middle of a composition is, or is not, sufficiently well-marked to constitute a True Cadence; or the conclusion of a strain definite enough to demand a *Tierce de Picardie*. But, a little experience will soon enable the Student to form a correct judgment, whenever a choice is presented to him; if only he will bear in mind that it is always safer to reject a disputed accidental, than to run the risk of inserting a superfluous one.

On one other point, only, will a little farther explanation be necessary.

Among the few accidentals introduced into the older Part-books, we rarely find a Natural. Composers limited themselves to the use of the Sharp and Flat, in order to remove a trifling difficulty connected with the process of Transposition. It constantly happens, that, for the convenience of particular Singers, pieces, originally written in transposed Modes, are restored, in performance, to their natural pitch. In this case, the B flat of the transposed scale, raised by a Natural, is represented, at the true pitch, by an F, raised by a Sharp; thus—



Now, to us, this use of the Natural, in the one case, and the Sharp, in the other, is intelligible enough. But, when accidentals, of all kinds, were exceedingly rare, there was always danger of their being misunderstood: and the early Composers, fearing lest the mere sight of a Natural should tempt the unwary, in the act of transposing, to transfer it from the B to the F, substituted a Sharp for it; thus—



This method of writing, which is found as late as last century, is exceedingly puzzling to the beginner; but, all difficulty will vanish, if he will only remember that notes, flat by the Signature, simply become Natural, when a Sharp is prefixed to them. [W.S.R.]

MUSICA FIGURATA (Figured music). I. In its earliest sense, this term was applied to Plain-Chaunt Melodies, corrupted by the introduction of forbidden intervals, and overloaded with those ill-conceived embellishments, which, in the year 1322, were so sternly condemned by the celebrated Bull of Pope John the 22nd. [See MACICOTATICUM.] II. In later times, it was more generally understood to indicate the Polyphonic Music of the 14th, 15th, and 16th centuries, in which the beauty of a Plain-Chaunt *Canto fermo* was enhanced by the addition of an elaborate and regularly-constructed Counterpoint. [W.S.R.]

MUSICA MENSURATA or CANTUS MENSURABILIS (Measured Music). The notes of Plain Chaunt were originally of equal length; or, at least, were only lengthened or shortened indefinitely, in accordance with the accent of the words to which they were adapted. But, after the invention of Figured Music, it became necessary to design a system of Notation capable of expressing the relative duration, as well as the pitch, of every note intended to be sung; and thus arose a new species of Song, called *Cantus mensurabilis*, or Measured Music.

One of the earliest known writers on this subject was the celebrated Franco of Cologne, who, upon the strength of his Tract, entitled *Ars cantus mensurabilis*, written during the later half of the 11th century, has frequently been credited with the invention of the Time-Table. It is but fair however, to say, that, in this very Tract, Magister Franco himself speaks of 'many others, both recent, and antient,' (*multos tam novos quam antiquos*), who have written on the same subject; whence, notwithstanding the testimony of Marchetto de Padova, who wrote two centuries later, we must infer that we are indebted to our author rather for a compendium of what was already known at the time when he flourished, than for a new or original discovery. In confirmation of this view, Coussemaker, in his 'Scriptores de musica medii ævi,' cites several MSS. which appear to be of earlier date than the Treatise of Franco; and prints, *in extenso*, examples which set forth systems far less completely developed than that which Franco describes.

Next, in point of antiquity, to Franco's Treatise, is one written by our own countryman, Walter Odington, of Evesham, in the year 1220. Others follow, by Marchetto de Padova, in 1274; Johannes de Muris, in 1321; Robert de Handlo —another Englishman—in 1326; Prodoscimus de Beldomandis, in 1410; Franchinus Gafurius, in 1480; and numerous other authors, who all concur in representing Franco as an authority entitled to the utmost possible veneration.

A detailed analysis of these interesting works would far exceed the limits of the present Article.

The systems they set forth are, of course, progressive; and a sufficiently explicit summary of their successive stages of development will be found in the Articles NOTATION, TIME-TABLE, and others therein mentioned. [W.S.R.]

MUSICA TRANSALPINA. The name of the first printed collection of Italian madrigals with English words. It was published in London in 1588 (the dedicatory epistle is dated Oct. 1) soon after Byrd had issued his 'Psalmes, Sonets, and Songs,' the first printed collection of English madrigals. The title is 'Musica Transalpina. Madrigales translated of foure, five and sixe parts, chosen out of diuers excellent Authors, with the first and second part of *La Verginella*, made by Maister *Byrd* vpon two Stanz's of *Ariosto*, and brought to speak English with the rest. *Published by* N. Yonge, *in fauour of such as take pleasure in Musick of voices.* Imprinted at London by Thomas East, the assignè of William Byrd. 1588. *Cum Priuelegio Regiæ Maiestatis.*' Nicholas Yonge, the compiler, tells us that during his residence in London he had annually received music books from Italy and elsewhere, and that his house was much resorted to by gentlemen and merchants, English and foreign, attracted by the music which was daily performed there; that five years previously a gentleman had translated many Italian madrigals, and that he, having obtained copies, had often been importuned to publish them, and had at length done so. The number of madrigals in the collection is 57, viz. 16 by Ferabosco, 10 by Marenzio, 4 each by Palestrina and Filippo di Monte, 3 by Conversi, 2 each by Byrd, Fagnient, Donato, Orlando di Lasso, Ferretti and Felis, and one each by di Macque, Pordenoni, de Vert, Verdonck, Palestina, Rinaldo del Mel, Bertani and Pinello. In the table of contents the original initial Italian words are given, side by side with the English. In 1597 Yonge published a second book under the same name, containing 24 madrigals, viz. 6 by Ferabosco, 3 each by Marenzio, Croce and Quintiani, 2 each by Eremita and Palavicino, and one each by Vecchi, Nanino, Venturi, Feliciani, and Bicci. The madrigals in both books are very judiciously chosen, and many are still in constant use. The English words are almost literal translations of the original Italian, and are generally well fitted to the notes, but as verses are singularly crude, and in some instances—notably the well-known 'Cynthia, thy song and chanting' of Giovanni Croce—almost unmeaning. [W. H. H.]

MUSICAL ANTIQUARIAN SOCIETY, THE, 'for the publication of scarce and valuable works by the early English composers,' was established in 1840, and commenced its publications in November of that year. Specimens of old English *melody* had been reproduced in 'A Collection of National English Airs,' then recently completed, and this society was designed to afford specimens of the English school of *harmony* in and after the madrigalian era. As motets, madrigals, and other choral music were originally published only in separate parts, it became necessary, for this object, to reproduce them in score. The separate parts were difficult of attainment, and not in all cases correct; the editors had therefore a considerable amount of labour, and occasionally of thought, in making the scores. Nevertheless, the duties were cheerfully undertaken by eminent musicians of the time, some of whom added biographies of the composers, or other interesting introductory matter—all without remuneration, as the object was a national one.

Nineteen works were published, in large folio, and to these were added sixteen corresponding folios of compressed scores by Professor G. A. Macfarren. These were undertaken by the publisher on his own responsibility, with a view of increasing the subscription list. The council of the society had decided against the addition of accompaniments under the vocal scores. Besides the editors, there were many eminent musicians who assisted on the council and at the rehearsal of each work, being then occasionally called upon to advise in cases of doubtful notes.

The society lasted seven years, and in its second year numbered nearly a thousand members, but they gradually fell away, chiefly alleging as reasons that the works were more fitted for societies than for private families, in which there are rarely a sufficient number of voices; and, secondly, that the books occupied too much space. The annual subscription was one pound, and the works were supplied to the members at prime cost.

The nineteen works issued by the society were:—

1. A Mass for 5 voices, by William Byrd. Edited by E. F. Rimbault.
2. The first set of Madrigals by John Wilbye. Edited by James Turle.
3. Madrigals and Motets for 5 voices, by Orlando Gibbons. Edited by Sir George Smart.
4. Dido and Æneas, a tragic opera by Henry Purcell. Edited by G. A. Macfarren.
5. The first set of Ballets for 5 voices by Thomas Morley. Edited by E. F. Rimbault.
6. Bk. I of Cantiones sacræ for 5 voices, by William Byrd. Edited by W. Horsley.
7. Bonduca, a tragedy by Henry Purcell. Edited by E. F. Rimbault.
8. The first set of Madrigals by Thomas Weelkes. Edited by Edward J. Hopkins.
9. Fantasies in 3 parts composed for Viols, by Orlando Gibbons. Edited by E. F. Rimbault.
10. King Arthur, an opera, by Henry Purcell. Edited by Professor Edward Taylor.
11. The whole Book of Psalms with their wonted tunes, in 4 parts, as published by Thomas Este. Edited by E. F. Rimbault.
12. The first set of Songs by John Dowland. Edited by William Chappell.
13. Airs or Fa las by John Hilton. Edited by Joseph Warren.
14. A collection of Anthems by M. Este, T. Ford, Weelkes, and Bateson. Edited by E. F. Rimbault.
15. Madrigals by John Bennet. Edited by E. J. Hopkins.
16. The second set of Madrigals by John Wilbye. Edited by George William Budd.
17. The first set of Madrigals by Thomas Bateson. Edited by E. F. Rimbault.
18. Parthenia, or the first music ever printed for the Virginals, by W. Byrd, John Bull, and Orlando Gibbons. Edited by E. F. Rimbault.
19. Ode composed for St. Cecilia's Day by Henry Purcell. Edited by E. F. Rimbault.

Among members of the council not included in the above list were Sir John Goss, Sir W. Sterndale Bennett, Sir Henry Bishop, Henry Smart, George Hogarth, William Hawes, Charles Lucas, Charles Neate, John Barnett, Tom Cooke, George Cooper, W. H. Callcott, J. Blackbourn, W. Bayley, E. Hawkins, I. Moscheles, and others. The late Dr. Rimbault acted throughout as hon. secretary, and W. Chappell, the projector of the society, acted for about five years as treasurer and manager of the publications. He was then

succeeded by his younger brother, Thomas P. Chappell. [W. C.]

MUSICAL ASSOCIATION, THE, established in 1874, after preliminary meetings at the house of Mr. W. Spottiswoode, F.R.S., and at South Kensington Museum, at the latter of which, on May 29, Mr. John Hullah presided and several members were enrolled. On August 4, 1874, the first general meeting of the members was held, Mr. A. J. Ellis, F.R.S. in the chair, and it was resolved that the Society's title should be 'Musical Association for the investigation and discussion of subjects connected with the Science and Art of Music.' The members, according to the rules, 'consist of practical and theoretical musicians as well as those whose researches have been directed to the science of Acoustics, the history of Music or other kindred subjects.' The Association meets at the Beethoven Rooms, Harley Street, on the first Monday of every month from November to June, when papers are read and discussed and published. Subscription is one guinea a year, and members are elected by ballot. The President is the Rev. Sir F. A. G. Ouseley, Bart. The Vice-presidents are Messrs. W. Chappell; Otto Goldschmidt; G. Grove; J. Hullah; Prof. G. A. Macfarren, Mus. Doc.; G. A. Osborne; W. Pole, Mus. Doc.; C. K. Salaman; W. Spottiswoode; W. H. Stone, and J. Tyndall. The Council includes the vice-presidents and Messrs. W. A. Barrett, Mus. Bac.; C. H. Barry; J. Bennett; R. H. M. Bosanquet; J. F. Bridge, Mus. Doc.; W. H. Cummings; W. H. Monk; A. H. D. Prendergast; J. Stainer, Mus. Doc.; and C. E. Stephens. The other officers are—Treasurer, Mr. Stanley Lucas; Auditors, Messrs. W. S. Collard and C. Mackeson; and Hon. Sec., Mr. J. Higgs, Mus. Bac. During the five sessions since the establishment of the Society, papers on a great variety of subjects have been read, including musical nomenclature, musical notation, pitch, temperament, systems of harmony, ecclesiastical music, musical criticism, Bach's Art of Fugue, Purcell and his family, the formation of a national musical library, orchestral music, the history, character and possible improvements of certain instruments, and questions connected with acoustics and the mathematics of music. The Society's Proceedings are published annually by Lucas & Weber. [C.M.]

MUSICAL BOX. [See SNUFFBOX, MUSICAL.]

MUSICAL FEASTS. The Musical Feasts which preceded the Musical Drama were so called because it was the custom in Italy to celebrate any joyful occasion, such as the marriage of princes, with feasts, and games, and melodramatic poetry, accompanied with theatrical representations. Feats of arms, jousts and tournaments, also made part of the entertainment, which was in Italy of much the same character as the masques and pageants in England in the time of Elizabeth and James I. So much were these Musical Feasts in request that the most celebrated poets and musicians of the day were employed to arrange the scheme, celebrated architects devised the extraordinary and elaborate machinery brought in to enhance the effect, and great painters—in one instance a pupil of Perugino, Bastiano di san Gallo—condescended to paint the scenery.

'Like the musical feasts,' says Burney (Hist. ii. 50), 'the first Italian operas were performed in the palaces of princes, for the celebration of marriages, or on some particular occasion of joy and festivity, at the expense of the Sovereign or the Republic, and not in theatres supported by general contribution.' (See Il Quadrio, vol. v. p. 500.) [C. M. P.]

MUSICAL GLASSES. [See HARMONICA.]

MUSICAL LIBRARIES. The authors of this article cannot hold themselves responsible for the correctness of the statements contained in their accounts of the principal European and American collections of music. It has not been possible to examine every library for the purposes of this work, but every care has been taken to ensure accuracy by obtaining the information direct from librarians, cathedral dignitaries, organists, or other persons who have access to the collections. Circulating libraries have not been noticed, as, although they often contain many thousands of musical works, they are not generally of a permanent nature, and consist principally of modern works. It is to be regretted that libraries devoted solely to music should be so rare. Even where, as in the British Museum, the musical part of the collection is kept separate, musical literature has to be sought for in the general library. The Imperial Libraries at Berlin and Vienna, and the libraries of the Sacred Harmonic Society and Paris Conservatoire are gratifying exceptions to this rule.

Great Britain and Ireland.

CAMBRIDGE. *a.* The Fitzwilliam Museum contains a valuable collection which has been already noticed. [Vol. i. p. 530.] A new catalogue has been recently (1879) completed.

b. The University Library, besides a considerable and somewhat miscellaneous collection of printed music (chiefly of the present century) contains a few MS. books of music, consisting principally of collections of well-known airs, dance-tunes, and lessons for the lute, bass viol and recorder, arranged and composed by Bachelor, Dowland, Holborne, Byrd, Tallis, Johnson and other composers of the early part of the 17th century. They are written in tablature and date principally from 1600 to 1640. Besides these there is a valuable volume of 16th-century anthems and masses by Fayrfax, Prowett, Davy, Austen, Taverner, Lovell, Pasche, and Ashwell. Amongst the masses in this volume may be mentioned a 'Missa Regalis' and a mass, 'God save King Harry.' There is also preserved here an undoubted 15th-century mass in two parts, unfortunately wanting one page. MS. installation odes by Boyce and Walmisley are also in the library, and it is hoped that in consequence of a recent regulation,

an extensive collection of exercises for the University musical degrees will be gradually accumulated.

c. Trinity College. The library contains a small collection of musical works and treatises, including copies of the 'Psalterium Carolinum' of J. Wilson (1652); Locke's 'Present Practice of Music Vindicated' (1673); Carr's 'Vinculum Societatis' (1687); 4 volumes of Zarlino's works (1589), and early editions of the works of Byrd, Watson, Morley, Playford, Bannister, Wilson, Gamble, Lawes, Mace, etc.

d. Magdalene College. The Pepysian library contains a few early works on music by Butler, Holder, Morelli, Victorini, Wallis and Alstedius; valuable MS. collections of vocal music of the time of Edward IV and Henry VII (containing compositions by Joseph Guinneth and Robert Davis; and a volume which belonged to Henry VIII when he was Prince of Wales); English, French, Scotch and Latin psalters; an opera by Grabu ('Albion and Albianus'); compositions by Blome, de Bacilly, Kircher, Mersenne, Morley, Salmon, Deering, Merbeck, Coperario, Lawes, King, Purcell, and Finger; ballads, songs, and other compositions adjusted to the compass of Mr. Pepys' voice, and solos, duets, and trios for stringed and wind instruments, which seem to show that he carried out his resolution to 'practice wind-musique, and to make my wife do the like.'

e. St. Peter's College. In the college library is a valuable collection of MS. anthems, services, masses, motets, etc., both Latin and English, in separate part-books. The anthems and services are by composers of the early 17th century, and were probably collected when Dr. Cosin was Master of Peterhouse (1634–1660). They are in various handwritings and contain some autograph compositions by Cambridge organists of the period. The masses and motets (in four part-books) date from the early part of the 16th century and contain many rare and valuable compositions of the time of Henry VII and Henry VIII, including 4 masses by Fayrfax, a Stabat Mater by Hunt, 3 masses by Ludford, and 11 compositions by Taverner. The collection contains works by upwards of 80 different musicians, as well as many anonymous compositions. There is a MS. catalogue compiled by the Rev. Dr. Jebb.

Canterbury. The Cathedral library contains a number of volumes of music and works on music, including an incomplete copy of the contra-tenor cantoris of Barnard's Church Music (1641).

Chester. The Cathedral library contains a good collection of modern church music.

Dublin. *a.* Royal Irish Academy of Music. This society possesses a good library of scores and orchestral parts of the works of the great composers. It also includes the library of the long defunct 'Antient Concerts.'

b. The library of Christ Church Cathedral contains valuable MS. copies of anthems and services by Purcell, Child, Battishill and others, which are said to differ greatly from those printed in England during the last fifty years.

Durham. The Cathedral library contains a few books of glees and catches of the early 18th century, and some long disused MS. anthems and services formerly performed in the Cathedral.

Edinburgh. *a.* The library of musical works belonging to the chair of music in the University of Edinburgh was formed from the collections of the late Professor of Music (Donaldson) and the present (Sir Herbert Oakeley), and bequests from Signor Bucher, General Reid and others. There are some 750 works on music, comprising standard theoretical treatises; rare old copies of the works of Boethius, Morley, Zarlino and Praetorius; and a remarkable MS. copy of a Kyrie and Gloria in 48 real parts by Gregorio Balabene. Perhaps the rarest MS. is the original autograph copy of the great B minor Prelude and Fugue for organ (Peters' edition, vol. 2, no. 10) by Sebastian Bach, which belongs to Sir H. Oakeley. This library also possesses most of the compositions of the great masters, including orchestral scores, and a unique collection of musical instruments and of acoustical apparatus.

b. The Advocate's library, in common with the British Museum, Bodleian, Cambridge and Dublin libraries, receives under the copyright act copies of all music entered at Stationers' Hall. The volumes of bound music in this library number about 500, each volume containing from 15 to 20 pieces. There are also a few volumes of MSS. and other music of no great rarity or value.

Ely. [See vol. i. p. 487 *b.*]

Glasgow. The Euing library. This library was collected by the late W. Euing, Esq., of Glasgow, and bequeathed by him to Anderson's College, where it is now preserved. It is a large and valuable collection, particularly rich in treatises and histories of music. The catalogue, which was prepared and printed in accordance with Mr. Euing's will, contains 256 pages, 140 of which are filled with the list of treatises, essays, etc. These form the nucleus of the collection, and comprise the treatises accumulated by the late Dr. Rimbault. Amongst the ancient music in this collection the following works may be mentioned: early editions of Byrd's Psalms, etc.; the Corale Constantini (1550–57); Faber's Melodiae Prudentianae (1533); 3 volumes of Frescobaldi's works; Nicolas de la Grotte's Chansons (1575); 47 volumes of Praetorius's works (1607–1618); 9 volumes of J. de Wert's works (1583–1589); and a valuable and extensive collection of English psalters and hymn-books.

Gloucester. The Cathedral library possesses several old choir books containing unpublished anthems by Rogers, Tye, Wise, Blackwell, Turner, Pickhaver, Henstridge, Davies, Jefferies, Portman, Parsons, etc., unfortunately wanting several of the parts; a complete full service (in F), and two anthems in MS. by Fortunato Santini; a full MS. score of Boyce's anthem 'Blessed is he that considereth'; a few leaves of illuminated MS. music, and some printed and MS. church music of the 17th century.

HEREFORD. The principal musical treasure of the Cathedral library is the set of 10 volumes of Barnard's Church Music (1641). Eight of the volumes are nearly perfect, the remaining two are in MS., and were compiled with much care by Mr. John Bishop, of Cheltenham. There are also a few old organ books and other volumes for the use of the choir, and a copy of Kircher's Musurgia (1650).

LICHFIELD. There are 189 volumes of printed and MS. music belonging to the Cathedral. The MSS. include a volume of Croft's anthems and Te Deum (in D) with orchestral accompaniments; 2 volumes of Blow's anthems; 2 volumes of anthems by Purcell, Blow, etc.; and a large collection of part-books. The chief treasure of the printed works is seven parts (3 counter-tenors, 2 tenors, and 2 basses) of Barnard's Church Music (1641).

LINCOLN. The Cathedral library contains a considerable collection of madrigals and motets, dating from 1549 to 1620, by many now forgotten and nearly unknown composers, amongst whom the following names occur: Rogier-Pathie, Josquin Baston, Costeley, Sandrin, Godart, Benedictus d'Appenzell, François Roupel, Gianetto da Palestrina, Lochenburgo, Nasco, Essenga, Pace, Vopa, Melfio, Manenti, Primavera 'dell' Arpa,' Taglia, Ruffo, dal' Aquila, Cadeac, Petrus Philippus Anglus, Deering, Corona, Di Mayo, Rufolo, Chamatero, di Cataldo, Valenzola, Sabino, and Raimundus. There are also compositions by other better known composers, and anthems (dating from 1665 to 1800) by former organists and lay vicars of the cathedral, including compositions by Hecht (organist 1665–1690), Allanson (1690–1705), Holmes (1705–1720), Heardson, Cutts, Blundevile, etc. [W. B. S.]

LONDON. *a.* British Museum. The musical portion of the library of the British Museum belongs partly to the department of Printed Books, and partly to that of MSS. In both departments there is a constant increase; in the former by the operation of the Copyright Act, which gives the Museum a claim to all music published in this country, as well as in foreign countries which demand copyright here; and in both by purchase, which is now made on a large scale, as well as by presentation or bequest.

The MS. catalogue of Printed Music in 1858 consisted of 22 volumes; in 1878 it occupied 372 volumes, with about 185,000 entries. According to an estimate made in a report at the beginning of the latter year, there were 11,048 volumes of vocal and 5705 of instrumental printed music, embracing together a total of about 70,000 distinct works. The present annual increase is estimated at about 6000 works. The most important early contribution to the collection was Dr. Burney's musical library, which was bequeathed to the Museum, and transferred to its shelves on his death in 1814: this is especially rich in old English songs. Another important collection embodied in the library is that of the great contrabassist Dragonetti, consisting of 182 volumes of scores of classical operas, which became the property of the Museum by bequest on his death in 1846. [See DRAGONETTI.] A notable purchase was made in 1863 of duplicates from the Berlin library, consisting chiefly of old German and Italian madrigals and church music, valued at about £1000. In specimens of the earliest printed music, such as that produced by Petrucci at Venice in the fifteenth century and beginning of the sixteenth, the British Museum is less strong, as indeed any library of so recent an origin necessarily must be. But otherwise it is well supplied with rarities, as is evident from the fact that of 376 rare musical works (chiefly English) sold at the auction of Dr. Rimbault's library in 1878, it was found that this library already possessed all but 39. The works here referred to are all *music* strictly speaking, i.e. written in musical notation; all books on the science and history of music (such as the choice treatises presented by Sir John Hawkins in 1778), with biographies of musicians, etc., are included in the general library, as are also service-books, such as Graduals, Antiphoners and Processionals, which, although exhibiting the ancient musical notes, find their place among Liturgies.

The collection of musical MSS. amounts to from 1200 to 1500 volumes. The following are among the most noteworthy articles. A large volume of autograph music by Purcell. A volume known as Thomas Mulliner's book, containing airs and chants for the virginals, by Tallis and others, and including the earliest known copy of Richard Edwards' madrigal 'In going to my naked bed.' Services and anthems of the Church of England down to Queen Anne's reign, collected by Dr. Tudway, 1715–20, in six volumes, containing works by Aldrich, Blow, Gibbons, Humphrey, Purcell, Tudway, etc. Two or three volumes of autograph pieces by Handel, some leaves of which supply the place of leaves wanting in the autograph of 'Admetus' in Buckingham Palace. Two volumes of rough draughts by Beethoven, in which the first ideas of themes of some of his great works were jotted down. 11 volumes of autograph musical extracts, chiefly vocal, made by Dr. Burney for his History of Music. 28 volumes of MS. motets, masses, madrigals, duets, etc. by Italian and English composers, copied by Henry Needler from the libraries at Oxford, and bequeathed in 1782. John Barnard's first book of Selected Church Music, a manuscript copy scored by John Bishop of Cheltenham from the various voice parts of this book, of which no single perfect copy is known to exist. There are many interesting collections of Italian and early English (16th and 17th centuries) songs, having both words and music. 61 volumes of autograph musical compositions, collections for a dictionary of music, etc. by Dr. J. W. Callcott. 39 operas or musical dramas by Sir Henry R. Bishop, in autograph score. Further, 40 volumes of scores of Balfe's operas, presented by his widow; and a large collection of Dibdin's songs and operas. There is also a good deal of lute

music in the peculiar lute notation. Among the more important articles acquired by purchase from time to time, are scores of operas—many, if not most, probably unpublished in score—especially by Rossini, Meyerbeer, Donizetti, Paisiello, Hasse, Winter, Ricci, and Mercadante; and church music, chiefly Italian, in 18th century copies, comprising compositions by Palestrina, the Scarlattis, Durante, Leo, Bai, Clari, Perez, Pergolesi, and others. There is also church music in the old notation, contained in ancient service-books, some of which is older than the invention of the stave-lines. The purchase of MS. music has been much more extensive since 1872 than before that date.

It remains to say a word on the subject of catalogues of the music. The only existing printed catalogue is that of the MS. music, which was published in 1842, having been drawn up by Thos. Oliphant, Esq., who was specially engaged by the Trustees for the purpose. Later acquisitions are duly registered in the catalogues of Additional and Egerton MSS. among the other possessions of the department, but cannot be found except by aid of an index, and then but imperfectly. A new edition of Oliphant's catalogue including all these recent acquisitions is urgently needed by musical students, and (as the works are already more or less perfectly described in notices scattered through the lists of Additional MSS.) would entail no great labour, nor be in itself a large or expensive book. For the printed music the existing MS. catalogue is all that readers can desire when once they are in the reading-room; but a printed catalogue which could be bought would be most valuable, especially as it would reveal at once the existence of much curious old music, which is now scarcely known even to antiquaries; it need not extend farther than the commencement of the present century at latest, as the more recent music might be assumed to be in the library. [R.M.]

b. Royal Academy of Music. The library of this institution contains many interesting and valuable works, amongst which may be mentioned a collection of English glees (in 16 volumes) by Atterbury, Callcott, Danby, etc., and MS. operas by Leonardo Leo, Gasparini, Buononcini, Porpora, and others, which were presented to the Academy, together with the whole of his valuable musical library, by R. J. Stevens, Esq. There is also a collection of the works of Sebastian Bach, being the library of the (now defunct) Bach Society which was established by Sir Sterndale Bennett. The Royal Academy of Music also possesses a large collection of valuable compositions presented by the various London music publishers, containing especially orchestral works by Beethoven, Bennett, Hummel, Mozart, Schumann and Schubert.

c. Sacred Harmonic Society. This library is undoubtedly the best arranged and one of the most valuable in England. There is an admirable published catalogue, the last (3rd) edition of which appeared in 1872. The library then contained nearly 3000 works (4851 volumes), which are classified as Printed Music, MSS., and Musical Literature, these divisions being again subdivided. In the first of these divisions 'the extensive assemblage of early musical works printed from type, comprising church music, madrigals, songs, and other vocal and instrumental compositions, many of uncommon rarity, calls for particular notice. The madrigals include a nearly perfect series of the productions of that brilliant constellation of talented men—the English madrigal writers who flourished during the 16th and 17th centuries.' Amongst the chief treasures of this division (Printed Music) we may mention eight of the ten parts of that rare work Barnard's Church Music (1641); the 'Modulorum Hortus' and 'Canonicus de Silvestris a Barbarano' of Floridus; early editions of motets by Palestrina; Willaert's Psalms (Venice, 1565); Antony and William Holborne's 'Cittharn Schoole' (1597)—probably unique; Starter's 'Friesche Lust-Hof' (1627); and a large collection of English and Italian operas and musical pieces, comprising several hundred works. The MSS. include a full score (in the composer's autograph) of an unperformed opera, 'Armida,' by Joseph Haydn, and works of various descriptions by Durante, Clari, Geminiani, Purcell, Blow, Croft, Greene, Boyce and Arne. There is also a Pianoforte score of Mendelssohn's 'Elijah,' principally in the composer's own handwriting, being the version made for the production of the oratorio at Birmingham in 1846. Seven volumes containing the collections from which Barnard compiled his 'Church Music,' and a collection of music in 19 volumes, chiefly in Dr. Cooke's handwriting, and consisting principally of his own compositions, may also be mentioned. There is also a small collection of autograph letters etc. of Beethoven, Boieldieu, Donizetti, Frescobaldi, Gibbons, Grétry, Handel, Lully, Mendelssohn, Meyerbeer, Rossini, Spohr, Weber, Zingarelli, and other eminent composers. But it is in works comprised under the heading 'Musical Literature' that this collection is particularly rich, and these constitute its chief claim to occupy a unique position among English musical libraries. 'The musical literature in the Society's library consists of treatises and other works on the theory and practice of the art, including nearly every important work, ancient and modern, on the subject: works relating to the history of music, or the lives of its professors and others directly or indirectly connected with its practice: lyric and other poetry, including a large collection of the word-books issued for performances at the provincial and other festivals, concerts, etc., works showing the state of cathedral and other choirs, and the condition of church music at different periods: works on the drama, threatres, etc., illustrating the state of dramatic music: with others of a more miscellaneous character, but all tending to enlighten us as to the progress of music.' Amidst so many treasures it is difficult to name particular works, and our space will not allow of our doing more

than to name the valuable early editions of the works of Aiguino, Aron, Boethius, Gaforius, Listenius, Morley, Ornithoparcus, Playford, Simpson, Vicentino, Zacconi and Zarlino, which are to be found in this collection. The library is only accessible to members of the society, but students desirous of consulting particular works find little or no difficulty in the way; the present librarian is Mr. W. H. Husk, from whose interesting remarks, contained in the preface to the catalogue this notice has been chiefly compiled.

d. South Kensington Museum. The library of this Museum contains a useful collection of works on music of recent date, several little-known German operas, published by Simrock, the original MS. scores of Mendelssohn's Psalm, 'Hear my Prayer' and of Bishop's 'Legends of the Rhine,' and a small collection of musical instruments and apparatus, including a glass Harmonica invented by Benjamin Franklin, and a Spinet constructed by T. Hitchcock in the latter half of the 17th century. It also contains more than 300 volumes of printed and MS. music (chiefly old Italian), as well as treatises etc. from the library of the Musical Union, which were presented by Mr. Ella. There is a good printed catalogue of the whole collection.

e. Lambeth. The Archiepiscopal library contains many fine Psalters, Missals and Breviaries, both printed and MS.; a good collection of early editions of psalm and hymn books; MS. treatises by Chelle and Otteby; a MS. volume of English, French and Italian songs with lute accompaniment (written in tablature), containing compositions by Charles and Edward Coleman, Alphonso Marsh, Matthew Locke and John Gulgrum, and an explanation of the tablature; a MS. volume of harpsichord music (dances and airs) by R. Ayleward and others; a copy of Tye's curious 'Acts of the Apostles'; and a MS. volume containing the treble part of services and anthems by Tallis, Parsons, Byrd, Tomkins, Gibbons, Munday, Portman, Strogers, Morley, and many anonymous compositions.

f. The Madrigal Society. This Society possesses a valuable collection of more than 300 madrigals, anthems, etc., comprising works by more than 100 composers, principally of the English and Italian schools.

g. The Philharmonic Society. This library dates from the formation of the Society in 1813. It contains all the parts of the principal works of the classical composers necessary for an orchestra, and many full scores and MSS. of unique interest. Amongst the autographs may be mentioned three of Haydn's grand Symphonies; Beethoven's dedication to the Society of his 9th Symphony; a MS. symphony by Cherubini; Mendelssohn's Symphony in C ('No. XIII.' known as 'No. I.'), dedicated to the Society; also Melusina, the Trumpet Overture, and the original setting of the scena 'Infelice,' with violin obligato—all three with notes or alterations by himself; also original scores by Cipriani Potter, Ries, Clementi, Spohr, and other composers.

h. Westminster Abbey. The Chapter library contains a collection of music (chiefly in MS.) which comprises works of about 100 composers. Amongst the MSS. the following are worthy of mention: an oratorio ('Judith') by Dr. Arne, in full score; three oratorios ('Jephthah,' 'The Judgment of Solomon,' and 'La Santissima Vergine') by Carissimi; a Mass (à 5) by Gabrielli; a Kyrie (à 4, with accompaniment of strings) by Leo; motets and litanies by Bassani; two masses and psalms by Pergolese; a masque by Dr. Blow; 'Diocletian,' by H. Purcell; a small book containing French chansons by Cambert, le Camus, Bastido, Farinel, Lalande, etc.; psalms by Colonna; a remarkably fine anonymous Te Deum of considerable length, scored for strings, trumpets and drums; and many other works, chiefly by Italian composers. There is also a fine collection of early printed madrigals, both English and Italian, published between the years 1559 and 1695. There is an inadequate MS. catalogue.

i. The Chapel Royal, St. James's, contains a small collection of part-books and scores (both MS. and printed) of services and anthems which have been in use by the choir for the last century and a half. There is nothing of great rarity in the collection: it consists principally of well-known works of the English School.

MANCHESTER. In the Chetham library is preserved a collection of nearly 4000 proclamations, broadsides, ballads and poems, accumulated by and presented to the library by J. O. Halliwell, Esq. Amongst these will be found the music of many old popular songs ranging through the 16th, 17th, and 18th centuries, and containing songs, catches, odes, etc., by Purcell, Eccles, Leveridge, Courteville, Croft, Carey, Weldon and Pepusch, and a large collection of single sheet songs with music, published between 1680 and 1740. Many of the songs in this collection were introduced into operas for special occasions, and are therefore not to be found in the printed editions. Mr. Halliwell has prepared and printed a catalogue of this collection for private circulation.

OSCOTT, St. Mary's College. The library contains a collection of masses, sequences, offertories, psalms, hymns, responses, etc., in 7 volumes, by Palestrina; masses by Alfieri, and unpublished MSS. by Guglielmi, Alfieri, Morales, Zingarelli, Marotti, Festa, Rovalli, Cascolini, Bolloffi, Fioravanti, and Borroni.

OXFORD. *a.* The Bodleian library. This library has received additions of music since the year 1602. In 1759 and 1761 music began to be received from Stationers' Hall, which was allowed to accumulate until, in the present century, it was arranged and bound up in some 300 or 400 volumes. In 1801 a large collection of both MS. and printed music was bequeathed by the Rev. O. Wight. It comprises 190 volumes of MS. anthems, etc., by Arnold, Boyce, Blow, Croft, Greene, Purcell, etc.; a large number of works by Drs. W. and P. Hayes, and both early English and Italian madrigals and motets. In 1856, valuable MS. madrigals were purchased for the library, and since then the collection has been

increased by the gift of a few volumes from Mr. Macray, and some French cantatas from Sir F. A. G. Ouseley. There are also some rare early treatises on music in this library. A remarkable early Psalter is noticed under NOTATION.

b. Christ Church. The library of this college contains a very large and valuable collection of early English and foreign music, chiefly bequeathed to the college by Dean Aldrich and Mr. Goodson, but since then increased by many additions. The printed works comprise compositions by more than 180 different composers, while the MSS. contain 1075 anonymous pieces, and 2417 pieces by known composers, of whom 182 are English, 80 Italian, and 14 composers of other nations. This estimate does not include the many separate movements of operas, services, etc., and the almost numberless Fancies for instruments, which if enumerated would amount to nearly 5000. Amongst the MSS. here are 30 anthems by Dr. Aldrich; 23 anthems, 7 motets, 4 services, and a masque ('Venus and Adonis') by Dr. Blow; 29 anthems, 43 motets, 19 madrigals, etc., and a very curious piece of programme music ('Mr. Bird's Battle') by W. Byrd; 18 motets by R. Deering; 20 anthems and 21 madrigals and canzonets by T. Ford; 24 anthems by Orlando Gibbons; 21 anthems by John Goldwin; 33 motets by M. Jeffrey; 21 canzonets by J. Jenkins; 17 motets by W. Mundy; 15 operas by Henry Purcell; 39 motets by J. Shepperde; 17 motets by John Taverner; 10 madrigals by J. Warde; 25 motets by R. Whyte; 47 motets and 45 cantatas by Carissimi; 15 cantatas by Cesti; 67 motets by Gratiani; 27 cantatas by Michaeli; 30 motets by Palestrina; 112 cantatas by Luigi Rossi; 12 cantatas, a serenata, 2 dramas, and an opera by A. Scarlatti; and the following anonymous compositions:—239 motets, 162 cantatas, etc., to English words (including a Passion on the death of Prince Henry, and a dialogue between Cromwell and Charon[1]), and 408 cantatas, etc., to Italian words. There is a MS. catalogue of the collection compiled in 1845–47 by the late Rev. H. E. Havergal.

c. The Music School. The library of the Music School contains a valuable collection of old music, principally in MS. It comprises the gifts to the university of Dr. Heather (the founder of the chair of music at Oxford), the Rawlinson collection (bequeathed in 1755), a collection of the MS. scores of most of the exercises written for musical degrees from 1750 to the present time, and a small collection of printed works of about 300 composers. Among the valuable MSS. preserved here are 18 masses by Taverner, Burton, Merbecke, Fayrfax, Kasar, Aston, Ashwell, Norman, Shepparde, Tye, and Alwood; a collection of In Nomines in 4 and 5 parts, by English composers of the 15th and 16th centuries; 5-part motets by Felice Sances; motets, etc., for voices and orchestra by Rosenmüller, Schelling, and Knüpfer; Christopher Simpson's 'Monthes and Seasons, for 2 basses and a treble'; collections of vocal and instrumental compositions by W. Lawes and Orlando Gibbons; Occasional Odes by Dr. Boyce; many anthems and services; and collections of rare English instrumental music, and French and Italian songs. There is a good MS. catalogue of the collection, compiled in 1854.

ROCHESTER. The music library of the cathedral consists of 478 volumes, 84 of which are in MS., and contain anthems and services (some of which are unpublished) by the following composers:—Hopkins, Henstridge, Lock, Wootton, Hine, Turner, Elvey, Child, Dupuis, Lambert, Fussell, Mason, Walmisley, Russell, Rogers, Marsh, and Pratt.

STONYHURST. This college possesses the original MS. of de Vico's responses for Holy Week, MS. music by Cartoni, and a few litanies, motets, sequences, etc., by Palestrina.

WINDSOR. St. George's Chapel. The Chapel library contains a good collection of old church music, many MS. services and anthems, an interesting old organ book containing the Benedicite to Child's service in G (in score), and a copy of Tompkins' 'Musica Deo Sacra' (1668).

WORCESTER. The Cathedral library possesses a fine Sarum Missal, and a MS. volume containing several fine ancient Latin services.

YORK. The Minster library contains 258 musical works, both printed and MS., besides a large quantity of anthems and services. Amongst the MSS. the following works may be mentioned:—a collection of duets, glees, etc., by Aldrich, Wise, Blow, etc.; an installation ode by Hague; Te Deums by Haydn, Neukomm, Schicht, and Weber; 'The Nativity,' an oratorio by Homilius; a mass by Naumann; 'The Intercession,' an oratorio by King; the upper part of several duets by Purcell; and 23 volumes of anthems and services. The printed music includes early editions of works by Amner, Bassani, Byrd, Cherici, Diving, Este, Gibbons, Locke, Marcello, Monteverde, Morley, Mundy, Praetorius, and Purcell.

PRIVATE COLLECTIONS. *a.* The collection of Her Majesty the Queen, preserved at Buckingham Palace, is principally renowned for its priceless Handel autographs (87 volumes), which have been already noticed. But in addition to these, this library (which contains about 2000 works) is remarkable both for its valuable MSS. and fine printed works. Amongst the chief treasures are some splendid volumes of autograph MSS. by Purcell; a complete copy of the original Venetian edition of Marcello's psalms; a fine and curious volume of puzzle canons by Dr. John Bull; a unique collection of puzzle canons, in from two to twenty parts, by Elway Bevin, in the composer's own handwriting; a fine copy of the 2nd edition of Monteverde's 'Orfeo'; a volume of 'Aires and Phantasies,' by Coperario, which formerly belonged to Charles I.; an original copy of Mendelssohn's 'Œdipus in Colonos,' sent by the composer to the Prince Consort for the production of the work at Buckingham Palace; curious masques by Schmied; a complete copy of 'Parthenia'; a unique collection of Steffani's operas, splendidly

[1] According to a copy in Mr. Taphouse's collection, this piece is by Henry Hall.

bound for the use of the opera at Hanover; the organ compositions of Frescobaldi; many full scores of operas by Lully, Mozart, Christian Bach, Graun, etc.; and a very fine collection of madrigals (including a complete set of part-books of madrigals by Rinaldo del Mel), most of which were formerly in the possession of Sir John Hawkins. The collection is in particularly good condition, and is rich in fine copies; additions are still made to it from time to time. The present Director of Her Majesty's Music (Mr. Cusins) is preparing a new catalogue for the press, in place of the old MS. list made at the beginning of the present century.

b. The library of the Rev. Sir F. A. G. Ouseley, Bart., contains nearly 2000 volumes, mostly rare full scores and treatises. It includes the old Palais Royal collection, with the French royal arms on the covers, consisting of scores of operas, motets, etc., by Lully, Colasse, Destouches, Lalande, Campra, and many other French composers now forgotten. Sir Frederick Ouseley has also a very large collection of MS. Italian sacred music of the Palestrina school, copied from the magnificent library of the late Abbate Santini, of Rome. He is also the possessor of a very valuable MS. of Handel's 'Messiah,' partly in the composer's own autograph, and partly in that of J. C. Smith. It was from this copy that Handel conducted the work on its first performance in Dublin, and it contains some various readings and curious annotations in his own handwriting. Amongst the autographs in this library may be mentioned a large collection of curious vocal music, original and selected, in the handwriting of Dr. Crotch; a full score of one of Spohr's symphonies; and autographs of Orlando di Lasso, Orazio Benevoli, Blow, Croft, Bononcini, Travers, Boyce, Arnold, Mozart, Paganini, and Mendelssohn. Probably the only copy in England of Eslava's 'Lira Sacro-Hispana' is in Sir Frederick Ouseley's library, which also contains copies of all the treatises of Gaforius, including the earliest and rarest one, published at Naples in 1480. For further information as to the rare and valuable treatises in this collection we must refer to a paper read before the Musical Association on March 3, 1879.

c. Mr. Julian Marshall possesses an extensive and valuable library of instrumental and vocal works (both MS. and printed), psalmodies, theoretical and bibliographical dictionaries, and histories of music. Among the printed works in this collection the following rarities are worthy of mention:—Marcello's psalms (Venice, 1724); 17 editions of Playford's Introduction; a complete set of the celebrated controversy between Salmon and Lock; R. Dowland's 'Musical Banquet' (1610), probably unique; early treatises by Aron, Gaforius (1496, etc.), Galilei, and Cizzardi; Kapsberger's works (engraved, 1604, etc.); Muffat's 'Componimenti Musicali' (Vienna, 1727); Binder's 'Sei Suonate' (Dresden, 1730); original editions of the works of early English, Italian, French, and German composers; many early English madrigals, songs, and song-books; musical playing cards; a large collection of early English and foreign libretti, etc. The MS. part of the collection includes a 'Graduale Cartusianum,' written wholly in transitional neums (12th or early 13th century), and other breviaries and missals; a fine folio MS. entitled 'A booke of In Nomines and other Solfainge Songes of v, vi, vii, and viii. partes for voyces or Instrumentes' (16th century); a small book of canons in Byrd's autograph; a splendid Virginal-book bearing the names of Philip and Mary; a large collection of autograph letters and MSS., including works by Beethoven (sketches for the Pastoral Symphony), Haydn (Symphony No. 1, Salomon set), Mozart (quintet, fantasia and sonata, quartet, etc.), Schubert, Spohr, and many others; MSS. of Locke, H. and W. Lawes, Purcell, Travers, and Arne; full scores of operas, including some used by Handel in conducting, and containing his corrections and additions. Mr. Marshall is also the possessor of the original caricature by Goupy of Handel, as well as of the portrait by Kyte, which was considered by Hawkins to be the best likeness of that master in existence.

d. Mr. W. H. Cummings has a musical library of a very varied character, comprising autographs of Purcell, Handel, Beethoven, Weber, Mendelssohn, Bennett, and other composers of note. Amongst these we may particularly mention the duplicate of Handel's autograph will; unpublished compositions by the same master; and a score of the music to Macbeth, believed by Mr. Cummings to be the original in Purcell's handwriting. In printed works this collection contains fine copies of various editions of the treatises of Gaforius; all the editions of Morley's 'Plaine and Easie Introduction'; a perfect set of the Salmon and Lock controversy; early editions of madrigals and of Marot and Bèza's Psalters; Wilson's Ayres; Lawes' Ayres and Psalms; a perfect copy of the 3 parts of Purcell's 'Don Quixote' (probably unique); a copy of Bach's 'Kunst der Fuge' (1752); the copy of Goudimel's Psalms (1565) which formerly belonged to Joseph Warren (said to be unique); and many rare works by Purcell, in which this library is especially rich.

e. Mr. John Bishop, of Cheltenham, possesses an extensive and valuable library, comprising a very large collection of every different class of music (principally full scores), and a still larger collection of ancient and modern treatises, in seven different languages, including the rare Spanish works of Cerone and Lorente, historical and biographical works, and miscellanies.

f. Mr. Alfred H. Littleton possesses a small but valuable collection of about 200 volumes, which comprise several works that are unique in England, as well as especially fine early printed books. Amongst the principal rarities are the following works:—Burtius, 'Musices Opusculum' (Bologna, 1487); 4 editions of the treatises of Gafurius, including the one of 1502; Agricola's 'Musica Instrumentalis' (Wittenberg, 1529); Senfel's 'Liber Selectarum Cantionum' (1520); Animuccia's Masses (1567); and Davante's 'Pseaumes de David' (1560).

g. Mr. Victor Schœlcher formerly possessed an extensive collection of music, but he has lately

presented the greater part of it to the Paris Conservatoire. Mr. Schœlcher has, however, still several very rare works by Charpentier, Destouche, Campra, Lully, Rameau, Sacchini, Colasse, Zingarelli, Clari, Martini, and Pleyel; as well as valuable French treatises and works on music.

h. Mr. John Ella, the Director of the Musical Union, has a considerable collection of music and musical literature, chiefly of the present century.

i. Mr. J. W. Taphouse, of Oxford, has a good collection of miscellaneous theoretical and biographical works on music; a collection of MS. songs by Barrett, Hall, Leveridge, Purcell, Croft, Hayden, etc.; rare editions of psalters and of works by Mersenne, Morley, Playford, and Withers; a copy of the rare 'Agenda Ecclesie Moguntinensis' (1490); 'A Philosophick Essay on Musick,' attributed by Hawkins to Sir Francis North; Lowe's 'Directions for Performing Cathedral Service' (1664); many autograph letters of Dr. Burney and Dr. Crotch; and a few autographs of Mozart, Jomelli, and other musicians. Mr. Taphouse has also a fine harpsichord, made by Shudi and Broadwood in 1781; one of the earliest known pianofortes, made by Zumpe in 1767; and a spinet by Baudin (1723).

Mr. A. G. W. Kurtz, of Wavertree, Liverpool, has a fine collection of autograph music and letters of musicians, engraved portraits, and caricatures. The autographs embrace a Motet by Bach; the Strinasacchi Sonata and seven other large works by Mozart; a Quartet by Haydn; the B♭ Concerto and Songs by Beethoven; Meyerbeer's 'Emma di Resburgo,' and Auber's 'Chaperons blancs'; and compositions by Weber, Mendelssohn, Spohr, Rossini, Schubert, Chopin, etc. Among the letters are specimens by Orlando Gibbons (1), Haydn (1), Beethoven (7), Spohr (10), Weber (10), Schumann (5), Mendelssohn, Spontini (8), Hummel (6), etc., representing in all nearly seventy composers. [W. B. S.]

Germany, Austria, and Switzerland.

BERLIN. *a.* The library of the Joachimsthal Gymnasium received in 1787 the music collected by the Princess Amalia of Prussia, and in 1858 190 vols. of musical works from the library of Dr. Spiker. (See Meierotti's Nachricht, etc. Berlin, 1788). Amongst the music are autographs and many ancient copies of the works of J. S. Bach.

b. The library of the Grey Friars, zum Grauen Kloster, contains an important collection of works of the 16th and 17th centuries, in parts, carefully arranged so as to present a view of ancient vocal music, by the director Bellermann, and his son, Prof. Heinrich Bellermann. (See catalogue in the prospectus of the institution, 1856).

c. The Royal library (founded in 1650; the musical division, of which Queen Charlotte's collection formed the nucleus, added in 1705) acquired in 1841 its most important addition, the Poelchau collection (autographs and copies of J. S. Bach, and the most important Italian writers on theory of the 17th and 18th centuries): in 1855 the Bach collection and autographs of the Singakademie; 2779 Nos. from the Fulda library of hymnology; and 103 MS. vols. from Winterfeld's collection: in 1859, 3978 nos. from the collection of Fischhof, of Vienna (Beethoveniana, copies revised by Beethoven): in 1860, 216 printed and 8112 MS. sheets, and 142 autographs from the Landsberg collection (Beethoven's sketch- and conversation-books, first examined by Thayer). The complete catalogue of the Landsberg collection is in the Royal library of Brussels (acquired after the death of Fétis, from his collection). All these works have been completed and admirably arranged by Dehn and his successor Franz Espagne, lately deceased. Dehn negotiated the purchase of the Poelchau and Landsberg collection; Espagne, that of Otto Jahn's Mozart collection, bought in 1869. Here may be seen the precious autographs of nearly all Mozart's great operas (with the exception of Don Juan, which is in the possession of Mme. Viardot, in Paris), and of several of Beethoven's symphonies and most important works; also a very large collection of autographs of J. S. Bach, and 42 vols. of autographs by Mendelssohn. In the Landsberg collection are scarce theoretical works by Italian and Spanish masters—such as 'El Melopeo' by Cerone. Dr. Kopfermann is now (1880) provisional custos.

BRANDENBURG. The church of St. Katharina contains an important collection of parts, and of vocal music of the 16th, 17th, and 18th centuries, described by Täglichsbeck in the prospectus of the Gymnasium for 1857.

DARMSTADT. *a.* The Grand Duke's library, lately enriched by the purchase of the scores of many French operas of the 18th century. (See Accessions-catalog, printed 1873.)

b. The Grand Duke's library, founded by Ludwig I., formerly administered by the director of the Court theatre, but incorporated with the above in 1873. It is rich in modern operatic literature.

DRESDEN. *a.* The Catholic Hofkirche contains 1500 nos. of Catholic church-music. Custos, C. Risse.

b. The King of Saxony's collection (Custos, Moritz Fürstenau) contains 400 vols. and 300 cases of operas and instrumental music of the 17th and 18th centuries, including operas by Lotti and Marcello, and Gluck's 'Feste d'Apollo' and other early works.

c. The Tonkünstlerverein (library founded in 1854) possesses 550 nos. of instrumental music of the 18th and 19th centuries, also symphonies by J. J. Fux, Court-capellmeister at Vienna. Custos, H. Döring.

EINSIEDELN, Switzerland. The library of the Benedictine Abbey contains important MSS. of the first 10 centuries, written in 'neums' and indispensable to the student of Gregorian music.

ERLANGEN. The seminary for church music has a library of its own. Principal, Dr. Herzog, a well-known organist.

FRANKFORT. The libraries of St. Peter's church and the Gymnasium contain scarce vocal music of the 16th and 17th centuries, of great

importance for the musical history of Frankfort, described by Carl Israël (Frankfort, Mahlau & Waldschmidt, 1872).

ST. GALL, Switzerland. The library of the monastery is remarkable for its ancient church music written in 'neums.' Director and president, Gmuer.

GENEVA, Lancy, near. Herr G. Becker's library is a choice collection of ancient works on theory, and very old instrumental music.

HAMBURG. The city library contains the celebrated collection of Handel's works—80 vols. folio; being copies, partly in J. C. Smith's writing—formerly belonging to Kerslake, of Bristol, then to Schœlcher (Handel's biographer), and purchased for the above at Dr. Chrysander's instigation.

KÖNIGSBERG, Prussia. The royal and university library contains the collection (about 25,000 vols.) made by Director Gotthold (died 1858); of importance for hymnology and vocal music of the 17th century. (Described by Dr. J. Müller, Bonn 1870).

LEIPZIG. *a.* The city library contains the theoretical works and instrumental music of the 17th century, collected by C. F. Becker, the well-known musicologist. [See vol. i. p. 161.]

b. The archives of Messrs. Breitkopf & Härtel are of the highest importance.

MARBURG. Professor Wagner has a very rich collection of instrumental music of the 17th and 18th centuries, printed in London and Amsterdam.

MUNICH. The royal and national library contains (after that of Vienna) the most important collection of ancient printed music (from the presses of Ottaviano Petrucci and other printers of Nuremberg and Venice). The German Lied is also richly represented by Forster's celebrated collection (in parts). The addition of part of the Monte Cassino collection, and of that of Professor Thibaut, have made this collection unusually complete. Custos, Professor Maier (editor of English Madrigals by Morley, etc.)

MÜNSTER, Westphalia. The library of the Musikverein, founded 60 years ago, managed by Musikdirector Grimm.

NUREMBERG. The Germanisches National-museum contains MSS. and old German printed music.

RATISBON. *a.* The musical library (the collections of Dr. Proske and Mettenleiter united) is the private property of the see. It contains 20,000 vols. and 800 MSS., from the 13th to the 17th centuries, and though practically unexplored, is the finest collection of church music in existence. Custos, Domvicar Jacob.

b. The private collection of Bishop Haberl, noted for music printed by Petrucci and his contemporaries.

SALZBURG. The Mozarteum (1841), important for Mozart's sketches, and 227 letters from Wolfgang and Leopold Mozart, and many highly interesting relics.

TORGAU on the Elbe. The library of the Cantorei (founded in 1864) contains 200 works of church music of the 18th and 19th centuries. Custos, Dr. O. Taubert.

VIENNA. *a.* The Court library received in 1826 and 29 all the music not connected with church music in the archives of the Court chapel. In course of time it has acquired much scarce printed music (by Petrucci, etc.), and is also rich in autographs of different musicians, including a number of letters and MSS. by Beethoven. Kiesewetter's collection of church music (catalogue published at Vienna, 1847) was incorporated by Legat in the Court library, which is estimated to contain about 10,000 volumes. Librarians, Dr. Pachler and Haupt.

b. Gesellschaft der Musikfreunde. [See article, vol. i. p. 591.]

c. Dr. Gehring's private library contains works by Froberger, Frescobaldi, different editions, Hadrianus ('Pratum Musicum,' one of the most ancient lute tablatures known, 1583), Antonio da Bologna (the oldest organ tablature in *modern notation*, 1543), Lully, Gluck, Grétry, old English MS. song books of the time of Charles II. and James II., and all the modern operas.

WEIMAR. The Grand Duke's library contains the music collected by the Duchess Amalia during her visit with Goethe to Italy, including interesting opera scores of the Neapolitan school. Also the score of Haydn's opera 'La vera Costanza.'

WERNIGERODE. Count Stolberg has a valuable collection of hymnology.

Italy.

BOLOGNA. The library of the Liceo filharmonico (president, De Gasparis) has a valuable collection of instrumental music of the 18th century. Also unique examples of some of Petrucci's earliest publications, and a superb collection of the printed music of the 16th century. Catalogue drawn up by Dehn, in the royal library at Brussels.

FLORENCE. *a.* The Bibliotheca Magliabecchiana contains operas by Peri, Rinuccini, and Cavalieri, also many editions by Marescotti.

b. Professor Abramo Basevi possesses many of Scarlatti's operas.

MONTE CASSINO, near San Germano. Operas by the Scarlattis, Alessandro and Giuseppe; comic operas; and many little-known works of the Neapolitan school during the first half of the last century. Dr. Gehring, of Vienna, has an almost complete catalogue drawn up in 1864 by himself. Part of this collection (catalogue by Aiblinger) was purchased 40 years ago for the library at Munich.

NAPLES. The Conservatorio Pietro a Majella has a large collection of modern operas by Neapolitan, Roman, and Venetian composers, including nearly all by Rossini and Mercadante.

ROME. *a.* The monastery of Minerva, *b.* the Corsini, and *c.* the Vatican libraries, all contain ancient church music and theoretical works. Santini's collection of ancient church music and madrigals has totally disappeared. The complete catalogue in MS. is in the royal library of Brussels, and in that of Herr Gehring at Vienna.[1]

[1] See 'L'Abbé Santini et sa collection musicale,' by Wladimir Stassoff (Florence 1854).

Belgium.

BRUSSELS. The Belgian government were induced by Herr Gevaert, director of the Brussels Conservatoire, to purchase in 1872 the library of M. Fétis for 152,000 francs. A catalogue has since been drawn up by the chief conservator, Alvin, and published (7525 nos.; Paris, Firmin Didot, 1877). This, as a whole, is one of the most complete collections on the Continent, and is full of rarities, as a glance at the catalogue will convince the connoisseur. (The copy of Hadrianus' 'Pratum Musicum' is only the edition of 1600.)

Portugal.

LISBON. The library founded by King John IV, described by J. de Vasconcellos (Oporto, 1873). [F.G.]

France.

PARIS. *a.* We have already given an account of the library of the Conservatoire, situated 2 Rue du Conservatoire, vol. i. p. 393. Since the publication of that article it has acquired more than 200 full scores of Italian operas, none of which have ever been engraved. Even in Italy it would be difficult to find a larger or more important collection. The MS. department of this library, the collections of autographs and of portraits of musicians, are daily increasing, and have long ago made this library the favourite resort of artists and of writers on musical literature. There is no printed catalogue, but access to the MS. catalogues is readily granted.

b. The Bibliothèque Nationale, in the Rue Richelieu, is very rich in French music, both printed and engraved. It is also more complete than any other in Paris in respect of musical literature, periodicals, almanacs, dictionaries, and similar works of reference. It is rich in valuable MSS. of Dom Caffiaux, Parfait, Baini, Adrien de La Fage, and other distinguished writers,—and many fresh discoveries may yet be made in the MS. department of the library. No printed catalogue of the musical works in this library exists.

c. The library of the New Opera House contains full scores, autograph and copied, of the works produced at the Opera, as well as books on music and on the history of the musical theatres; and documents, both printed and MS. referring to the history of the Academy of Music. These works are admirably catalogued in the publication of M. Lajarte, which we have noticed under his name.

d. The library of the Arsenal contains very interesting MSS., such as the 'Mazarinades'—songs sung under the Fronde, with their airs; collections of airs by Michael Lambert, and other little-known compositions of the 17th and 18th centuries, etc. No printed catalogue.

e. The library of St. Geneviève contains a large number of rare works on music, a fine collection of chansons and dramatic works, with the music, and many curious MSS.

f. The Bibliotheque de la Ville de Paris (City library), Hotel Carnavalet, contains all the books, and many MSS., referring to the history of the theatres of Paris and the instrument makers of the city.

g. The library of the Bibliothèque des Arts et Métiers contains few musical works, but is rich in materials for the history of the music trade, such as patents, trade registers, etc.

VERSAILLES. This library is rich in sacred music, dramatic works, and books on music; and contains also several interesting MSS. of the 17th century.

MONTPELLIER. Amongst other very rare MSS. is a celebrated Antiphonaire, as well as compositions of the 12th, 13th, 14th and 15th centuries, of which M. Coussemaker has availed himself for his learned works on the music of the middle ages.

ROUEN. This library has a superb illuminated missal and many works in plain-chant; also some autographs of modern writers. [G.C.]

United States of America.

a. The Harvard Musical Association, a society of amateurs, graduates of the university, organised about 40 years ago for the purpose of promoting the cause of good music in the community in such ways as may be most practicable, has collected about 2000 volumes, which number is constantly increasing.

b. The Boston public library (the largest in the United States) has about 2000 volumes in its alcove devoted to music, but very little attention is given to increasing this department.

c. The library of Harvard University has about 2000 volumes of music, which number is constantly and rapidly increasing.

d. The library of Congress has little but what comes to it under the copyright law, which is considerable in quantity, but of little value.

e. The new College of Music in Cincinnati has begun the formation of a library adapted to its object as a conservatory, and meanwhile enjoys the use of Mr. Theodore Thomas's collection of several thousand volumes of orchestral works, scores, etc. [H.W.]

f. The Lowell Mason library of music, belonging to the theological department of Yale College, New Haven, Connecticut, was the gift of the widow of Dr. Lowell Mason. The nucleus of this collection is the library formed by Dr. C. H. Rinck, of Darmstadt, which was bought by Dr. Mason in 1852. It now contains 8460 distinct publications, and 630 MSS. More than one half belongs to the department of sacred music, and is particularly rich in hymnology (700 volumes). Roman Catholic and early French Protestant church music are also well represented, and there is much valuable material here for the history of music in America. The vocal secular music comprises some 1200 works of every description, and there is also a valuable collection of educational and theoretical works, including some 16th and 17th century treatises. In general literature there are about 850 volumes, one half being in the English language. Amongst the rare works in this library the following may be mentioned:—Riccio's Introitus (Venice, 1589); Andreas Spaeth's

Paraphrase of the Psalms (Heidelberg, 1596); de Moncrif's Chansons (Paris, 1755); Krieger's Musikalische Partien (Nuremberg, 1697); and autograph MSS. by Dr. Mason, Rinck, A. André, Beczwarzowsky, Fesca, Nägeli, G. A. Schneider, and N. A. Strungk.

g. The Yale College library has a small but valuable collection, comprising about 300 volumes of music, and 100 of musical literature, gathered principally with the income of a fund given by the late Mrs. William A. Larned, which yields about 60 dollars a year. This has been devoted mainly to the purchase of the works of the great composers, principally in score, of which there is a good collection in this library. [W. B. S.]

MUSICAL PERIODICALS. Musical journalism began in England in 1818 with *The Quarterly Musical Magazine and Review*, in a small octavo form. It was intended to contain articles of the following kind:—1. Original correspondence upon all the branches of the science, theoretical and practical; 2. Critical and impartial accounts of musical performers; 3. Reviews of musical publications; 4. Anecdotes of music and musical men; 5. Poetry, original or selected, that might appear calculated for musical adaptation; 6. A register or chronicle of musical transactions. Among the most interesting articles which appeared were—a review of Forkel's Life of Bach in vol. ii.; an account of the performance at the Philharmonic of Beethoven's 8th Symphony (vol. 7, 1825), and in vol. 9, 1827, a criticism of Beethoven and his works, the two latter of which are signed 'Musicus,' and are written in the style which a modern reviewer would use in writing of Wagner. In the last article 'Musicus' gives the following opinion: 'The effect which the writings of Beethoven have had on the art must, I fear, be considered as injurious.' In vol. 3 began the publication of music in each number, which was continued till the end of the magazine in 1828.

In 1823 appeared *The Harmonicon*, which has been described in its own place. [See HARMONICON, vol. i. p. 663]. Three years after the demise of that journal appeared *The Musical World* (the space had been partly filled up from 1835 to 36 by *The Musical Magazine*, a monthly, edited by C. H. Purday, which had but little success).

The Musical World began on a new footing: its policy was not entirely to confine itself to musical matters, but to combine general interests with those of music. It was edited by Cowden Clarke, with the co-operation of an able staff of writers, comprising the following names—Samuel Wesley, the elder, who contributed the first paper, 'A Sketch of the State of Music in England from 1778'; Dr. Gauntlett; Dr. Hodges; Egerton Webbe; Carl Klingemann; W. J. Thoms; John Parry, the elder; C. H. Purday; J. A. Strumpf; Lowell Mason, of Boston, U. S. A.; Collet Dobson; John Ella; Joseph Warren; etc. It was originally published by J. A. Novello, in small 8vo, weekly, from March 10, 1836, to Dec. 29, 1837, which date completed its seventh quarterly volume. A new series began on Jan. 5, 1838, in large 8vo, published by Henry Hooper. With its third series it became 4to, a form it has since retained. It changed hands frequently till the beginning of 1854, when it was taken by Boosey & Co., who published it till 1863, when it went to its present proprietors, Duncan Davison & Co. During its 4to existence it has been edited by Desmond Ryan and J. W. Davison, and few periodicals have embraced a more varied and curious mass of literature more or less directly connected with music, and in a great measure of a humorous, often Rabelaisian cast. Among the contributors since 1840 may be mentioned G. A. Macfarren—Analytical essays on Beethoven's works; on Mendelssohn's Antigone, Œdipus, Athalie, etc.; on the Messiah; on Mozart; on Day's Theory of Harmony; on the Leipzig Bach Society's publications, etc. Dr. Kenealy—Translations from the Italian, Danish, and Icelandic, and original papers. John Oxenford—Original poetry (171 sonnets); Translations from the Greek Anthology, Goethe's Venetian Epigrams, Goethe's Affinities, Aristotle, Lessing, Winkelmann, etc. J. V. Bridgeman—Translations of Oulibichef on History of Music, and on Don Giovanni; Hiller's Conversations with Rossini; Lenz's Beethoven; Lobe's Mendelssohn; Wagner's Oper und Drama, and Lohengrin; Lampadius's Mendelssohn; Hanslick on Wagner, etc. Other contributors are Dr. Rimbault, W. Chappell, H. S. Edwards, Shirley Brooks, Joseph Bennett, and many other well-known members of the Press. During the last few years clever humorous caricatures by Lyall have been added.

In 1843–1844 appeared two new weekly musical journals, *The Dramatic and Musical Review*, edited and held by the brothers Eames, one a violinist and the other organist of St. Paul's, Covent Garden, which lasted for a few volumes; and *The Musical Examiner*, edited by J. W. Davison, among the contributors to which were Henry Smart. Dr. Macfarren, E. J. Loder, Dion Boucicault, Albert Smith, etc., etc.

The Musical Times appeared first in 1844 (June 1), edited and published by Novello (monthly, octavo). It was a continuation of a periodical of the same name published by Mainzer. The interest of the paper dates from about 1846, when Mr. Edward Holmes began writing for it. From this time till his death in 1859 he was a constant contributor. Among his most interesting series of articles are the following—'Life of Henry Purcell' (1847), 'Curiosities of Musical History' and 'Cathedral Music and Composers' (1850), 'English Glee and Madrigal Composers' (1851), 'Mozart's Masses,' 'Haydn's Masses,' (1852, etc.), 'Addenda to the life of Mozart' and 'Beethoven's Mass in C' (1858). In 1855–56 appeared translations by Sabilla Novello of Berlioz's 'Soirées de l'orchestre,' and his treatise on orchestration. Also a series of papers translated by her called 'Truth about Music and Musicians' (1856–7). From Dec. 1853 to Sept. 1854 several essays were contributed by Leigh Hunt.

In Sept. 1863, Mr. Henry C. Lunn undertook the office of editor, which he still holds, contributing constantly interesting articles of criticisms on current musical subjects. Among the most frequent contributors have been Dr. Macfarren, Dr. Rimbault, W. H. Cummings, Carl Engel, E. Prout, W. A. Barrett, H. H. Statham, Joseph Bennett, etc., etc. From time to time series of articles of special interest have appeared, as for example, Dr. Wm. Pole's 'Story of Mozart's Requiem' (1869), Dr. Chrysander's 'Sketch of the History of Music Printing from the 15th to the 19th centuries' (1877). This periodical also contains a monthly issue of part-music.

The Tonic Sol-fa Reporter was begun in 1853 (a tentative double-number having been issued in 1851, but not continued) under the editorship of Mr. John Curwen, whose lectures at Newcastle on the Tonic Sol-fa Notation were the origin of the publication. The double-number of 1851 contained, besides an account of the progress of the movement, Tonic Sol-fa arrangement of the Hallelujah Chorus, 'in which is omitted (*sic*) the parts too difficult for Congregational Singing,' and 'several hymns' (words only). The issue has continued at intervals of a month until the present time, containing criticisms, reports of the progress of the Sol-fa movement in different parts of England, etc., and a series of Anthems, Glees, Rounds, Hymn-tunes, etc., in the Sol-fa notation. Of late Mr. J. Spencer Curwen has been associated with Mr. John Curwen in the editorship.

The Musical Standard, projected by an amateur, Mr. A. W. Hammond, who was both proprietor and editor, appeared first on Aug. 2, 1862. It was issued fortnightly; its size 8vo, and price *2d.* It professed to be unfettered by clique, and not devoted to the behests of houses in the trade. It was especially to look after the interests of church music and organists. It contains, besides leading articles on topics of current interest, notices of concerts, etc., specifications of old and new organs, extracts from ancient church registers relating to musical matters, biographical notices of the lesser masters and public performers, and reprints of old and curious works bearing on the subject of music. Among the contributors to the early numbers were Dr. W. J. Westbrook, Dr. Gauntlett, Joseph Bennett, J. Crowdy, etc., etc. In an early number proposals were made to establish a Musical College. This was the origin of the College of Organists. In May 1864 a prize was offered for a new hymn-tune; this feature was continued for some time. In the same year interesting reprints of old works were commenced, and were continued in each number. In vol. 5 the paper began a weekly issue. In vol. 12 there are notices and a considerable controversy on the two oratorios by H. H. Pierson (then living), 'Hezekiah' and 'Jerusalem.' The old series of the journal ended with vol. 13, when Mr. Hammond sold the copyright to Mr. George Carr, and Mr. T. L. Southgate became editor. The scope of the journal was now considerably widened, containing letters and notices from France, Germany, Italy, and America. Vocal music as well as instrumental was now given weekly in the paper, among which were compositions by Sir W. Sterndale Bennett, Sir J. Goss, H. Gadsby, E. J. Hopkins, Berthold Tours, etc. In Feb. 1872, Messrs. Reeves & Turner purchased the paper. Mr. Southgate retired in 1873, and was succeeded by Mr. J. Crowdy. In 1875 Mr. Bowden became the proprietor. In vol. 8 it was enlarged to folio size, and the price raised to *3d.*, the weekly issue of music being discontinued. In May 1876 Mr. Broadhouse became editor. Among the most prominent articles that have lately appeared may be mentioned an extraordinary series, entitled 'Beethoven's Symphonies critically and sympathetically discussed,' by Mr. A. Teetgen.

The year 1863 brought two new weekly musical periodicals, *The Orchestra* and *The Choir*. The first, a folio of 16 pages, published by Cramer, Wood, & Co., contains, besides criticisms of music in London and the provinces, correspondence from the principal musical centres of the continent, serial 'feuilletons,' etc. It 1874 it began a new series in a quarto form, issued monthly, published by Swift & Co., 155 Newton Street, W.C.

The Choir and Musical Record, published weekly by Thomas Wright, 'Choir' Office, 188 Strand, was intended 'to prove serviceable and interesting to Clergymen, Choirmasters, Organists, Members of Choirs, and all who are interested in Music.' Its object was to 'promote the art of church music by the publication of essays and papers advocating sound principles and directing taste.' Among the contributors were Dr. Rimbault, Dr. Macfarren, E. J. Hopkins, etc. 4 pages of music are issued weekly.

The Monthly Musical Record was begun in 1871, under the editorship of Mr. E. Prout, Augener & Co. being the publishers. It has appeared monthly since that time. Its form is a small quarto, and its price *2d.* Among the principal contributors are—W. G. Cusins, E. Dannreuther, S. Jadassohn, L. Nohl, F. Niecks, E. Pauer, C. F. Pohl, Xaver Scharwenka, etc. Historical and analytical notices in a serial form are given from time to time, by Herrn E. Pauer, F. Niecks, etc. In vol. 2 appeared Herr Dannreuther's articles on 'Wagner, his tendencies, life, and writings.' From 1874 to 1876 the editor was Mr. C. A. Barry; since that time the post had been held by Mr. W. A. Barrett. Admirable analyses of Schubert's Masses, Schumann's Symphonies, Weber's Cantatas, etc., and descriptions of Urio's Te Deum and Stradella's Serenade, with reference to Handel's plagiarisms from them, all by Mr. Prout, appeared in the earlier volumes. The issue of four sheets of music with the publication began in the number for February 1880.

'*Concordia*, a journal of music and the sister arts,' was first published by Messrs. Novello, Ewer, & Co., under the editorship of Mr. Joseph Bennett, on May 1, 1875. The paper consisted of articles, reviews, criticisms, and London, provincial, and foreign intelligence on music, poetry, the drama, and the fine arts; and was published weekly. The principal contributors were Dr. W. H. Stone, Dr. Gauntlett, Rev. Maurice

Davies, W. Chappell, W. H. Cummings, J. Knight, Walter Thornbury, H. H. Statham, C. K. Salaman, Clement Scott, E. Prout, H. Sutherland Edwards, H. Howe, H. C. Lunn, Joseph Bennett, etc. The following specially interesting articles appeared in this paper: Recollections of Catalani, Czerny, Mozart's son, Mozart's widow, Charles Neate, Schumann, Thalberg, the Philharmonic Society, the Lent Oratorios, the Shakespeare Jubilee of 1830, etc., etc., by C. K. Salaman; A comparison of the original and revised scores of Elijah, by Joseph Bennett; Witty French Songs of the last century, by W. Chappell; Helmholtz's New Musical Theories, by W. Chappell; London Choirs, by Rev. Maurice Davies; Portraits of Old Actors (Betterton, Kemble, Kean, Charles Matthews the elder, etc.) by Walter Thornbury; Don Juan and Faust, by H. Sutherland Edwards; Purcell's works, by Dr. Rimbault; Purcell's Yorkshire Feast and Theatre Music, by W. H. Cummings; and a series of interesting facsimiles, letters and a song by Handel, caricature of Handel, autograph of J. S. Bach, MS. and letters of C. P. E. Bach, etc. A weekly list of services in London churches, and a Shakespearean calendar were also included. The publication was withdrawn in 1876.

The London and Provincial Music Trades Review, large 4to, was started in Nov. 1877, and appears on the 15th of each month. Besides much information on the trades connected with music, patents, bankruptcies, etc., it has full notices of concerts and other musical events, and reviews of both books and music, lists of new inventions and publications, and much miscellaneous intelligence. The reviews are signed by the authors, Mr. Henry F. Frost, and Mr. T. Percy M. Betts, the latter of whom is understood to be the editor. [J. A. F. M.]

France.

L'Art musical, a weekly journal started by M. Léon Escudier, first appeared Dec. 6, 1860. It is published every Tuesday, and contains 8 pages of two or three columns. Among the contributors the following may be mentioned:—Scudo, F. de Villars, Ad. de Pontécoulant, G. Chouquet, A. de Lauzières-Thémines, Ernest Thoinau, Edmond Neukomm, Paul Laconne, J. Ruelle, A. Vizertini, etc. The following are some of the most interesting articles which have appeared:—'Mes Souvenirs' (L. Escudier); 'Les Chants nationaux de la France' (G. Chouquet); 'Les Iphigénies de Gluck' and 'Les frères Ricci' (F. de Villars); 'Mangars' and 'Deplorations de G. Crétin sur le trépas de Jean Okeghem' (E. Thoinau); 'C. M. v. Weber' (E. Neukomm), besides interesting notices.

Bibliographie Musicale française, a monthly publication, begun Jan. 1875 by the Chambre syndicale du commerce de musique, is a catalogue of all musical works published in France.

La Chronique Musicale. Two entirely distinct periodicals have appeared under this name; the first in 1865–66, edited by M. Malibran, containing some very good articles; the second in July 1873, lasting till June 1876, edited by M. Arthur Heulhard, which appeared fortnightly (8vo.), and

L'Echo des Orphéons, begun in Paris in 1861, and at first edited by Ernest Gebauer (nephew to the bassoon player of the same name), who continued to be at the head of it for many years, and now managed by M. Victor Lory, under the direction of M. Laurent de Rillé. Besides criticisms, etc. this paper issues part-songs, choruses, etc. It is published two or three times a month.

L'Europe artiste, in which music occupies but a secondary place, was begun in 1853, and is now edited by M. Elie Frébault. It is a weekly journal of the drama and the fine arts.

La France chorale. This journal appeared three times a month from Nov. 1861. M. J. F. Vaudin, a clever but intemperate writer, chiefly known by the poetry which he wrote for part-songs, choruses, etc., being the editor until his death in 1869, when the journal was re-constituted under the title of *La France chorale; le Moniteur des Orphéons et des Sociétés instrumentales.* It now appears only twice a month, the editor being M. Camille de Vos. It is not only devoted to the interests of choral music, but contains accounts, criticisms, etc. of orchestral music.

La France musicale. A weekly journal which appeared from Dec. 1837 to July 1870, under the direction of MM. Marie and Léon Escudier, containing biographies and many other articles of interest. Among its contributors at different times were Castil-Blaze and J. Maurel, MM. Méry, Philarète Chasles, V. Schœlcher, etc.

Le Journal de musique. A weekly publication, containing 4 pages of letter-press and 2 pieces of music, edited by M. Armaud Gouzier; the property of M. Paul Dalloy.

Journal spécial de musique militaire. This publication has for 17 years continued under the direction of M. Tilliard, issuing 24 pieces of music for military bands in the year.

Le Ménestrel. [See Ménestrel.]

Le Monde artiste. A weekly journal of 8 pages, founded in 1860. It was for some time very unimportant, but now, having become the property of M. Achille Lemoine, and having for its editor M. Jules Ruelle, it is the greatest authority on the dramatic and musical doings in the departments of France and in Algeria.

The other musical periodicals of France will be noticed under their several heads. [G. C.]

Germany.

Allgemeine musikalische Zeitung [see Leipzig, ii. 115], Oct. 1798—Dec. 28, 1848. The importance of this periodical for information on all musical matters during the first half of the 19th century will be best estimated from the concluding remarks of the publishers in the last number. 'This journal was founded when musical production was at its richest and best. Mozart was not long dead, Haydn was near the end, and Beethoven at the beginning of his career. To bring the works of such a period as this before

the notice of connoisseurs and amateurs, to elucidate and explain them, to educate the public up to understanding them—such were the objects of the Musikalische Zeitung; and these objects were attained in a degree which entitles it without hesitation to a high place in the history of music. But with the lapse of time the conditions of the musical world have materially changed. There is no longer a centre either for musical production or appreciation, both being now disseminated far and wide. Under these circumstances, a general musical journal is an anachronism; local papers are better fitted to supply the various necessities of the musical world.'

The *Deutsche Musikzeitung*, founded by Selmar Bagge in Vienna, 1860, was in some sense a continuation of the above, and after it had had a successful existence of three years, Breitkopf & Härtel resolved to revive the *Allgemeine mus. Zeitung* under Bagge's editorship, but it was not supported, and the publishers, tired of so costly an undertaking, relinquished it in 1865 to the firm of Rieter-Biedermann (Leipzig and Winterthur). The first numbers of the new series were interesting on the one hand from the support given to the rising talent of Brahms, and on the other to the revival of the old-classical school and the cultus of Bach and Handel. Bagge was succeeded by Eitner, and he again by Dr. Chrysander. He attracted a brilliant staff, and many of the articles, such as Nottebohm's 'Beethoveniana,' would do credit to any periodical. Chrysander was succeeded in 1871 by Joseph Müller (compiler of the catalogue of the Gotthold musical library in the library of the University of Königsberg), but he resumed the editorship in 1875. Though the number of subscribers is small, the paper stands high among the musical papers of Germany. It notices French and English music, inserting reports of Crystal Palace Concerts and Handel Festivals, and articles on English musical literature.

Berliner allgemeine musikalische Zeitung, 1824–30 (Schlesinger), founded by A. B. Marx, did important service to the rapid spread of Beethoven's works in North Germany even during his lifetime, and in promoting the revival of the taste for Bach's and Handel's music in Berlin. In his farewell address Marx says, 'The usual habit of critics is to give way to the fluctuating inclinations of the public, in order to insinuate a little, a very little, of the truth. This has never been *my* way; I have never been carried away by the fashion of the day, for I have neither formed my opinions by it, nor succumbed to its attractions, and thus I have been preserved from inconsistency. For instance, with regard to Spontini, I neither lauded his "Vestale" as the work of a great artist, nor depreciated his later compositions as the productions of a mere academical pupil, or an imbecile, like so many musicians of our day. Nor again was I so far dazzled by the novelty of Rossini's and Auber's operas, as to endorse the popular verdict upon them.' There is something elevating in recalling such sentiments as these at the present day, when differences of opinion may be said virtually to have disappeared under the all but universal dominion of Wagner's works.

Berliner musikalische Zeitung, 1844–47, the first periodical to praise Wagner's works on their production in Dresden, was started by Gaillard, and continued as the [1]*Neue Berliner Musikzeitung* (Bote & Bock) up to the present day. It contains amongst others well-known articles by von Lenz.

Caecilia (see i. 294). A continuation of this periodical, called the *Süddeutsche Musikzeitung* (Schott, Mayence), was edited by Foeckerer 1849–66.

Monatshefte für Musik-Geschichte, founded (1869) and edited by R. Eitner (Trautwein, Berlin). Contains Lists and Bibliographies of ancient composers, Hucbald, Lasso, Ockeghem, Crüger, etc., and many valuable articles. An Index to the first ten years was published in 1879.

Important for the state of music in the Rhenish Provinces is the *Rheinische Musikzeitung*, while under the editorship (1850–53) of the well-known Professor L. Bischoff (inventor of the expression 'music of the future'), who in the latter year founded the

Niederrheinische Musikzeitung (Dumont Schauberg, Cologne). The contributors included such men as Gervinus, and the paper held an important place till Bischoff's death in 1867, when it was dropped.

Echo (Schlesinger, Berlin), conducted in 1851 and 52 by Kossak the well-known feuilletonist, then by the publisher. In 66 it passed into the hands of Robert Lienau (with Mendel as editor), in 73 into those of Oppenheim (editor Dr. Langhaus), in 74 returned to Lienau, and finally ceased Dec. 1879. It had at one time a certain importance as an opposition-paper to Wagner.

Fliegende Blätter für Musik by Professor Lobe (at one time editor of the Allg. mus. Zeitung), collected in 3 vols. of 6 parts each, 1855–57, was distinguished for polemics, serious essays, and pertinent observations on art.

Tonhalle (Payne, Leipzig), edited by Oscar Paul from March 23, 1868, to the end of 69, when it was merged in the *Musikalische Wochenblatt* (the first illustrated paper of the kind) (Fritzsch), which soon became a demonstrative organ of the Wagner party, and at the same time a champion of Brahms. It also contains the Nottebohm's 'Neue Beethoveniana,' and may thus fairly be called eclectic in its views. The first ten numbers were edited by Paul, but it has since been managed entirely by the publisher. It has a very large circulation in Germany, and is distinguished for its notices of foreign music.

Signale für die Musikalische Welt, Jan. 2, 1843; the first article was a panegyric by Bauschke on a fugue by Drobisch. In No. 44 (1847) Bartholf Senff was announced as publisher, and he still conducts it with a staff of eminent contributors,

[1] From 1853 to 59 it was carried on as a kind of musical trade circular.

at the head of whom is Bernsdorff. Its specialty is the circulation of short pieces of news—hence the name 'Signale.' The correspondent in Vienna is Herr C. F. Pohl. It contains more general intelligence and has more subscribers than any other German musical paper.

Neue Zeitschrift für Musik, founded by Robert Schumann, who relates in his 'Gesammelte Schriften' how a number of musicians, who had met in Leipzig in the end of 1833 to compare ideas on the new lights Mendelssohn and Chopin, were roused to do something more for the cause of art than merely carrying on their calling as musicians. Thus arose the Neue Zeitschrift (April 3, 1834), which in spite of many vicissitudes still exists. Hartmann the publisher was the first editor, but from 1835 to 44 Schumann conducted it himself. After him Oswald Lorenz took it for a short time, and was succeeded by Franz Brendel (45 to 68), under whom it espoused the cause of the so-called new-German school. Kahnt has been the publisher since 57.

Musikalische Zeitung für die oesterreichischen Staaten, Apr. 15, 1812, issued fortnightly by the Musikalische Zeitungs-bureau, indirectly gave rise to the *Wiener musikalische Zeitung*. Both expired in 1813.

Allgemeine musikalische Zeitung, Jan. 2, 1817 (Strauss), important for special information on music in Vienna, was edited by von Seyfried in 1819 and 20, and from 21 to the end of 23 by Kanne. It contained portraits of celebrated musicians, including Beethoven, and was remarkable as the first independent effort of Viennese journalism.

Allgemeine Wiener musikalische Zeitung, edited from 1841 to 47 by Dr. Aug. Schmidt (joint-founder of the Viennese Männergesangverein), contains a series of articles (beginning No. 28, 1846) by Eduard Hanslick, highly laudatory of Wagner's Tannhäuser! Tempora mutantur! Luib was editor in 1847–48, the last twelve months of its existence. It was replaced by the

Wiener Musikzeitung, 1852–60, editor Glöggl, almost the only correct source of information on musical affairs for that period.

Monatschrift für Theater und Musik, 1855–61 (Wallishauser, Vienna), editor Joseph Klemm, goes less into detail, but like the

Recensionen und Mittheilungen für Theater Musik und bildende Kunst, 1862–65, contains valuable articles by Sonnleithner on Mozart, and music in Vienna of that date.

The oldest of the German musical papers is J. A. Hiller's *Wochentliche Nachrichten und Anmerkungen die Musik betreffend*, which came out weekly in Leipzig from July 1, 1766, to June 26, 1769. A supplement of 26 numbers carried it down to the end of 69, and a fourth year, Jan. 1 to Dec. 24, 1770, followed.

The next in point of time was the *Musikalische Realzeitung*, 1788–92 (Bossler, Spire), the title of which was changed to *Musikalische Correspondenz der deutschen philarmonischer Gesellschaft*.

In the same year Reichardt made similar attempts in Berlin; his *Musikalisches Wochenblatt*, 1791, not answering was superseded by the *Musikalische Monatschrift*, 1792.

Berliner musikalische Zeitung, 1794, edited by Spazier, was historical and critical. [F. G.]

Italy.

The Italian musical periodicals are said to be very numerous. The chief of them appear to be—

Milan. *Gazetta Musicale*, started in 1845 by Ricordi in Milan. It is a folio (weekly) of 8 pages, edited by Salvatore Farina, containing criticisms, reviews, correspondence from the chief towns of Europe; and the annual subscription is 20 lire. *Il Trovatore. Revista Melodrammatica. Revista dei Teatri. Mondo Artistico.*

Florence. *Gazetta musicale di Firenze. Boccherini*, monthly—4 pages, edited by G. Guidi.

Rome. *Palestra musicale*, edited by Marchesi.

Naples. *Napoli musicale*, edited by Umberto Mazzoni.

United States of America.

The leading musical periodical in the States is *Dwight's Journal of Music* (Boston), which has been noticed under its own head, vol. i. p. 478.

Another Boston periodical is *The Musical Herald* (monthly), No. 1 of which appeared in January 1880.

The Music Trade Review (New York), is published weekly, large folio, price 10 cents, edited by Gotthold Carlberg, and now in its 8th year. It does not confine itself to the music trade, but contains notices of concerts, criticism, reviews, and correspondence on musical subjects in general, all marked by great intelligence.

The Musical Review (New York), weekly, was started Oct. 16, 1879, and bids fair to be an able and satisfactory periodical.

The Philharmonic Journal and Advertiser (New York) is edited by Jerome Hopkins, and published monthly—8 pages.

MUSICAL SOCIETY OF LONDON, THE. This society was founded in April 1858 by a body of musicians, professional and amateur, who had originally been members of the New Philharmonic Society, and wished to re-constitute it. This being found impracticable, they established a new institution, under the name of the Musical Society of London. Among the names of this body are found those of Charles Salaman, Esq., the chief mover of the project (to whose kindness the writer of the present article is indebted for his information), who held the post of Honorary Secretary until 1865, when Mr. G. C. Verrinder succeeded him; Augustine Sargood, Esq. (Treasurer); C. E. Horsley, Esq. (Honorary Librarian); W. V. Wallace; G. A. Macfarren; Henry Smart; Jules Benedict; Stephen Elvey; John Goss; E. J. Hopkins; B. Molique; Sir F. A. Gore-Ouseley; and Dr. S. S. Wesley; besides other prominent musicians. The objects of the society, as stated in its early prospectuses, were:—To promote social intercourse among its members and with musicians of this and other countries; to form a musical library

for the use of members; to hold conversazioni, at which papers on musical subjects might be read, and subjects of musical interest discussed; to give orchestral, choral, and chamber concerts, and occasionally lectures; to afford the opportunity of trying new compositions; to publish occasional papers, calculated to extend the theoretical and historical knowledge of music. The members consisted of fellows, associates, and lady-associates, whose subscription was fixed at one guinea. The following were honorary fellows:—Auber, Berlioz, Ernst, Joachim, Meyerbeer, Moscheles, Rossini, and Spohr. The Conductor of the society during the whole period of its existence was Mr. Alfred Mellon. The first concert took place on Jan. 26, 1859, when the C minor Symphony of Beethoven, the 'Melusina' Overture of Mendelssohn, and a cantata by Dr. Macfarrren, 'May-Day,' etc., were given. Gade's Highland Overture was performed at the second concert. Among the most interesting items of the programme may be mentioned, Schumann's Symphony (No. 1), May 1861; Joachim's Concerto in the Hungarian style, played by the composer, March 12, 1862; the Choral Symphony of Beethoven, April 30, 1862, on which occasion Stephen Heller played Mozart's Concerto for two pianos with Charles Halle; Sullivan's Tempest Music, May 21, 1862; Schumann's Symphony in E♭, June 13, 1866. Besides the regular concerts, conversazioni were occasionally given, at which the programmes were frequently remarkable, and objects of antiquarian and artistic interest were exhibited. At the first conversazione, for example, Mr. Charles Salaman played two pieces by Orlando Gibbons on a virginal. At the last concert, March 20, 1867, the most interesting feature of the programme was Beethoven's Choral Fantasia, the pianoforte part of which was played by Mme. Schumann. On April 15 following the operations of the society were suspended, in consequence of the inadequacy of the funds for carrying out the proposed schemes, and the proceedings were never resumed. [J.A.F.M.]

MUSICAL UNION, THE. An association, managed by a President, Vice-President, Committee of 15 noblemen and gentlemen, and a Director (John Ella, Esq.), which gives eight matinées of classical chamber music every season in London. The Musical Union took its origin in social gatherings held at Mr. Ella's residence, but in 1844 the society assumed its present shape, since when its annual concerts have never failed to sustain the high standard of excellence for which they were remarkable from the first. Space forbids our inserting a list of all the artists who have appeared at the Musical Union; such a list would include the names of all the most celebrated executants of the last 30 years, many of whom were first introduced into England by Mr. Ella. We can only mention that since the foundation of the society 204 artists have performed at its concerts, of whom 75 were pianists, 112 stringed, and 27 wind instrumentalists. It is impossible to estimate too highly the important influence this society has had in disseminating a taste for good music amongst the upper classes in London. The system of placing the performers in the centre of a circle, which is adopted at these concerts, gives them a social charm to which a considerable share of their success is no doubt owing; but the greatest boon which musicians owe to the Musical Union is the introduction of analytical programmes, which were first adopted by Professor Ella at these concerts. The programmes are delivered to the members a day or two before the performances take place—a plan which is highly to be commended. [W.B.S.]

MUSICIANS' COMPANY OF THE CITY OF LONDON, THE, was established by letters patent under the great seal of England on April 24 in the ninth year of the reign of Edward IV (1472-3). The charter is printed in Rymer's Fœdera (xi. 642). The company was instituted as a perpetual Guild, or Fraternity and Sisterhood of Minstrels,—a minstrel being a musician *qualified* to sing or play in public. It had to control all 'pretenders to minstrelsy,' and to fine and silence the unqualified until they had studied so as to fit themselves to take part in public performances. Until then their music was to be kept at home. The first court of the company was formed of experienced musicians then in the service of the king, and previously in that of his predecessor Henry VI. Walter Haliday was Master, or Marshal of the Guild, and John Cliff, Robert Marshall, Thomas Grene, Thomas Calthorn, William Christian, and William Eynesham, formed the court. The appointment to the office of marshal was for life, whereas the two wardens (*Custodes ad fraternitatem*) were elected annually from the Court of Assistants. The guild was attached to the Chapel of the Virgin under St. Paul's Cathedral, and to the free Chapel Royal of St. Anthony, both in the City of London. The power of the guild extended over all parts of the kingdom except the County Palatine of Chester, and all minstrels were to join it, and to pay three shillings and fourpence upon being admitted as members of the guild. A further source of income was derived from fees and from fines. Out of the latter the guild was to keep wax tapers burning in each of the two chapels above-named, and to pray for the health and for the souls of the King, the Queen, the late Duke of York, the king's father, and for other progenitors of the royal family. At this time good minstrels were highly paid, and Edward IV was not only very liberal to his own musicians, but also anxious to sustain the musical reputation of the country. In 1466 the Bohemian baron, Leo von Rozmital, brother-in-law of the reigning king of Bohemia, visited England, among other countries, during a pilgrimage undertaken 'for the sake of piety and religion.' Edward IV received him with honour, and entertained him at a banquet and state ball, after which a state concert commenced. The baron's secretary, Schassek, wrote an account of his visit; and of this entertainment he says—'We heard in no country more agreeable and sweeter musicians than there; their chorus

consists of about sixty voices'; while another of the suite, Gabriel Tetzel, a German, says—'After the ball came the king's singers and sang. I believe there are no better singers in the world.' Edward showed due consideration for the ears of his subjects, and this policy was followed by all the sovereigns of the Tudor line. Hence the universally favourable reports of foreigners upon public musical performances in England during this and the following century. Among the *Remembrancia* of the City of London recently brought to light, No. 16 is a letter from the Lord Keeper, Sir John Puckering, to the Lord Mayor, requesting him to see that William Warren, lately chosen Master of the Musicians' Company, but prevented from the peaceful exercise of his office by some of the members of the company, be not further interfered with. As this letter is dated Sept. 29, 1594, it may be assumed that the company acted under the old charter during Elizabeth's reign, and until the granting of a new one by James I on July 8, 1604. In this the powers of the company were restricted to the City of London and within three miles of its boundaries, but it gave their freemen virtually a monopoly in out-door performances, and at weddings, dances, playing under windows, etc., because all performers under one of the company's bye-laws required its licence. This obnoxious regulation induced Charles I to restrict the powers of the company to within the City of London itself. The charter of James dispenses with the sisterhood and makes the election of the master an annual one, instead of, as before, for life. It gives the power to sue as a body corporate, a common seal, and the right to hold land and houses. But its powers to examine musicians and to control them have become a dead letter, and its income is derived from the subscriptions of its members and of those of former days. The cost of taking up the livery is £15 17*s.* 6*d.* and the freedom confers a vote for the election of members of parliament, for bridgemaster, and other offices. The livery dinner, with music, is annual, and the court dine after three of the quarterly meetings for the transaction of business. Of late years some eminent musicians, amateurs of music, and others interested in the progress of the art and science, have joined the company as a social centre and to increase its funds, with the ultimate object of advancing music educationally or otherwise. Among them are John Hullah LL.D, Dr. W. H. Stone, Dr. Stainer, Dr. Bridge, Sir Henry Cole, K.C.B., Mr. Deputy Sheriff Crawford, Mr. Wilbye Cooper, Mr. Frank Chappell, Mr. Henry Phillips, Mr. Molineux, Mr. Crews, Mr. Hunter, Mr. Porter, and other members of the Madrigal Society. Mr. George Wood, Mr. W. Stewartson Collard, and Mr. W. Chappell are members of the court. The Musicians' is the only city company for the exercise of a profession. [W.C.]

MUSIC-PRINTING. There are several ways in which an unlimited number of copies of designs or characters may be produced. If a block of wood or metal is cut away so as to leave *in relief* the required shapes of the characters, then by inking the raised surface an impression is easily obtained on paper. A great improvement on such block-printing was effected by making each letter a separate type in cast metal, so that the types might be used over and over again for different works. The converse of surface printing is copper-plate printing: here the design is engraved *in intaglio* on a sheet of metal, and the ink is contained in the sunken lines of the engraving and not on the surface of the plate. A third way is by lithography, in which characters are drawn with peculiar greasy pencils on the surface of certain porous stones. The stone being wetted, the ink is applied; and it adheres to the drawing, but refuses the stone. All these methods have been applied to the printing of music.

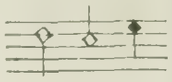
I. Block-printing was of course the earliest plan adopted, and the oldest known example is a book with Gregorian notes printed at Augsburg by Hans Froschauer in 1473.[1] A little later, Gregorian music was printed by types, at two printings, as in a missal published by Oct. Scotus (Venice, 1482), in the possession of Alfred Littleton, Esq. Wenssler and Kilchen, of Basle, in 1488, produced the 'Agenda parochialium,' and in 1492 Ratdolt, probably at Augsburg, a missal. In these the stave-lines were red and the notes black, all being from type, but at two printings, one for the stave and another for the notes. Figurated or florid song, however, presented greater difficulties to the type printer. Block-printing therefore continued to be employed for the musical portions of such books as the 'Musices Opusculum' of Nicolaus Burtius, printed at Bologna in 1487, by Ugo de Rugeriis, in open lozenge-shaped notes; and the 'Practica Musicæ' of Franchinus Gafforius, printed at Milan, 1492. Even as late as 1520, Conrad Peutinger published at Augsburg a collection of motets for five voices in wood-engraving.[2] On the following page we give a facsimile from Burtius's work.

Meanwhile Ottaviano dei Petrucci (born at Fossombrone, 1466) so advanced the art that, practically speaking, he may be considered as the inventor of printing florid song with moveable types. He was settled in Venice, and there produced his first work, a collection of 96 songs, in 1501. Another of his publications appeared in 1503, and is a collection of masses by Pierre de la Rue, a copy of which may be seen in the British Museum. The stave lines and the notes are produced at two separate printings; the lines being unbroken and perfectly continuous, and the notes set up in moveable types. The annexed specimen gives a tolerable idea of the

1 The Mayence Psalter, now in the British Museum, is the oldest printed book known, with one exception. It was printed by Fust & Schoeffer at Mayence in 1457 in a fine large black-letter type, and on vellum. Where musical notes were required, the four lines of the stave were printed in red ink, but the notes were inserted afterwards *by hand*. In a second edition, 1459, the lines were black. This cannot therefore be cited as an example of true music printing, any more than similar books in which the notes were added to the printed stave by means of inked stamps or punches worked by hand, called pattern printing.

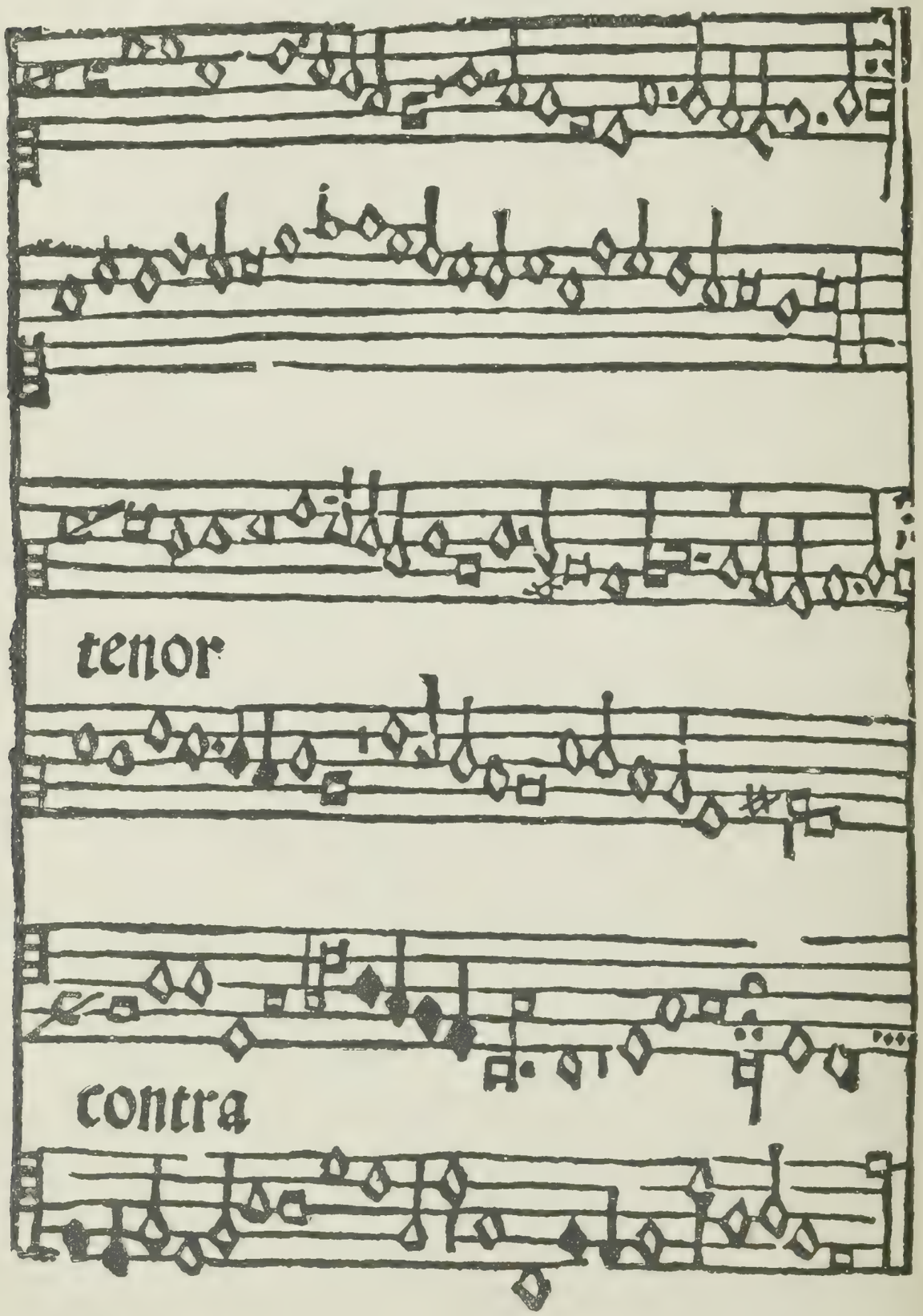
2 See Eitner's 'Bibliographie,' p. 14. The illustrations to Oulibichef's great work on Mozart (Moscow, 1843) are all cut in wood.

effect. The only objection to this system was the expense of the double printing; and this was overcome in 1507 by Erhard Oeglin of Augsburg, who printed both stave and notes simultaneously, entirely superseding Petrucci's method.



Schöffer at Mainz did the same in 1511, and so did the Gardano family at Venice from 1536 for about a century and a half. Palestrina's Masses were printed in parts at Rome in 1572, with a coarse but very legible type. And the process used at the present day is pretty nearly

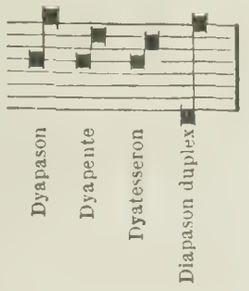
Page (Tractatus 2dus p. 76) from the 'Opusculum' of Burtius (Burzio), in the Library of A. H. Littleton, Esq.



the same, only greatly improved in all its details.

In England the first known attempt at Music-printing is in Higden's Policronicon, printed at Westminster in 1495 by Wynken de Worde. The characters (see reduced fac-simile annexed) represent the consonances of Pythagoras. This appears to have been set up piecemeal and not

engraved on a solid wood-block. It is however the only bit of music in the book. There is a mistake in the double-octave, which has one note more than the proper interval. In the first edition of this work, printed by Caxton 1482, a space was left for the musical characters to be filled in by hand. Both editions are in the British Museum. In Merbecke's 'Boke of Common Praier noted' (Grafton, London, 1550) the four lines of the stave are continuous and not made up of small pieces, and are printed in red ink; the square notes are black and appear to be each a separate type. Only four sorts of notes are used, and are thus explained in a memorandum by the printer. 'The first note is a strene[1] note and is a breve; the second is a square note and is a semybreve; the third is a pycke and is a mynymme; the fourth is a close, and is only used at the end of a verse, etc.'



A book in the British Museum (Music Catalogue, C 31*b*; 'Book'), proves that florid music was printed in England in 1530. It is the bass part of a collection of 20 songs, and is attributed to Wynkyn de Worde, the successor of Caxton. The typography is identical with that of Petrucci, already mentioned as being produced by means of two impressions. John Day of Aldersgate, in 1560, published the Church Service in four and three parts in an improved style of typography, and in 1562 the whole Book of Psalms. And Thomas Vautrollier in 1575 published the Cantiones of Tallis and Byrd under a patent from Queen Elizabeth, the first of the kind granting a monopoly or sole right of printing music. To them succeeded Thomas Este—who changed his name to Snodham—John Windet, William Barley, and others who were the assignees of Byrd and Morley, under the patents respectively granted to them for the sole printing of music. In 1641 Edward Griffin of Paul's Alley, London, printed a collection of church music in score and parts selected by John Barnard, a minor canon of St. Paul's. The notes were of lozenge shape, and the stave lines not very well joined together, the whole being inelegant though very legible, after this fashion. But the expense of two printings was saved.

These men followed the practice of the foreign printers, and no improvement was made until the time of John Playford in the reign of Charles II. Until his time, the quavers and semiquavers, however numerous in succession, were all distinct; but in 1660 he introduced the 'new tied note,' forming them into groups of four or six. The Dutch, French, and Germans followed his example; but Marcello's Psalms, published at Venice in a splendid edition in 1724, were printed after the old manner. From the time of Charles II. round notes began to supersede the lozenge form both in writing and printing, and John Playford's 'Whole Book of Psalms' (about 1675) was printed in the new character.

As regards France, Fournier ('Traité historique et critique sur l'origine et les progrès des caractères de fonte pour l'impression de la musique,' Berne, 1765) says that Pierre Hautin of Paris made the first punches for printing music about the year 1525. The notes and the stave were represented on the punch, consequently the whole was printed at once. These types he used himself, as well as selling them to Pierre Attaignant and other printers. Hautin printed as late as 1576. Guillaume le Bé in 1544–5 engraved music types for printing first the lines and then the notes; but this inconvenient system was abandoned. Nicholas Duchemin printed music at one printing in the years 1550 to 1556. Robert Granjon printed music at Lyons about 1572. The works of Claude Le Jeune were printed in France by Pierre Ballard in 1603 and 1606; the beauty and elegance of the characters employed showing that the French had greatly the advantage of their neighbours. About this time also madrigals were printed at Antwerp by Phalesio, and sold at his shop, the sign of King David.

The above-named eminent house of Ballard in Paris was established in the middle of the 16th century by Robert Ballard and his son-in-law Adrien Le Roy, and continued from father to son for two centuries, enjoying a royal privilege or patent until the time of the Revolution of 1789. [See vol. i. p. 129*b*; and vol. ii. p. 123*a*.]

Type music was greatly improved in the 18th century. The 'Musical Miscellany,' printed by John Watts, London 1729, has the stave lines fairly joined, although the notes are not elegant in form. Fournier (Paris 1766) published a 'Manuel typographique,' the musical specimens in which are very good and clear. But still finer are the types cut by J. M. Fleischman of Nuremberg in 1760. The stave and notes are equal to any plate-music for clearness and beauty. These types now belong to J. Enschedé & Son of Haarlem. For FOUGT's patent (1767) see Appendix.

In 1755 Breitkopf of Leipzig effected improvements in the old system of types, which his son (in conjunction with his partner Härtel) carried still further. [See vol. i. 272, 273.] Gustav Schelter of Leipzig entirely reformed the system, while Carl Tauchnitz of Leipzig was the first to apply stereotype to music-notes.

Mr. Clowes, the eminent London printer, did much to improve music types. The 'Harmonicon' (1823–33), the 'Musical Library' (1834), and the 'Sacred Minstrelsy' (1835), are excellent specimens of the art, the stave lines being more perfectly united than before.

The late Professor Edward Cowper invented a beautiful but expensive process of printing music from the raised surface of copper or brass

[1] Strene, *i. e.* strained or stretched out, perhaps from its being the longest note used in chanting.

characters inserted in a wooden block, the stave lines being also of copper inserted in another block and printed separately from the notes. The words were set up in ordinary types, then stereotyped and inserted in grooves in one of the blocks. His patent is dated April 5, 1827, and numbered 5484.

In Scheurman's process (1856) the notes, set up in type, were impressed on a wax mould and the stave lines superadded to the same mould, from which a stereotype cast was taken. But the double operation was difficult, and the mould liable to damage; and the plan was abandoned.

The old system, however, of using separate types has been so much improved upon by Messrs. Novello & Co., Henderson, Rait, and Fenton, and other printers, and the stave lines are now so well joined, that the appearance and distinctness of type-music leave little to be desired. This result, as has been justly observed by Mr. Henderson, is due chiefly to the use of stereotype, which enables printers to employ the most perfect, and consequently very expensive, kind of types. If these were used to print a large edition, they would soon be damaged; and even if this were not the case, it would never pay the publisher to keep such a mass of type set up against the time when a fresh edition might be required. The types must be *distributed* and used for other works; and the expensive labour of setting up must be incurred afresh for each new edition. All this is avoided by taking a stereotype cast from the types, which can be done at a small cost, and kept in store to be printed from whenever there is a fresh demand for copies. The type is then released, and serves over again for other works or other pages of the same work, retaining its sharpness unimpaired. Another advantage of stereotyping is that many little defects in the types can be remedied in the plate—greatly to the advantage of the impression.

An inspection of the following examples will shew how type-music is built up of many small parts. Thus the single quaver and its stave are composed of seven small pieces, which are dissected and shown separately in the second example. The same is done for the group of three quavers, which is made up of sixteen separate pieces.

II. The printing of music from *engraved* copper plates is supposed to have begun at Rome, where a collection of Canzonets—'Diletto spirituale'—was engraved by Martin van Buyten, and published by Simone Verovio in 1586, and subsequently books of airs, etc., composed by Kapsperger, dated 1604–1612. In France the great house of Ballard, already mentioned, began to use engraving towards the end of Louis XIV.'s reign; some of Lully's operas being printed from types and some from engraved copper-plates. The Germans of course practised the art, the most interesting specimen of which is a book of Clavierübung, or exercises, composed and *engraved* by the great John Sebastian Bach himself. In England the same process was used for a collection of pieces by Bull, Byrd, and Gibbons, entitled 'Parthenia,' engraved by Wm. Hole, and published in 1611; for single songs engraved by Thomas Cross before and after 1700; by Cluer for Handel's 'Suites de Pièces' and other music (1720 etc.), and for Dr. Croft's 'Musicus Apparatus Academicus' (1713 ?), and 'Musica Sacra' (1724). [See Cross, Cluer, Croft, in vol. i.]

The process of scratching each note separately on the copper with a graver was obviously an expensive one; but the Dutch contrived to soften the metal so as to render it susceptible of an impression from the stroke of a hammer on a punch, the point of which had the form of a musical note—a method not only much cheaper, but also insuring greater uniformity of appearance; and accordingly they were very successful with their numerous publications from and after the year 1700. A punched copper-plate from Dublin, only about 40 years old, was shown at the Caxton Exhibition in 1877.

As early as 1710 it was found that pewter plates were cheaper and easier to stamp than copper. In London John Walsh and John Hare, Richard Mears, Cluer and Creake, Thomas Cross, junior, and William Smith (an apprentice of Walsh's) printed music from stamped pewter plates. These were very coarsely executed; but at length one Phillips, a Welshman, so improved the process that, according to Hawkins, music was scarcely anywhere so well printed as in England in his time.

This is the process that continues to be used to the present day, and by which such magnificent specimens as the editions of the Bachgesellschaft, and that of Palestrina (both by Breitkopfs of Leipzig), or the edition of Handel by Dr. Chrysander, are produced. Messrs. Novello & Co. have recently imported German workmen, and their edition of Mendelssohn's P. F. works in one volume (Christmas 1879), or the first publication of the Purcell Society, rival the best productions of Leipzig for clearness and elegance. In order to save the pewter plates from wear, it is now the custom to *transfer* an impression from the plate to a lithographic stone or to zinc, and then print copies at the lithographic press. This also enables the printer to use a better and blacker ink than if the plates themselves had to be printed from; but the impressions are liable to smudge, and are inferior in clearness to those from the plates, unless indeed these are engraved in a very superior style of sharpness. In Germany, zinc has of late been used instead of pewter: the punches make a clearer impression, and the plates allow of a larger number being printed without damage.

In estimating the relative merits of type and plate printing from a commercial point of view, it must be borne in mind that it is cheaper to engrave a pewter plate than to set up a page of

type, but that the cost of *printing* from the plate is greater than from the types. If therefore a small number of copies only is required, say 1000, it is cheaper to engrave. But if several thousands are likely to be sold, then the type system is most profitable.

III. Lithography has in a few instances been used to multiply manuscript music, which is transferred to the stone from a paper copy written with a special ink. This may be useful when a few copies are wanted on an emergency, as any copyist would be able to write on the transfer paper. But by employing trained copyists, accustomed to write backwards, the music may be written at once on the stone; and in this way Breitkopf & Härtel of Leipzig have produced useful editions of Mozart's operas and other works, both notes and words being very clear and neat. Alfieri's edition of Palestrina (6 vols., Rome, 1841–45) is a splendid specimen of lithographed music.

For part of the above information the writer is indebted to a series of articles by Dr. Chrysander in the Musical Times of 1877. [V. de P.]

MUSIC SCHOOL, THE, OXFORD, is situated on the south side of the Schools quadrangle, under the Bodleian Library. This building was rebuilt in its present form at the beginning of the 17th century, but the interior of the Music School was altered in 1780 by the architect Wyatt under the direction of the then Professor of Music, Dr. Philip Hayes. The expenses of these alterations were defrayed by a grant of £50 from the University and by the proceeds of three choral concerts given at the following Commemoration, at one of which Dr. Hayes's oratorio 'Prophecy' was performed. The Music School was formerly used for the performance of the exercises for the Degree of Mus. Bac. and Mus. Doc., but during the last ten years the orchestra has been removed, and the room is now used for the University Examinations. The collection of music (noticed in the article MUSICAL LIBRARIES) which belongs to the Music School is no longer preserved there, having been recently removed to the Radcliffe Library; but the building still contains a valuable collection of portraits of musicians, etc., of which the following is a list:—

C. F. Abel.	Sir John Hawkins.
Dr. J. Bull.	James Hasletine.
Dr. Burney.	Dr. W. Hayes.
Thomas Blagrave.	Dr. P. Hayes.
Colonel Blaithwait.	John Hingeston.
Dr. Boyce.	R. Hudson.
Lord Crewe, Bp. of Durham.	J. Hilton.
Dr. Child.	Nicholas Lanière.
Dr. Croft.	Henry Lawes.
Corelli.	William Lawes.
J. P. Eiffert.	Orlando di Lasso.
Bernard Gates.	Matthew Lock.
Christopher Gibbons.	Dr. Pepusch.
Orlando Gibbons.	Bernard Smith.
W. Gregory.	Christopher Simpson.
Handel.	Dr. Thomas Tudway.
Dr. Heather.	Dr. Wilson.

In Anthony à Wood's account of the University, he states that the Music School also possessed busts of King Alfred, Dr. W. Hayes, and H. Purcell, as well as portraits of W. Hine, Dr. Parsons, Salomon, and John Weldon The busts are no longer in the School, but there are four unidentified portraits, which are possibly those of the above-named musicians. [W. B. S.]

MUSIK, KÖNIGLICHE HOCHSCHULE FÜR. The Royal High School for Music at Berlin was established in its present form in 1875, on the reorganisation of the Royal Academy of Arts. It was formed by the amalgamation of two distinct bodies. The first of these, which constitutes the 'Abtheilung für musikalische Composition' of the present School, was founded in March 1833. In 1869 the 'Abtheilung für Ausübende Tonkunst' (consisting only of Instrumental classes for violin, violoncello, and piano) was added under the direction of Professor Joachim. In 1871 an Organ class, in 1872 classes for Brass Instruments, Double Bass, and Solo Vocalists, and in 1873 a Choral class were added; and in 1874 a full chorus was organised. The High School thus consists of two departments. The first of these is devoted solely to instruction in Composition. There are four Professors, and the number of pupils in the summer term of 1878 (the report for which is the last issued) was 18. The second department is devoted to executive music, and is under the direction of Professor Joachim. There are 36 professors, and instruction is given in the violin, violoncello, quartet playing, pianoforte (both as a principal and a secondary subject), playing from score, organ, double bass, flute, oboe, clarinet, bassoon, horn, trumpet, ensemble playing, solo playing with orchestral accompaniment, orchestral playing, solo singing, part singing, choral singing, training choruses, theory of vocal instruction, declamation and acting, Italian, pianoforte (with regard to vocal music), theory, and history. The number of pupils in the summer term of 1878 was 208. This division receives from the State a grant of 149,868 marks (£7493). The receipts are estimated at 41,760 marks (£2088), so that the institution costs the State about £5400. One fifth of the number of pupils receive free instruction, awarded according to progress or talent, and a yearly sum of 1200 marks is devoted to the assistance of needy and deserving pupils. The orchestra consists of 70 or 80 performers, amongst whom are 10 professional leaders, each with a salary of 600 marks (£30). Since 1872 the pupils of the High School have given three or four public concerts every year, and since 1876 semi-public concerts and occasional dramatic and operatic performances have been given by the pupils twice a month.—The Royal Institution for Church Music, although unconnected with the High School for Music, may be noticed here. This Institution was founded in 1822, and was placed under the direction of the Royal Academy of Arts in 1875, since when the Director of the Institution is a member of the Senate of the Academy. The Institution is devoted to the education of organists, cantors, and music masters for high-grade schools and seminaries. There are four professors, giving instruction in the organ, pianoforte, violin, singing, harmony, counterpoint and form, organ construction, and criticism

of exercises. The average number of pupils is 20. [W. B. S.]

MUSIKALISCHES OPFER, *i. e.* Musical Offering. One of Bach's works, containing various treatments of a subject given him by Frederick the Great to extemporise upon during his visit to Potsdam in [1]1747. The work, as published by Breitkopf & Härtel (Nov. 1831), contains 2 Ricercare, one for 3 voices and one for 6 voices (the latter in score), 1 Fuga canonica for 2 voices, 5 Sonatas for Flute (the king's own instrument), Violin, and Continuo, and 8 Canons; 16 pieces in all. The work was published by Bach with a dedication dated July 7, 1747—a curious medley of 5 sheets oblong folio and 1 sheet upright folio, containing the Ricercar à 3, and a Canon perpetuus (the 3rd in B. & H.'s edition), 5 Canons, and the Fuga canonica. In the Dedication copy, now in the Amalienbibliothek at Berlin, Bach has written 'Regis Iussu Cantio Et Reliqua Canonica Arte Resoluta'—the theme demanded by the king with other things developed by canonical art. Four more oblong folio sheets seem to have been afterwards added, containing the Ricercar à 6 and 2 Canons, and lastly 3 sheets containing the Sonatas and 1 Canon. (See Spitta's Bach, ii. 671–676; 843–845.) [G.]

MUSTEL, Victor, a manufacturer of harmoniums, whose long struggles against poverty, and final success, entitle him to be called the 'Palissy of music,' was born at Havre in 1815. Left an orphan at the age of 12, he was apprenticed to a shipbuilder, and in 1838 set up in business for himself in that trade at the little hamlet of Sanvic. Endowed from youth with a peculiarly constructive genius, his first attempts at making musical instruments were devoted to the improvement of an accordion which he had bought in Havre. Elated with his success, he disposed of his workshop in May 1844, and set out for Paris with his wife and two children. For the next nine years he worked in several different workshops, but never obtained high wages. In 1853 he determined to start in business for himself as a harmonium maker, and in 1855 exhibited his harmonium with 'Double Expression,' and a new stop 'Harpe Eolienne,' for which he gained a medal of the first class. For the first year after this, Mustel (now assisted by his two sons) did fairly well, but business rapidly declined, and he would perhaps have been obliged to succumb, but for the sale of a little land which he had inherited from his father. Even in 1866 his receipts did little more than cover the costs, but since that date the firm of 'Victor Mustel et ses Fils' has gained a reputation that has been as noteworthy in England as in France.

The inventions due to MM. Mustel are—'La Double Expression' (patented 1854), whereby the natural preponderance of the bass tones over those of the treble is, with complete power of increase and decrease in either half, brought under direct control of the player by means of knee pedals (genouillères) that control the energy and pressure of the wind; 'Le Forté expressif,' a divided swell governed by pneumatic agency; and 'La Harpe Eolienne,' a tremolo register of two ranks of vibrators, 2 ft. pitch, which offer a gently beating variation to the unison by being slightly less and more than the normal pitch of the instrument, the impression of which remains unimpaired. M. Mustel has recently invented 'Le Typophone,' and 'Le Métaphone.' The first of these is a keyboard percussion instrument, made of tuning-forks in resonance boxes of the proper acoustic capacity. It is not at this moment in fabrication, since its manufacture would need larger funds than the firm has at its disposal, but it was lately used with success at the Paris Opéra Comique in Mozart's 'Flute enchantée.' The Métaphone (patented in 1878) is an invention to soften at pleasure the somewhat strident tones of the harmonium. It is produced by a sliding shutter of leather to each compartment, and is governed by draw-stops, as with other modifications of tone and power. [A.J.H.]

MUSURGIA UNIVERSALIS. The name of a voluminous work, published at Rome in the year 1650, by the Jesuit Father, Athanasius Kircher, and translated into German, by Andreas Hirsch, of Hall, in Suabia, in 1662.

The ten Books into which the treatise is divided contain much useful matter, interrupted, unfortunately, by a host of irrelevant disquisitions, and an inordinate amount of empty speculation.

In the First Book, the author describes the Construction of the Ear, the Comparative Anatomy of the Vocal Organs, and the sounds emitted by Beasts, Birds, Reptiles, and Insects, including the Death-Song of the Swan.—The Second Book treats of the Music of the Hebrews, and the Greeks.—In the Third, are contained discussions on the Theory of Harmonics, Proportion, the Ratios of Intervals, the Greek Scales, the Scale of Guido d'Arezzo, the system of Boëthius, and the Antient Greek Modes.—The Fourth Book is devoted to a description of the Monochord, and its minute divisions.—The Fifth Book treats of Notation, Counterpoint, and other branches of Composition; and contains a Canon which may be sung by twelve million two hundred thousand voices. [See Nodus Salomonis.]—The Sixth Book—founded chiefly on the *Harmonicorum libri XII* of Mersennus—contains a long dissertation upon Instrumental Music.—The Seventh Book describes the difference between Antient and Modern Music.—The Eighth, Ninth, and Tenth Books are filled with discussions of a very transcendental character; and, dealing largely in 'the Marvellous,' treat of the Bite of the Tarantula and its musical cure, the Harmony of the Spheres, and of the Four Elements, the Principles of Harmony as exemplified in the Proportions of the Human Body and the Affections of the Mind, and other subjects equally visionary and recondite, some compensation for the absurdity of which will be found in a really practical de-

[1] Spitta (ii. 710) says May 7 and 8. Mr. Carlyle, on the other hand, says April 7.

scription of the Æolian Harp, of which Father Kircher claims to be the inventor.

A careful perusal of this curious work will be found neither useless nor uninteresting, provided its statements be received *cum grano salis*. Remembering that its author was rather a well-read Scholar than a practical Musician, we can scarcely wonder at the errors it contains. Its merits are the result of laborious research. Its faults arise from Father Kircher's inability to form a correct judgment on points, which, to a more experienced Artist, would have presented but little difficulty. And, the like may be said of the same writer's *Phonurgia nova*—a work on the Nature and Properties of Sound—which appeared in 1673. [W. S. R.]

MUTA (Italian), *i.e.* change. A word often seen attached to Horn parts—'muta in Es,' 'muta in B,' etc., meaning simply 'change to Eb or Bb,' etc.; that is, take off the crook in which you are playing and put on that which will make the horn sound in Eb or Bb. [G.]

MUTATION. (Lat. *Mutatio*, from *muto* to change.) I. When, in the Solmisation of a Plain Chaunt Melody, it becomes necessary to pass from one Hexachord to another, the process by which the transfer is effected is called a Mutation. [See HEXACHORD.] In ascending from the *Hexachordon durum* to the *Hexachordon naturale*, the change may be conveniently made by substituting the *re* of the latter for the *sol* of the former, at the note D—whence this particular Mutation is known as that of SOL RE. [See example, vol. i. p. 734*b*.]

In descending from the *Hexachordon naturale* to the *Hexachordon durum*, the *sol* of the latter must be taken, instead of the *re* of the former, at the same note; and the Mutation is then called RE SOL. The same process will also serve for the mutual interchange between the *Hexachordon naturale* and the *Hexachordon molle*, at the note G.

But, in ascending from the *Hexachordon naturale* to the *Hexachordon durum*, the *re* of the latter must be substituted for the *la* of the former, at the note A, by means of the Mutation LA RE: and, in descending from the *Hexachordon durum* to the *Hexachordon naturale*, the *la* of the second will be sung instead of the *re* of the first—RE LA.

Direct communication between the *Hexachordon durum*, and the *Hexachordon molle*, is rarely used, on account of the False Relation described under the head of MI CONTRA FA.

Many different systems of Mutation have been recommended by early writers; but all agree in the necessity of so arranging that the Semitone shall always fall between the Syllables *mi* and *fa*. Lucas Lossius (Erotemata musicæ, 1563) directs the change to be always made by means of *re* in ascending, and *la* in descending; and enforces his rule in the following distich—

Vocibus utaris solum mutando duabus:
Per *re* quidem sursum mutatur, per *la* deorsum.

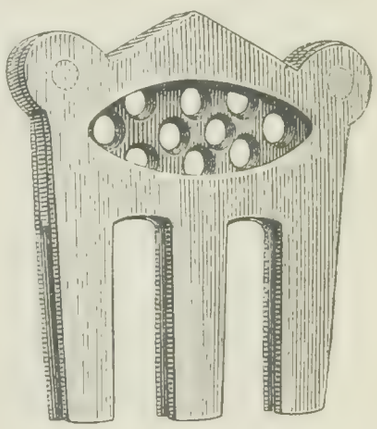
II. The term is also applied to the change which takes place in a Boy's Voice, when it passes from Treble, or Alto, into Tenor, or Bass. The period of this transformation is uncertain; but it generally declares itself between the ages of fourteen and sixteen, and is very rarely deferred later than the completion of the seventeenth year. During the time that it is in progress, the vocal organs undergo so much disturbance, that great care is necessary in order to prevent them from being seriously injured by incautious exercise.

III. More rarely, the word is used to denote that change in the position of the hand upon the Violin, which, by English Violinists, is called the Shift. [W.S.R.]

MUTATION STOPS, in an organ, are those registers which do not produce a sound agreeing with the name of the key pressed down, but either the perfect fifth or the major third to it, as G or E on the C key. The former are called fifth-sounding, or Quint stops; the latter third-sounding, or Tierce stops. The proper relative size of the largest fifth-sounding stop is one-third that of the Foundation stop from which it is deduced; as $10\frac{2}{3}$, $5\frac{1}{3}$, or $2\frac{2}{3}$, from the 32, 16, or 8 feet stops respectively. The largest Tierce-sounding stops are one-fifth the size of the Foundation stops from which they are deduced; as $6\frac{2}{5}$, $3\frac{1}{5}$, and $1\frac{3}{5}$ feet respectively. The third-sounding rank on the manual has been much more sparingly used since the introduction of Equal Temperament, as it does not sound agreeably with that system of tuning; and an additional rank of pipes consequently becomes available for some other purpose.

The only Mutation stop in use in England previously to the arrival of Smith and Harris (1660) was the twelfth ($2\frac{2}{3}$ feet). After that date the Tierce ($1\frac{3}{5}$ foot), Larigot ($1\frac{1}{3}$ foot), and their octaves (among the small Mixture ranks) became not uncommon. [E. J. H.]

MUTE (*sordino; sourdine; dämpfer*). A contrivance applied to a musical instrument for the purpose of deadening or lessening the sound. In the pianoforte the effect is produced by the dampers or the soft pedal. In instruments of the violin-tribe the mute is a piece of brass so formed as to stick on to the bridge and stand clear of the strings. It adds weight to the bridge and thus checks the vibrations of the body of the instrument. [See Appendix, DOLCE CAMPANA.] In the horn and trumpet a sort of leathern pear is employed, which fills the bell to a great extent, and thus prevents the sound from coming fully out.



Beethoven mutes the strings of the orchestra in the slow movement of his 3rd and 5th P.F. Concertos, and in that of the Violin Concerto. A fine instance is the middle portion of Weber's

Overture to Euryanthe. Mendelssohn rarely if ever uses this means of effect. [G.]

MY MOTHER BIDS ME BIND MY HAIR. One of the most favourite of Haydn's 12 Canzonets. The words were originally written by Mrs. Hunter to the andante of a sonata by Pleyel. The stanzas were reversed by Haydn, so that the present first verse was originally the second. [G.]

MYSLIWECZEK, Josef, a Bohemian composer, son of a miller, born near Prague, March 9, 1737; had a good education in the common school, and after his father's death devoted himself to music. After many attempts at composition, and much wandering, he fell upon his feet at Parma, in 1764, with an opera, the success of which was so great as to induce the Neapolitan ambassador to engage him to write the opera for the celebration of the next birthday of the king at Naples. The new piece was called Bellerofonte, and made his reputation to that degree that though he returned to the north of Italy he was recalled to Naples no less than nine times. Mozart met him at Bologna in Nov. 1772, and again at Munich in 1777. He was evidently very gifted. Mozart says of his sonatas that 'they are bound to please, not difficult, and very effective,' and urges his sister to learn them [1]by heart. Elsewhere he speaks of him [2]as a prize difficult to replace. He was evidently very [3]fascinating, but as evidently a loose fish, unable, with all his engagements, to keep himself respectable.[4]

In 1778 he gave his Olimpiade at Naples, which threw every one into transports of enthusiasm. The famous singer Gabrielli sang his songs everywhere, and was accustomed to say that none were so suited to her voice. He died at Rome, Feb. 4, 1781, adding another to the long list of musicians whose great popularity during their lifetime was not sufficient to preserve their works from swift oblivion. Mysliweczek is said to have had a young English friend named Barry, who buried him in San Lorenzo in Lucina, and erected a monument to him there. The Italians called him Il Boëmo, in despair at the pronunciation of his proper name. [G.]

MYSTÈRES D'ISIS, LES. An arrangement, or derangement, of Mozart's Zauberflöte, words by Morel, music adapted by Lachnith; produced at the Académie Aug. 26, 1801. The opera was torn to pieces; some of the best numbers (*e.g.* the 2nd quintet, the terzet, the chorus 'O Isis,' Pamina's song) were taken out, numbers from other operas inserted (*e.g.* 'Fin ch' han dal vino' as a duet). The concluding chorus opened the opera, and immense liberties were taken with what was left. But such was the beauty and spirit of the music that its success was immense, and it kept the boards till May 2, 1827. The real Zauberflöte was first produced in Paris in 1829. Lachnith was much ridiculed at the time; he was called 'Le Dérangeur,' and his work 'Les Misères d'ici.' [See Lachnith.] [G.]

N

NAAMAN. An oratorio in 2 parts; the words by W. Bartholomew, the music by Costa. Composed for the Birmingham Festival, and produced there Sept. 7, 1864.

Sir M. Costa's former oratorio, Eli, was also written to words by Bartholomew, is in 2 parts, and was produced at the Birmingham Festival, on Aug. 29, 1855. [G.]

NABUCCO, or NABUCODONOSOR. Opera in 3 acts; libretto by Solera, music by Verdi. Produced at the Scala, Milan, in Lent 1842; at Paris, Oct. 16, 1845; in London as 'Nino' at Her Majesty's, March 3, 1846. [G.]

NACHBAUR, Franz, a noted German tenor, born March 25, 1835, at Schloss Giessen, near Friedrichshafen, Wurtemburg. He was educated at the Polytechnic School, Stuttgard. As a member of a Gesangverein, his fine voice attracted the notice of Pischek, who advised him to take regular instruction in singing. He began his career as a chorister at Basle, and afterwards became a member of a German troupe travelling in France. Through the liberality of M. Passavant, a banker at Luneville, he found means for the culture of his voice, first through Orti, the bass singer, and afterwards with Lamperti of Milan. He afterwards sang in opera at Mannheim, Prague, Darmstadt, Vienna, and in 1866 at Munich, where he obtained a permanent engagement at the opera. More recently he has sung in Italy, and created Lohengrin at Rome in 1878. His parts comprise Raoul, the Prophet, Arnold, etc. [A.C.]

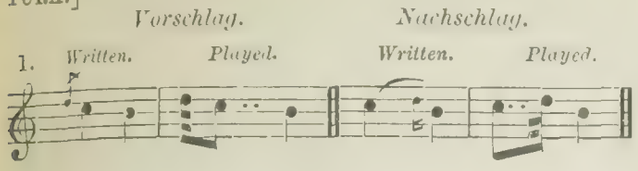
NACHDRUCK, MIT (With pressure, Heavily; corresponding nearly to the Italian *pesante*). A direction used by Beethoven in the Rondo of the Pianoforte Concerto in E♭, No. 5. Op. 73 (Bars 9, 102, 106), to indicate that the bass is to be well emphasized. The term *espressivo* is coincidently used in the treble. [J.A.F.M.]

NACHRUF, *i.e.* Farewell. The title given by Mendelssohn to the slow movement which he composed to his Quintet in A, in Paris, after hearing of the death of his great friend Edward Ritz. It replaced a minuet and trio in F♯ and D, the trio in double canon. [G.]

NACHSCHLAG. The German name for one of the graces of instrumental and vocal music. It consists of a note played or sung at the end of the note to which it serves as an ornament, and it thus forms, as its name indicates, the antithesis to the *Vorschlag*, or short appoggiatura,

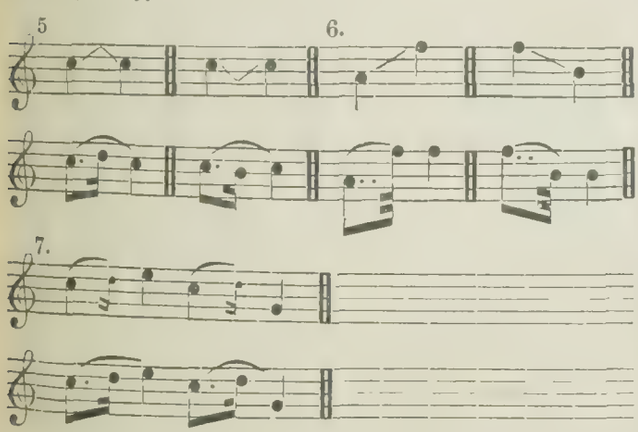
[1] Letter, Nov. 13, 1777.
[2] Aug. 7, 1778.
[3] Oct. 11, 1777.
[4] Feb. 22, 1778; Oct. 11, 1777.

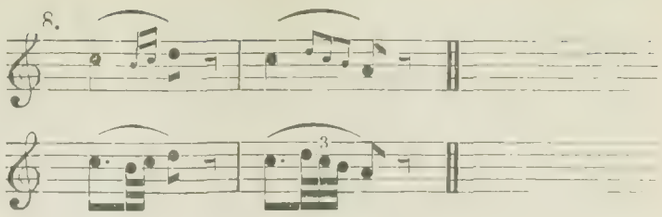
which is played at the beginning. [APPOGGIATURA.]



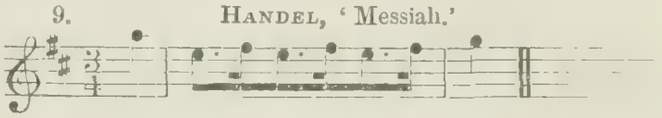
Like all graces, the Nachschlag forms part of the value of its principal note, which is accordingly curtailed to make room for it, just as in the Vorschlag the principal note loses a portion of its value at the beginning. Emanuel Bach, who is the chief authority on the subject of grace-notes, does not approve of this curtailment. He says—'All graces written in small notes belong to the next following large note, and the value of the preceding large note must therefore never be lessened.' And again—'The ugly Nachschlag has arisen from the error of separating the Vorschlag from its principal note, and playing it within the value of the foregoing note,' and he gives the following passage as an instance, which he considers would be far better rendered as in Ex. 4 than as in Ex. 3.

Nevertheless, Emanuel Bach's successors, Marpurg, Türk, Leopold Mozart, etc., have all recognised the Nachschlag as a legitimate grace, though they all protest against its being written as a small note, on account of its liability to be confounded with the Vorschlag. Marpurg refers to an early method of indicating it by means of a bent line ⌒, the angle being directed upwards or downwards according as the Nachschlag was above or below the principal note (Ex. 5), while for a springing Nachschlag, the leap of which was always into the next following principal note, an oblique line was used (Ex. 6). 'But at the present day (1755),' he goes on to say, 'the Nachschlag is always written as a small note, with the hook *turned towards its own principal note*' (Ex. 7).

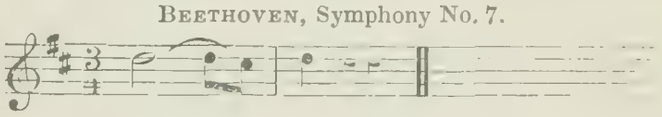


The Nachschlag was not limited to a single note, groups of two notes (called by Türk the double Nachschlag) forming a diatonic progression, and played at the end of their principal note, being frequently met with, and groups of even more notes occasionally.

In the works of the great masters, the Nachschlag, though of very frequent occurrence, is almost invariably written out in notes of ordinary size, as in the following instances, among many others.

9. HANDEL, 'Messiah.'

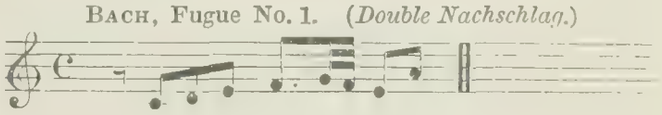


BEETHOVEN, Symphony No. 7.



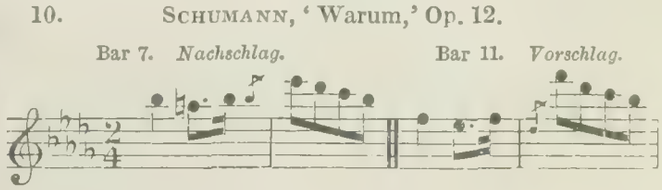
MENDELSSOHN, Cello Sonata, Op. 45.

BACH, Fugue No. 1. (*Double Nachschlag.*)

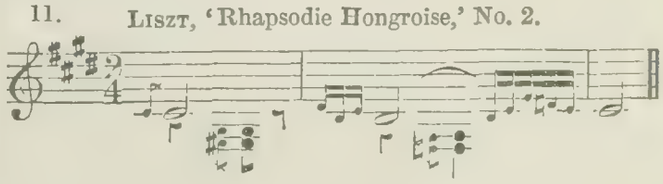


Modern composers, on the other hand, have returned to some extent to the older method of writing the Nachschlag as a small note, apparently not taking into account the possibility of its being mistaken for a Vorschlag. It is true that in most cases there is practically little chance of a misapprehension, the general character and rhythm of the phrase sufficiently indicating that the small notes form a Nachschlag. Thus in many instances in Schumann's pianoforte works the small note is placed at the end of a bar, in the position in which as Nachschlag it ought to be played, thus distinguishing it from the Vorschlag, which would be written at the beginning of the bar (Ex. 10). And in the examples quoted below from Liszt and Chopin, although the same precaution has not been taken, yet the effect intended is sufficiently clear—the small notes all fall within the time of the preceding notes (Ex. 11).

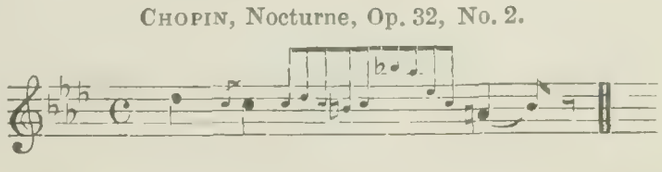
10. SCHUMANN, 'Warum,' Op. 12.



11. LISZT, 'Rhapsodie Hongroise,' No. 2.



CHOPIN, Nocturne, Op. 32, No. 2.

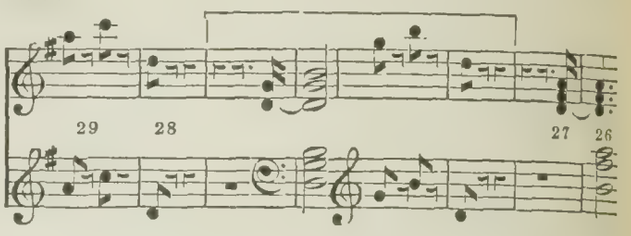


Although the employment of the Nachschlag is so general in composition, it appears to have no distinctive name in any language except German. Some English authors[1] have adopted the translation *Afternote*, but it has never come into general use, while among the old French *agrémens* there is one called *Accent*, which is identical both as to sign and execution with the Nachschlag described by Marpurg (Ex. 5), but which, according to Rousseau, who speaks of it as a *coup de gosier*, only belonged to vocal music.

The term Nachschlag also signifies the turn of a trill. [See TRILL.] [F.T.]

NACHSPIEL, *i. e.* Afterpiece. A name given by the modern German school of organists to pieces intended to be played at the conclusion of the service, while the congregation is leaving the church. This form of composition is also called Postludium, and has even been englished as 'Postlude.' The German title corresponds to the word Vorspiel, used as an equivalent to Präludium or Prelude. Examples of the name (Nachspiel) may be found in the works of Joseph André and Rinck, and examples of Postlude in that of the late Henry Smart, and in the Organist's Quarterly Journal, etc. [J.A.F.M.]

NACHTSTÜCKE (Night Pieces). The name of four pieces for pianoforte solo by Schumann, constituting op. 23 of his published works. They were written in Vienna in 1839 (the same year as the Fasschingsschwank aus Wien, the Three Romances, the Humoreske, etc.) and are dedicated to F. A. Becker of Freiberg. The name is taken from the title of a series of tales by Hoffmann, whose works, like those of Jean Paul Richter, had a great fascination for Schumann at this period of his life. [See KREISLERIANA, which were written the year before the Nachtstücke.] They are entirely distinct in character from the ordinary NOCTURNE, though the name would seem to imply a resemblance; in fact, they are much more like the 'Nuits Blanches' of Stephen Heller, being, with one exception (No. 4, the simplest and most popular, as well as the quietest of the series), excited and restless yet full of vigour. [J.A.F.M.]

NÄGELI, JOHANN GEORG, an eminent music publisher, and also a composer and *litterateur*, born at Zürich in 1768. He started his music business in his native town in 1792, and quickly issued editions of Handel, Bach (48 Preludes and Fugues, Art of Fugue) and other classics, large oblong folio, in a style of great clearness and beauty for the time. In 1803 he started the 'Répertoire des clavecinistes,' a periodical publication in which new works by Clementi, Cramer, Beethoven and others appeared. For Beethoven he published the three grand solo sonatas now known as op. 31, but which appeared without opus number, the first and 2nd in 1803 in Pt. 5 of the Repertoire, the 3rd in 1804 in Pt. 11. It is in connection with the 1st of the three that the circumstance occurred which will prevent Nägeli from being forgotten as long as Beethoven's sonatas are studied. He actually interpolated 4 bars into the 1st movement of that sonata, between the 28th and 27th bars from the end:—

Beethoven however must have pardoned this crime; for several of his later letters to Nägeli are couched in terms of affection, and he did his utmost to induce the Archduke Rodolph to subscribe to a volume of Nägeli's poems in 1824.

Nägeli's compositions were chiefly vocal—choruses for Church and School use, etc., popular enough in their day. He founded an association for the encouragement of music and acted as its President. He was a great adherent of the Pestalozzian system of education, and wrote in support of it. But these and his other active labours for his beloved art, his disputes with Thibaut and with Hottinger, were brought to an end by his death at Zürich Dec. 26, 1836, and are all now forgotten. An exception may be made for an air which was long highly popular in England under the name of 'Life let us cherish,' and which is even now sometimes heard. The Finale in Woelfl's sonata 'Non plus ultra' is a set of variations on that air. [G.]

NÆNIA. A cantata for chorus and orchestra on Schiller's words 'Auch das Schöne muss sterben' by Hermann Goetz. It is op. 10 of his published works. Nænia or Nenia was a classical term for a funeral dirge. [G.]

NALDI, GIUSEPPE, born at Bologna, Feb. 2, 1770, was the only son of Giuseppe Naldi, of the same city, who held a government appointment of high trust. The son was educated in the universities of Bologna and Pavia, where he made very rapid progress in his studies for the law, the profession of his choice. Finding this, however, uncongenial after a short time, he obtained, at the personal request of the Marchese Litta, a secretary's place in a government department, where he gave promise of ability and distinction; but the Italian Revolution put an end to his career in this direction, and he left the country.

He next appeared at Milan, where he was persuaded to give way to his natural genius for music, and where he achieved his first success upon the stage. According to Fétis (who, however, is incorrect in some details of his biography), Naldi appeared at Rome in 1789, then at Naples, and next at Venice and Turin. In 1796 and 7 he reappeared at Milan. In London he made his *début* April 15, 1806, and he continued to sing here every subsequent season up to 1819 (inclusive). His principal characters were in 'Le Cantatrici Villane,' 'Così fan tutte,' and 'Il Fanatico per la musica.' In the latter, he showed his skill in playing the violoncello, on

[1] Dr. Callcott, 'Grammar of Music.'

which he was no mean performer. Lord Mount-Edgcumbe describes his voice as 'weak and uncertain'; while another critic calls it 'sonorous and powerful,' but excepts from his successful rôles that of Sancho in the 'Villeggiatori bizarri,' which he rather foolishly excuses on the plea that he was 'too much the gentleman to play the clown' (Monthly Mirror). All agree, however, that Naldi was extremely clever, could write very fair verses and compose very tolerable music; had an accurate ear; could play the piano and cello very well; and read at sight with perfect ease and intonation. As an actor, he was excellent, and played with 'irresistible humour, effect, judgment, and truth.' A good portrait-sketch of him, as Figaro in 'Le Nozze,' 'Drawn and Etched expressly for the British Stage,' appeared in Feb. 1818. In the next year, he was engaged at Paris, where he made his *début* in 'Così fan tutte'; but his powers were much faded. He returned once more to London in that, his last, season: and in the following year, at Paris, met an untimely death, in the apartments of his friend Garcia, by the bursting of a newly-invented cooking-kettle, a trial of which he had been invited to witness. His daughter, Mlle. Naldi, made her *début* in 1819. She sang at Paris in 1822–3, and is said (by Fétis) to have 'shared the public applause with Pasta for some years, particularly in Tancredi and Romeo e Giulietta.' Without attaching implicit credit to this statement, we may believe that she was an excellent singer, and that she was a loss to the stage when she retired (1824), having married the Conte di Sparre, after which she was no more heard, except in her own *salon*, or those of her friends. [J. M.]

NALSON, Rev. Valentine, Sub-chanter of York Cathedral in the early part of the 18th century, composed an Evening Service in G, and also, on the occasion of the Peace of Utrecht in 1713, a Morning Service in the same key, both which are contained in the Tudway Collection, Harl. MSS. 7341 and 7342. Some anthems by him are also extant. He died in 1722. [W.H.H.]

NANINI,[1] Giovanni Bernardino, was born, about the middle of the 16th century, at Vallerano, where he studied Counterpoint under his elder brother, Giovanni Maria. Removing, at a later period, to Rome, he held the appointment of Maestro di Cappella, first at the Church of S. Luigi de' Francesi, and afterwards at that of S. Lorenzo in Damaso. Beyond this, little is known of his personal history; though it is certain that he took a prominent part in the management of his brother's Music School,—an institution to which some of the most celebrated Composers of the period were indebted for their early training. The exact date of his death has not been ascertained, and can only be surmised from that of his latest publication, which was printed in 1620.

As a Composer, G. B. Nanini takes rank among the best Masters of his time; but his works are, for the most part, far less characteristic of the true Polyphonic style than those of his brother. He was one of the first who ventured so far to depart from the traditions of the Roman School as to write Church Music with Organ Accompaniment; and his later productions bear evident marks of that 'progress' which ultimately led to its extinction. His published works are, a volume of delightful Madrigals entitled, 'Madrigali, à 5 voci,' Lib. I. (Venice, 1579, 1588, 1598); Idem, Lib. II. (Venice, 1599); Id., Lib. III. (Rome, 1612); 'Mottecta, à i. ii. iii. iv. v. voc. una cum gravi voce ad organi sonum accomodata, Lib. I.' (Roma, 1608); Id., Lib. II. (Rome, 1611); Id., Lib. III. (Rome, 1612); Id., Lib. IV. (Rome, 1618); 'Salmi, à 4 voc. con l'organo' (Rome, 1620); and 'Venite, exultemus Domino, à 3 voc. col' organo' (Assisi, 1620). In addition to these important works, many Madrigals, and other detached compositions, will be found in the collections published by Phalesius, and others, at the beginning of the 17th century: and many more still remain in MS. Of these last, the most important are, some Psalms and Motets for 8 Voices, and a Salve Regina for 12, formerly in the collection of the Abbé Santini; and a Treatise on Counterpoint, written, in conjunction with Giov. Maria, perhaps for the use of the pupils in the Music School. Proske has included four of his Psalms in the 'Musica Divina.' [W.S.R.]

NANINI, Giovanni Maria, elder brother of the preceding, was also a native of Vallerano, where he is believed to have been born, about 1540. In early youth he studied Counterpoint, at Rome, under Claude Goudimel, in whose Music School he and Palestrina are said to have been, for a time,[2] fellow-students. His education completed, he returned to his birth-place, as Maestro di Cappella: but when, in consequence of Palestrina's acceptance of office at the Vatican Basilica, it became necessary, in 1571, to elect a new Maestro di Cappella for the Basilica Liberiana (S. Maria Maggiore), he was invited to Rome, as the fittest person upon whom the vacant preferment could be bestowed; and he continued to hold the appointment, until 1575, when he resigned it in favour of Ippolito Tartaglini.

Finding his talents now fairly appreciated, Giov. Maria established a public Music School—the first ever opened in Rome by an Italian—in the management of which he was assisted by his brother, Giov. Bernadino, as well as by Palestrina himself, who constantly gave instruction to the pupils, and took a lively interest in the institution. The School prospered exceedingly; and was frequented by more than one talented youth whose genius afterwards bore abundant fruit. Nanini's reputation as a learned Contrapuntist, and gifted Composer, was secured. His works were received at the Sistine Chapel with marks of special approbation; and on Oct. 27, 1577, he

[1] Sometimes incorrectly spelled Nanino.

[2] This, at least, is the generally-received tradition. But, assuming 1540 as the correct date of G. M. Nanini's birth, he was Palestrina's junior by 16 years: and this difference of age is considered, both by Ambros and Proske, to justify the belief that the two Composers did not study under Goudinel at the same time.

was elected a member of the Pontifical Choir, to which he contributed, during the last 30 years of his life, many valuable compositions. His death took place on March 11, 1607; and his remains were deposited in the Church of S. Luigi de' Francesi.

Nanini was one of the brightest ornaments of the great Roman School, the highest qualities of which he cultivated in a remarkable degree. His Motet, for six Voices—'Hodie nobis cœlorum rex'—annually sung, in the Sistine Chapel, on the morning of Christmas Day, is a noble composition; and he has left us many others, of equal merit, a large proportion of which still remain in MS. among the Archives of the Pontifical Choir, the Vatican Basilica, the Collegium Romanum, the Oratory of S. Maria in Vallicella, and other noted collections. P. Martini mentions a MS. collection of Canons, entitled 'Cento cinquanta sette Contrappunti e Canoni à 2, 3, 4, 5, 6, 7, 8, e 11 Voci, sopra del Canto fermo intitolato La Base di Costanzo Festa,' which contains some miracles of ingenuity and learning. Some of these, at least, have already appeared among his published works: but, a dissertation on Counterpoint, called 'Regole di Giov. Maria e di Bernardino Nanini, per fare contrappunto a mente sopra il Canto fermo,' written, conjointly, by himself, and his younger brother, exists only in a MS. copy—unhappily, imperfect—transcribed by Orazio Griffi, and preserved in the Library of the Palazzo Corsini alla Lungara.

The published works of Nanini comprise a volume of 'Motetti, à 3 voci' (Venice, 1578); 'Motetti, à 5 voci' (1578); 'Madrigali,' Lib. I. (1578); Idem, Lib. II. (1580, 1582, 1587, 1605); Id., Lib. III. (1584); Id., Lib. IV. (1586); 'Canzonetti, à 3 voci' (1587), all published, at Venice, in 4to, by Gardano; some 'Salmi, à 8 voci,' printed in the well-known collection of Fabio Costantini (Napoli, 1615); and a number of Motets, Madrigals, and other isolated works, included in Costantini's 'Motetti,' Waelrant's 'Symphonia Angelica,' and other collections published in Italy, and by P. Phalèse of Antwerp. Some very fine Motets—including a masterly 'Hodie Christus natus est,' in which the characteristic Noè! Noè! is introduced with great effect—will be found in Proske's 'Musica Divina.' [See NOËL.] Others are given in the collections of the Prince de la Moskowa, Rochlitz, etc. [W.S.R.]

NANTIER-DIDIÉE, CONSTANCE BETSY ROSABELLA, was born at St. Denis in the Isle of Bourbon (now Ile de la Réunion) Nov. 16, 1831. Mdlle. Nantier, who derived her second name from her marriage with a singer named Didiée, received instruction in singing at the Paris Conservatoire under Duprez, from 1847 to 1849, and obtained an *accessit* in the latter year in his class, and the first prize in the Opera class. She made her début on the stage at the Carignan Theatre, Turin, in Mercadante's 'La Vestale.' She played in Paris at the Salle Ventadour in 1851, and afterwards joined an Italian company, of which Giuglini was one, and who played at Lyons, Nîmes, Montpelier, etc.

Madame Nantier-Didiée made her first appearance in England at Covent Garden in 1853 as the Chevalier de Gondi, in 'Maria di Rohan,' afterwards as Maddalena, in 'Rigoletto' on its production here, and as Ascanio in 'Benvenuto Cellini'; and in all three parts was successful. From 1853 to 1864 inclusive she sang here every year in Italian opera, at Covent Garden and the Lyceum, the usual mezzo soprano or contralto parts, creating amongst others Nancy in 'Marta,' Rita on the revival of 'Zampa,' L'Amore 'Orfeo', Ulrica in Verdi's 'Ballo,' and Siebel in 'Faust.' In this last opera Gounod wrote the popular air 'Quando a te lieta' expressly for her. During this time Madame Nantier-Didiée sang at Court and public concerts, made an operatic provincial tour in 1855, later in that year and the early part of 1856 played in opera in America, and took part at the Bradford Festival of 1859. The rest of each year she was engaged at the Italian Opera of Paris, St. Petersburg, Moscow, Madrid, etc., or sang at concerts in the French provinces. She died at Madrid, Dec. 4, 1867. Apropos to Maddalena, Mr. Chorley remarks, 'Her gay handsome face, her winning mezzo-soprano voice, not without a Cremona tone in it, redeeming the voice from lusciousness, and her neat lively execution, were all displayed in this part, short as it is. For such occupation as falls to the share of a first-rate singer of the second class, this lady has never been exceeded. Subsequently when . . . she tried to win first honours as a contralto, the natural limits of her powers made themselves felt, and she lost rather than gained in public favour.' [A.C.]

NAPLES. The first school of music at Naples was founded towards the middle of the 15th century by John Tinctor. His school was short-lived, but it was immediately succeeded by the illustrious Neapolitan Conservatorios which were both the first examples and models of all similar musical institutions, not only in Italy but in the other countries of Europe.

The Conservatorios of Naples, four in number—(1) Santa Maria di Loreto, (2) San Onofrio, (3) De' Poveri di Gesù Cristo, (4) Della Pieta de' Turchini—were originally founded by private benefactors for the purpose of affording both shelter and instruction to the homeless orphans of Naples. The children were taken out of the streets and clad in a particular dress, each Conservatorio being distinguished from the others by its peculiar colour. They were moreover closely shaven, and this, coupled with the clerical character of their dress caused them to be called 'Preterelli' (little priests). Many of them were indeed destined for Holy Orders. Ecclesiastical music was at first the primary object of these institutions. They were governed after the pattern of a priest's seminary, and each had a church of which the pupils formed the choir. The funds of the institution were increased by the services of the pupils in other city churches and in the Royal Chapel, for which they received a monthly salary. Also by other pious offices, such as watching and chanting hymns and prayers over the dead

previous to burial. This was the task of the younger pupils, while the elder ones would carry the dead to the grave and even bury them. These elder pupils were called 'Paranze' (i.e. a small corps or company) and the younger ones 'Sopranelli' and 'Contraltini,' according to their voics. Besides these pious services, which were almost daily in request, the pupils were engaged to sing in the great musical processions, or 'Flottole'—so called from 'Flotto,' a term for the choir, a corruption of 'Frotta,' a crowd, because of the number of the pupils. Afterwards, when dramatic music began to revive, they represented the mysteries in the monasteries and convents during carnival, and later still performed in the theatres, more especially in that of San Carlo, for which the pupils of the Pietà de' Turchini were principally selected on account of their proximity to it. These efforts of the pupils brought in to each Conservatorio an average of 1000 ducats a year, but despite these and the private benefactions of individuals, the endowment of each institution was barely sufficient to supply the bare necessaries of life to the pupils, while the space was so cramped that many of them had to sleep in the corridors and refectories, and the supply of musical instruments was far too scanty for the performers. Yet from this humble origin sprang the great masters of music whose compositions are inseparably associated with Italy.

(1) Santa Maria di Loreto. This originated in 1535 with a poor artisan of the name of Francesco, who received into his house on the Mercato orphans of both sexes, and caused them to be fed and clothed and instructed in music. The rich citizens of the Mercato assisted his pious design by every means in their power. The fame of the school reached the ears of Giovanni da Tappia, a Spanish priest domiciled in Naples, and he, having the progress of music greatly at heart, volunteered to direct it, and extend its powers of usefulness by a permanent endowment. This he obtained by begging alms from house to house through the Neapolitan Provinces. At the end of nine years he returned to Naples with a sufficient sum for the purpose. The original humble institution was transferred to a larger building close to the Church of Sta. Maria de Loreto. This building was formally ceded by the government to da Tappia, received the title of 'Conservatorio,' and was endowed, in 1566, with the 'Jus del forno' and 'della beccaria.' Thus established, rich citizens from time to time left their fortunes to this institution, which grew and flourished. The pupils of both sexes reached the number of 800. Among the illustrious musicians whose names are connected with Santa Maria di Loreto are Alessandro Scarlatti, Durante, Porpora, Traëtta, Sacchini, Guglielmi, and many more.

In 1797 the two Conservatorios of San Onofrio and Santa Maria di Loreto were united, the former being absorbed in the latter. In 1806, by order of Joseph Buonaparte, the Conservatorio of Loreto was united to that of the 'Pietà de' Turchini,' and the building of Santa Maria di Loreto then became a hospital. It is still called l'Ospedale del Loreto, and over the doorway the following inscription may still be read:—

'Un di ad Apollo, ad Esculapio or sacro.'

'Once dedicated to Apollo, now to Aesculapius.'

(2) San Onofrio a Capuana. So called because it was situated in the district of Naples known as Capuana. It was founded in 1576 by private benefactions under the name of the 'confraternity of the Bianchi.' It received 120 orphans, who were instructed in religion and music. The funds of this, as of the other similar institutions, were augmented by the exertions of the pupils as already described. In course of time it was taken out of the hands of the confraternity and established as a Conservatorio by royal warrant with the title of San Onofrio. The dress of the pupils was black and white—hence the name 'de' Bianchi.' At a later date foreign pupils were admitted on terms of monthly payment, and on the understanding that they should continue to give their services for a few years after the end of their term of instruction. In 1797 the building of San Onofrio was turned into barracks and the pupils were transferred to Santa Maria di Loreto. A. Scarlatti was a teacher in this Conservatorio also, likewise Durante, Leo, Feo, Cotumacci; amongst their pupils were Gizzi, Jommelli, Piccinni, and Paisiello. Gizzi, by the advice of Scarlatti, opened in 1720 a school of singing in connexion with this Conservatorio, the famous singer Gioacchino Conti di Arpino was one of his pupils, and out of gratitude to his master took the name of Gizziello. [See Gizziello.]

(3) De' Poveri di Gesù Cristo. This was established in 1589 by a Franciscan, Marcello Foscataro di Nicotera, for the foundlings of Naples. By means of alms collected from the Neapolitans, he obtained the necessary funds, and drew up the rules, which were ratified by Alfonso Gesualdo, the then Cardinal Archbishop of Naples. The pupils, 100 in number, varying in age from 7 to 11, and literally taken out of the streets, were clothed at first in the sober dress of the Franciscan order, afterwards in blue and red, were fed and instructed in their own language and in music, and were governed by two canons of the cathedral of Naples.

This Conservatorio existed till 1744, when, by order of Cardinal Spinelli, it was converted into a Diocesan Seminary. It now bears the title of 'Seminarium Archiepiscopale Diocesanum,' whereas it had for years borne the inscription of 'Pauperum Jesu Christi Archiepiscopale Collegium.' The pupils were distributed among the three remaining Conservatorios—San Onofrio, Loreto, and the Pietà de' Turchini.

This Conservatorio is by some considered as the oldest of all, and as the cradle of the great Neapolitan School of Music. Fago, Greco, Durante, Vinci—all pupils of Scarlatti—Cotumacci, Ignazio Gallo, and Pergolesi, were among the most famous composers which it produced.

(4) Della Pietà de' Turchini. This originated with the confraternity of Sta. Maria

della Incoronatella, who, towards the year 1584 made their house an asylum both for the homeless orphans of Naples, and also for children whose parents were unable to support them. At first the children were only taught to read and write, and were clad in long blue garments ('color turchino'), hence the name of 'Pietà de' Turchini,' which was adopted by the institution instead of that of the 'Incoronatella.' It was not till a century later that musical instruction was given to the pupils. In 1600 it was placed under the protection of Philip III of Spain, and in 1670 Francesco Provenzale and Gennaro Ursino were appointed to be its Professors of Music, Provenzale having preceded Scarlatti as Maestro of the Palatine Chapel at Naples. It produced many famous composers, such as Feo, Fago, Carapella, Leo, Cafaro and Sala. In 1806, on the abolition of the Conservatorio of Sta. Maria di Loreto, the pupils were received into the Pietà de' Turchini. In 1808 this, the last of the Conservatorios, was also suppressed on the representation of Monsignore Capecelatro, Archbishop of Taranto, 'that the Neapolitan Conservatorios had fallen from their ancient glory on account of bad administration and lack of discipline, and that the only remedy was to re-organize them in one great college established on a broader basis.' Thus the 'Reale Collegio di Musica' came into existence, first with the title of San Sebastiano, and afterwards with that of S. Pietro a Maiella, which it still retains.

Tritta, Paisiello, and Feneroli were the first directors and general administrators of the new Royal College of Music. They were succeeded in 1813 by Zingarelli. In 1817 'external' preparatory schools of music were added; and the pupils who passed creditable examinations there were admitted into the Royal College. In the revolution of 1820 half the building of San Sebastiano was seized for the use of the government, the other half was made over to the Jesuits, and the monastery of San Pietro a Maiella was assigned to the Royal College of Music. In 1837 Zingarelli was followed by Donizetti, and he again in 1840 by Mercadante, who made great reforms in the discipline and efficiency of the college. In 1861, on account of his blindness, Carlo Conti was appointed his coadjutor. Conti died in 1868, and was succeeded by Paolo Serrao Mercadante, who retained his post as President till his death in 1870. Since that date the College appears to have lost ground, and a fatal economy seems to have beset its management. In 1874 the scholarships were reduced from 100 to 50, and 25 of these were thrown open to women, with allowance for lodging; but in 1879 this allowance was abolished. The post of Director is now vacant, and the College is governed by a board of professors and amateurs. Manfroce, Bellini, Luigi Ricci, and Michael Costa are the most distinguished names on the roll of the Neapolitan School of Music since the establishment of the *Reale Collegio di Napoli*. [C. M. P.]

NARDINI, Pietro, an eminent violinist and composer, was born at Fibiana, a village in Tuscany, in 1722. He received his first musical instruction at Leghorn, and afterwards studied for several years under Tartini at Padua. We know nothing further of his early career. About the year 1753 he was appointed Solo-violinist at the Ducal court at Stuttgardt, where he remained for fifteen years. In 1767 he returned to Italy, settled at Leghorn, and stayed with his old master Tartini during his last illness. In 1770 he accepted an appointment as director of the music at the court of the Duke of Tuscany, and died in 1793 at Florence.

Nardini was the most eminent of Tartini's disciples. Leopold Mozart, the best possible judge in matters of violin-playing, writes of him: 'the beauty, purity, and equality of his tone, and the tastefulness of his cantabile-playing, cannot be surpassed; but he does not execute great difficulties.' The well-known poet-musician Schubart relates in his flowery style: 'his playing brings tears into the eyes of stony-hearted courtiers—nay, his own tears run down on his violin!'

That Nardini was not a mere executant, but a thorough musician, is evident from the character of his compositions for the violin. Vivacity, grace, a sweet sentimentality, are the main characteristics of his style, which is altogether more modern in form and feeling than Tartini's. His Allegros are often largely developed, and already display the full sonata-form, while his slow movements are not unlike Viotti's. If nevertheless the greater part of his works appear to us old-fashioned and antiquated compared with those of Tartini, the reason is, that he has neither the depth of feeling, the grand pathos, nor the concentrated energy of his great master.

His published compositions (according to Fétis) are: 6 Concertos, op. 1 (Amsterdam); 6 Sonatas pour violon et bassi, op. 2 (Berlin, 1765; a new edition published by Cartier, Paris); 6 Trios pour flute (London); 6 Solos pour violon, op. 5 (London); 6 Quartets (Florence, 1782); 6 Duos pour deux violons (Paris).

Some of his sonatas have latterly been re-edited by Alard and F. David. [P.D.]

NARES, James, Mus. Doc., born at Stanwell, Middlesex, in 1715, was a chorister in the Chapel Royal under Bernard Gates, and afterwards a pupil of Dr. Pepusch. He acted for some time as deputy for Pigott, organist of St. George's Chapel, Windsor, and in 1734 was appointed, on the resignation of Salisbury, organist of York Minster. On Jan. 13, 1756, he was appointed to succeed Dr. Greene as organist and composer to the Chapel Royal, and in the same year graduated as Mus. Doc. at Cambridge. In Oct. 1757 he was appointed Master of the Children of the Chapel Royal, *vice* Gates, his old master. In 1770 he gained a prize from the Catch Club for his glee, 'To all lovers of harmony.' He resigned the mastership of the Chapel boys July 1, 1780, died Feb. 10, 1783, and was buried in St. Margaret's, Westminster. Dr. Nares published 'Eight Sets of Harpsichord Lessons,' 1748;

'Five Harpsichord Lessons,' 1758; 'Three Easy Harpsichord Lessons'; 'A Treatise on Singing'; 'Il Principio, or, A regular Introduction to playing on the Harpsichord or Organ' (the first set of progressive lessons published on a systematic plan); 'The Royal Pastoral,' a dramatic ode; 'Collection of Catches, Canons, and Glees'; 'Six Organ Fugues'; 'Second Treatise on Singing, with a Set of English Duets'; and 'Twenty Anthems,' 1778. 'A Morning and Evening Service and Six Anthems' were published in 1788, with a portrait of him, ætat. 65, engraved by Ward after Engleheart, prefixed. His Service in F and three anthems are included in Arnold's 'Cathedral Music,' an anthem in Page's 'Harmonia Sacra,' and two anthems in Stevens's 'Sacred Music.' Two canons, two glees, two rounds, and a catch by him are contained in Warren's collections. Nares was a poor composer, but some of his Church Music is still in use in our cathedrals. [W.H.H.]

NATHAN, Isaac, born of Hebrew parents at Canterbury in 1792, being intended for the priesthood, was in 1805 sent to Cambridge to study Hebrew, but his natural bent being for music he was articled to Domenico Corri, and devoted his attention principally to singing and composition. He appeared at Covent Garden as Henry Bertram, in 'Guy Mannering.' After composing several songs, he produced in 1822 'Hebrew Melodies,' to Lord Byron's poetry, with much success. In 1823 he supplied part of the music for the comedy 'Sweethearts and Wives'—one song in which, 'Why are you wandering here I pray,' became very popular—and published 'An Essay on the History and Theory of Music,' and on the qualities, capabilities and management of the Human Voice.' In 1824 he brought out 'The Alcaid,' comic opera, and in 1827 'The Illustrious Stranger,' operatic farce. In 1836 he published 'The Life of Madame Malibran de Beriot, interspersed with original anecdotes and critical remarks on her musical powers.' He subsequently emigrated to Sydney, where he was accidentally killed, by being run over by a tramway car, Jan. 15, 1864. He was much esteemed as a singing master. [W.H.H.]

NATIONAL CONCERTS. A series of concerts given in Her Majesty's Theatre, in October, November, and December, 1850, with Balfe and Charles d'Albert as conductors. The prospectuses contained a rarely-equalled list of performers, and promises of new works, most of them by English composers (probably the only origin of the name of the concerts), none of which however saw the light; while the performances consisted almost entirely of the ordinary ingredients of 'monster' concerts, with a very meagre number of features interesting enough to be recorded. During the season, however, the following works came to a hearing: Spohr's symphony, 'The Seasons'; Mendelssohn's 'Fingal's Cave' and 'Melusina' overtures, the latter so badly played that it had to be abandoned as impracticable; besides one or two symphonies, and a movement or two from a concerto by Beethoven. The following artists actually appeared: Halle, Molique, Sainton, Piatti, Arabella Goddard (her first appearance), Stockhausen, and Sims Reeves. The concerts were in the hands of Cramer, Beale & Co., and proved an unequivocal failure, chiefly because of the enormous expectations that were excited but not fulfilled. An attempt was made a year or so afterwards to start another series with the same title, but the scheme fell to the ground after a few concerts. [J.A.F.M.]

NATIONAL TRAINING SCHOOL FOR MUSIC, THE. This institution, which had been projected and discussed since 1854, and the idea of which had emanated from the late Prince Consort, was not founded until 1873, when a plot of ground was granted, free of cost, by Her Majesty's Commissioners for the Exhibition of 1851, on their estate at South Kensington, and the present building was begun at the cost of C. J. Freake, Esq., who presented it to the country on its completion in 1875. In that year (June 15) the matter was fully discussed at a meeting convened by the Prince of Wales at Marlborough House, and the first scholarships were promised. The building, on the west side of the Albert Hall, was designed by Lieut. H. H. Cole, R.E., in the English style of the 17th century, with panels decorated with sgraffito. In 1876, fifty scholarships having been established, and upwards of twenty more promised, the School was opened for study. The ultimate number of scholarships is to be 300, of the value of £40 a year each, for five years.

The control of the school is placed in the hands of a small General Committee of Management, consisting of representatives of Her Majesty's Commissioners for the Exhibition of 1851, of the Council of the Corporation of the Albert Hall, of the Society of Arts, and of the founders of scholarships. Among the members of the committee are the Duke of Edinburgh (Chairman), Prince Christian, the Chairman of the Council of the Society of Arts, the Lord Mayor, Sir Henry Cole (who has always taken an active part in the scheme from the beginning), Mr. and Mrs. Freake, etc. The lay administration is under a Registrar (the Rev. John Richardson, M.A.), a Lady-Superintendent, etc. The professional work is under the direction of a Principal (Dr. Sullivan), and a board of professors, consisting of Mr. Ernst Pauer, Dr. Stainer, Mr. Alberti Visetti, and Mr. J. T. Carrodus. The instruction of the scholars is carried on by the members of the board, and an additional body of professors, among whom are Mr. John F. Barnett, Dr. Bridge, Mr. Ebenezer Prout, Mr. Franklin Taylor, etc. The lady-professors are Signora Mazzucati and Miss Edith Jerningham. [J.A.F.M.]

NATURAL. A word formerly applied to the scale of C major, which was called 'the natural scale' because it has no accidentals. It thus became used for the sign (♮) which cancels a preceding sharp or flat, whether used as a chromatic accidental or occurring in the signature. In other words, when the use of a sharp or flat

has indicated that the note a semitone above or below that in the diatonic series of C major is to be taken, the introduction of a Natural indicates that the unaltered note is to be resumed; and hence a naturalised note is always a white key on the pianoforte or organ, unless it be combined with a sharp or flat, as ♮♯ or ♮♭, to cancel a chromatic double-sharp or double-flat, and indicate the corresponding note of the diatonic series indicated by the existing signature.

Naturals do not occur in the signatures of keys, except when it is necessary to cancel all or part of a previous signature, at a change of key in the course of a piece of music; as at the change from C minor to C major in the Marcia Funébre of the Eroica Symphony, or the change from E♭ minor to E♭ major at the end of the Introduction of Spohr's Overture to Jessonda. Where a complete change is made from a sharp key to a flat key, or *vice versâ*, the naturals are often indicated, but with very little reason, as the mere statement of the new signature must cancel the former one. [C.H.H.P.]

NAU, Maria Dolores Benedicta Josefina, was born of Spanish parents at New York, March 18, 1818. Having entered the Conservatoire at Paris, July 23, 1832, she became a pupil of Mme. Damoreau-Cinti, and soon developed a clear and flexible voice. This, with a large share of intelligence, musical feeling, and application, enabled her to take the first prize at the *concours* of 1834.

On March 1, 1836, at the age of 18, Mlle. Nau made her first appearance at the Opera, in the character of the Page in the 'Huguenots,' and achieved a success, in spite of her inexperience. She remained six years at that establishment, but playing only secondary parts, which did not allow her real worth to appear; and at the end of that time her engagement was not renewed. Mlle. Nau determined, therefore, to travel in the provinces and abroad, where she soon was appreciated much more highly than in the French capital; and in Brussels, particularly, her excellent vocalisation and phrasing produced a marked impression. During 1843 and 44 she continued her travels, impersonating Mme. Damoreau's chief characters. In October and November, 1844, she sang in London. Her foreign successes now opened the eyes of the Opera-managers at Paris, where she was re-engaged at thrice her former salary. She re-appeared there in December, receiving a warm welcome; and continued to sing on that stage till the end of 1848, with unabated éclat. Her farewell was on Oct. 11 of that year, in 'Lucia'; after which she went to London, and thence to the United States, where she had a triumphal progress. Returning to London, she sang at the Princess's Theatre for nearly 18 months, with great success; and thence betook herself once more to the Opera at Paris, where she remained during 1851, 52, and 53. Mlle. Nau re-visited her native country in 1854, and received extravagant adoration. She returned to Paris again in 1856, when she finally quitted the stage. [J.M.]

NAUDIN, Emilio, born at Parma Oct. 23, 1823, was taught singing by Giacomo Panizza of Milan, made his début at Cremona in Pacini's 'Saffo,' and afterwards sang at the principal theatres of Italy, at Vienna and St. Petersburg. He made his first appearance in England June 2, 1858, at Drury Lane, as the Duke in 'Rigoletto,' and remained for the season, playing Edgardo, Ernesto, and Arturo, and singing in concerts. In the winter he went to Madrid, and passed two seasons there, playing at Turin in the summer of 1859.

Sig. Naudin reappeared in England May 30, 1862, at Mrs. Anderson's farewell concert at Her Majesty's, and on the 31st acted Manrico at the same theatre. On April 7, 1863, he appeared at Covent Garden as Masaniello, and remained there every season up to 1872 inclusive, except 1865, when, at the instance of Meyerbeer, he was engaged at the Académie de Musique, and created Vasco di Gama, on the production of 'L'Africaine,' April 28. During all these seasons he undertook several characters in addition to the above, viz. Don Ottavio, Raoul, Vasco, Danilowitz, Fra Diavolo, Horace de Massaréna, Carlo, etc., as well as Phœbus, on the production of Campana's 'Esmeralda,' June 14, 1870; Silvio, in Prince Poniatowski's 'Gelmina,' June 4, 1872; Don Carlos, on the production of Verdi's opera of that name in England, June 4, 1867; and was always acceptable on account of his careful singing and acting. In 1873 he sang in concerts only. In 1874 he sang at Drury Lane for the season, adding Henrique de Sandoval to his already extensive list, and in 1875 returned to Covent Garden. In the autumn of that year he played Lohengrin for the first time in the English provinces. Since then he has not appeared in England.

The rest of the year, when not in this country, Sig. Naudin has sung either in opera or concerts in France, Germany, Spain, or Russia. In Moscow he played Tannhäuser, on its reproduction there in 1877. More recently (1879) he has sung at Barcelona, and was at Milan in June of last year. [A.C.]

NAUMANN, Johann Gottlieb (or Giovanni Amadeo), well-known composer in his day, born April 17, 1741, at Blasewitz near Dresden. Though the child of a peasant he was educated at the Kreuzschule in Dresden, and intended for a schoolmaster. He studied music by himself, until a Swedish musician resident in Dresden named Weestroem, happening to visit his home was struck by seeing Bach's (probably Emmanuel's) sonatas on the harpsichord, and determined to take him on a professional tour. Starting in May 1757, they first went to Hamburg, where they were detained 10 months by Weestroem's ill health, and then to Padua where Weestroem took lessons from Tartini, in which he did not allow Naumann to share. His treatment was altogether so bad that the young man left him, but was able to proceed with his training, as

Tartini taught him for nothing, and a Saxon musician named Hunt gave him pecuniary assistance. During his stay of three years in Padua he made the acquaintance of Hasse. He next went to Naples with a pupil named Pitscher, to study dramatic music for six months; and then, armed with a recommendation from Tartini, visited Padre Martini at Bologna, and received from him some instruction in counterpoint. During a lengthened stay at Venice he produced his first opera at San Samuele. In 1763 he returned home, and through the influence of the Electress was appointed court composer of sacred music. Soon after we find him again in Italy, composing 'Achille in Sciro' for Palermo, and 'Alessandro nelle Indie' for Venice. In 1769 he produced 'La Clemenza di Tito' (Metastasio's text) in Dresden, and in 1772 'Solimanno' and 'Nozze disturbate' in Venice, and 'Armida' in Padua. On his return to Dresden he declined a flattering invitation from Frederic the Great to Berlin, and was rewarded by the Elector with the title of Capellmeister, and a salary of 1200 thalers. During a temporary residence in Stockholm he produced in Swedish 'Amphion,' 'Gustav Wasa,' and 'Cora,' his best and most popular work, published for P.F. In 1786 he was raised to the dignity of Obercapellmeister, with a salary of 2000 thalers, for his refusal of a brilliant position at Copenhagen. In 1793 he produced 'Protesilao,' an opera, at Berlin, and an oratorio 'Davidde in Terebinto' at Potsdam, for which he received a gold snuff-box with 400 Friedrichs d'or from the King Frederic William II, who also induced Hummel to take lessons from him. His last opera was produced April 25, 1801, at Dresden, where he died of apoplexy on the 23rd of the following October. For further particulars the reader is referred to Meissner's 'Bruchstücke aus Naumann's Lebensgeschichte' (Prague, 1803-4).

Naumann was also a prolific composer of church music; 11 oratorios, and 21 masses, with Te Deums, and smaller church-pieces, being preserved in Dresden. The court chapel still performs some of his compositions, but the single work of his now known beyond Dresden is his setting of Klopstock's 'Vater unser,' an effective composition for its day. Though a good musician, capable of turning his talents to account, he had not a particle of genius. Entirely uninfluenced by the works of Haydn and Mozart, he trudged on to the end of his life in the footsteps of Hasse and Graun. On hearing for the first time one of J. A. Hiller's performances of the 'Messiah' he expressed the strongest disapproval of the music, a fact which speaks for itself.

The Library of the Sacred Harmonic Society contains a Mass of his (in G) published in London with an accompaniment arranged by Edmund Harris; and 'The Pilgrims at the Holy Sepulchre,' an oratorio, edited with a biography by Mainzer. By his marriage with the daughter of Admiral Grotschilling he left three sons, the eldest of whom, Karl Friederich, became a well-known mineralogist, whose son Ernst, born Aug. 15, 1832, studied the organ with Johann Schneider, and composition with Hauptmann, and has been since 1860 professor, organist, and musikdirector at Jena. He published an excellent treatise 'Ueber die verschiedenen Bestimmungen der Tonverhältnisse' (Leipzig, 1858), as well as some music, among which may be named a string quintet, and a serenade for strings and wind.

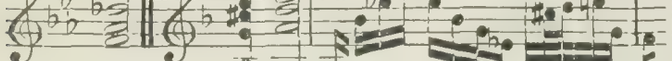
The elder Naumann's second son, Moritz Ernst Adolf, a well-known physician and professor in Bonn, was father to Dr. Emil, pupil of Mendelssohn and Hauptmann, and a composer of merit, born Sept. 8, 1827, in Berlin, where he holds the sinecure post of court-director of sacred music. He lives chiefly in Dresden, engaged in musical literature. Readers of Mendelssohn's letters will not forget the excellent counsels which he addresses to his young friend in a letter dated March 1845. His last work is 'Die moderne musikalische Zopf' (1880), a pamphlet of conservative tendency. He succeeded W. Rust as organist of S. Thomas's, Leipzig (March 1880), on the promotion of the latter to be Cantor.

The third brother, Constantin August, was a mathematician and astronomer. [F.G.]

NAVA, Gaetano. A distinguished Italian teacher of singing, and writer of vocal exercises, born at Milan 1802. His father, Antonio, taught and composed for the French guitar, then a favourite instrument, but the son received a college education previous to entering the Milan Conservatoire under Federici. Here in 1837 Nava was appointed professor, retaining his connection with the institution—where he gave instruction both in harmony and in singing—for 38 years, that is up to the time of his death in 1875. His skill as a vocal teacher, enhanced by his cultivated intelligence and uncommon earnestness and honesty of purpose brought him a large *clientèle* of private pupils. Distinguished among these stands our own countryman, Charles Santley. None of Nava's scholars have achieved a more brilliant reputation than that eminent barytone; nor could a better exemplification be desired of the master's method of careful vocal development, as opposed to the forcing system. Nava's works, published at Milan, by the firms Ricordi, Lucca, and Conti, comprise numerous books of *solfeggi* and *vocalizzi*, several masses and separate pieces of vocal church music, and a Method of Singing that has appeared also in London and at Leipzig. [B. T.]

NAVOIGILLE, whose real name was Guillaume Julien, was born at Givet about 1745; came to Paris, was adopted by an Italian, patronised by Monsigny, entered the band of the Duke of Orleans, and opened a free violin school, in which Boucher, the well-known virtuoso, was educated. He composed duets and trios for strings, and two theatrical pieces, the music of which largely consisted of well-known airs. Navoigille died in Paris, Nov. 1811. He was a good leader, but his name would have been forgotten, but for the mistake committed by Fétis in attributing to him the authorship of the 'Marseillaise.' [G. C.]

NEAPOLITAN SIXTH is the name by which a chord consisting of a minor sixth and minor third on the subdominant has long been known; as (*a*) in the key of C minor—

(*a*) BACH, Violin Sonata, No. 4.

Theorists, starting from different radical assumptions, suggest different derivations for this chord. Some, taking the major and minor scales to comprise all the notes which can be used for essential harmonies, except in the cases where important root-notes in those scales bear fundamental harmonies on such principles as they accept, derive the chord from a combination of two roots; so that the dominant is the root of the two lower notes which are respectively its seventh and minor ninth, and the tonic of the upper, which is its minor ninth. Others, accepting the unquestionably frequent use of some chromatic harmonies in relation to an established Tonic, by many great masters, indicate the major concord on the minor or flat supertonic (as the major common chord of D♭ in relation to the Tonic C) as one of them, and hold the 'Neapolitan sixth' to be its first inversion. Others, again, hold this sixth to be found in the minor scale of the subdominant; and others, yet further, that it is merely produced by the artificial lowering of the sixth for artistic purposes, similar to the artificial sharpening of the fifth which is commonly met with; and that its object may either be to bring the supertonic melodically nearer the Tonic in downward progression, or to soften the harshness which results from the augmented fourth in the chord of the sixth and minor third on the subdominant of the usual minor scale. In the theory which explains some chromatic combinations as reflections of the old ecclesiastical modes, this chord would spring from the use of the ecclesiastical Phrygian, which was the same as the Greek Doric mode, or mode of the minor sixth. [C.H.H.P.]

NEATE, CHARLES, born in London, March 28, 1784, received his early musical education from William Sharp, and afterwards from John Field, with whom he had formed a close intimacy. Besides the pianoforte he performed on the violoncello, he and Field both being instructed on that instrument by Sharp. He first appeared in public as a pianist at Covent Garden at the Lent 'oratorios,' in 1800, and soon established a reputation as an excellent performer of the school of Clementi and Field. He studied composition under Woelfl, and in 1808 published his first work, a sonata in C minor. In 1813 he was one of the original members of the Philharmonic Society, of which he was for many years a director, often a performer, and occasionally conductor, at its concerts. His admiration of Beethoven induced him in 1815 to visit Vienna, where he remained for eight months, enjoying the friendship and profiting by the advice of the great composer. He then went to Munich, where he stayed five months, studying counterpoint under Winter. After an absence of two years he returned to England, and was long esteemed as one of the best performers upon, and teachers of the pianoforte. He was the first to introduce into England Beethoven's Concertos in C minor and E♭, Weber's Concertstück, and Hummel's Concerto in E, and Septuor in D minor. He did not publish a second work until 1822, when he produced his sonata in D minor, and subsequently several other works; but notwithstanding his sound technical knowledge, he was not successful as a composer, as he lacked fancy and originality. He died at Brighton, March 30, 1877, having many years before retired from the exercise of his profession. [W.H.H.]

NEEDLER, HENRY, born in London in 1685, was an amateur violinist, who was instructed on the instrument first by his father and afterwards by the younger Banister, and became a proficient performer. He is said to have been taught harmony by Purcell, which must probably be taken to mean Daniel Purcell. About 1710 he was appointed Accountant-General of the Excise, and in the same year assisted in establishing the Academy of Ancient Music, where he long filled the post of principal violin. He was the first to lead the concertos of Corelli in England. He died Aug. 1, 1760. 28 volumes of music, almost entirely transcribed by him from the libraries at Oxford, were presented by his widow to James Mathias, who, in 1782, bequeathed them to the British Museum, where they form Add. MSS. 5035 to 5062. [W.H.H.]

NEEFE, CHRISTIAN GOTTLOB, a musician of some distinction in his day, but whose claim to being remembered is his having been Beethoven's instructor. He was born at Chemnitz Feb. 5, 1748, the son of a poor tailor, and possessing a lovely voice sang in the church choir and learnt music in the school. His parents contrived to place him at the University of Leipzig to study *jura*, but the love of music was too strong, all his spare time was spent over the treatises of Marpurg and Emanuel Bach; and the acquaintance of J. A. Hiller, then cantor of Leipzig, and a leading musician of Germany, was a great incentive. He broke with law and began his musical career by writing operettas for the theatre. In 1776 he took Hiller's place as conductor of a travelling orchestra known as the Seyler Society, which made him known in the Rhine district. At Frankfort he found a wife, in 1779 settled at Bonn as conductor of another association called the 'Grossmann-Hellmuth Society,' and on Feb. 15, 1781, entered the service of the Elector, Max Friedrich, as aspirant to the post of court-organist, *vice* Van den Eeden. With the organ Neefe took over van den Eeden's pupil, Ludwig van Beethoven, then just entered on his eleventh year. Van den Eeden died June 29, 1782, and on April 26, 1783, Neefe was promoted to the direction of both sacred and secular music at the court.

A year after this, April 15, 1784, the Elector died, the theatrical music was put down, and a series of economies begun by the new Elector Max Franz, which resulted in the reduction of Neefe's pay from 400 to 200 florins. In 1788 a new court theatre was organised, with Reicha as director, and Neefe accompanyist and stage manager. Then came the war, and in 1794 the theatre was shut up, the company disbanded, and Neefe lost his place. He led a poor existence as municipal official under the French, his family were dispersed, and at last we hear of him as conductor at the theatre at Dessau. Here his wife fell seriously ill, and ultimately he himself sank under his troubles, and died Jan. 26, 1798. Neefe was an industrious musician; the names of eight pieces are preserved which he wrote for the theatres of Leipzig and Bonn between 1772 and 1782. He wrote also for the church, and a mass of chamber-music, besides arranging and adapting many operas. He also published articles on musical subjects in the periodicals of the time, and left an autobiography which was communicated by his wife to the Allg. musikalische Zeitung of 1799 (p. 241). (See Thayer's 'Beethoven,' i. 81–85, 117, etc). [G.]

NEGRI, Maria Catterina, otherwise Maria Anna Catterina, a distinguished singer, was born at Bologna about 1705. She was taught by Pasi, himself a pupil of Pistocchi. In 1724 she was engaged at the theatre of Count Sporck, at Prague, where she continued to sing until 1727, when she returned to Italy. She appeared at many of the Italian theatres from 1727 to 33, after which she came to London. Here she, with her sister Rosa, formed part of the new company with which Handel opened the season at the Haymarket, Oct. 30, 1733; and very useful members of this company the sisters Negri proved to be, one or both of them singing in all the operas produced by the great Saxon down to 1737, as well as in 'Deborah.' Maria Catterina appears to have sung both soprano and contralto parts, the former of these having probably been transposed for her, as her voice was undoubtedly a contralto. That of her sister was a soprano. [J. M.]

NEIGE, LA, ou le Nouvel Eginhard. Opera comique in 4 acts; words by Scribe and Delavigne, music by Auber. Produced at the Théâtre Feydeau Oct. 8, 1823; in London at Covent Garden, as 'The Frozen Lake,' Nov. 26, 1824. [G.]

NEITHARDT, August Heinrich, founder of the Berlin Domchor (Cathedral choir), was born at Schleiz, Aug. 10, 1793. His early musical studies were interrupted at 20 years of age by his military service, which lasted through the campaigns of 1813–15. This led to his becoming bandmaster to the Garde-Schützen Battalion (1816–22) for which he composed and arranged a host of pieces. From 1822 to 1840 he was master of the band of the Kaiser Franz Grenadiers, and wrote and did much for the improvement of military music. In 1839 he was made 'königliche Musikdirector,' and in 1843 was commissioned to found a regular choir for the Berlin Cathedral, which he did by uniting the scholars and seminarists who sang the ordinary Cathedral service with the smaller choir who sang in the Court-chapel, about 80 strong in all. Thus was formed the famous Domchor, for which Mendelssohn wrote his noble psalms and motets. In 1846 Neithardt went to St. Petersburg to hear the famous Russian choirs, and in 1850 he and his choir visited London and created much astonishment by their extraordinarily refined and effective performances. Neithardt died at Berlin April 18, 1861. He was a remarkably able conductor, indefatigable in drilling his choir and in providing them with masterpieces of all schools, some of which were edited by him under the title of 'Musica Sacra' in 8 vols. (Berlin, Bote & Bock). [G.]

NEL COR PIÙ NON MI SENTO. A duet in Paisiello's Molinara, which was for a long time a remarkable favourite. Beethoven and many others wrote variations upon it, In England it was known as 'Hope told a flattering tale.' [G.]

NÉRON. An opera in 4 acts; words by Jules Barbier; music by A. Rubinstein. Intended for the French stage, but first performed, in German, as 'Nero,' at the Stadt Theatre, Hamburg, on Nov. 1, 1879, under the direction of the composer. [G.]

NERUDA. A distinguished family of violinists. According to [1] Dlabacz, the founder was Jakob, who belonged to Rossicz, near Prague, and died Feb. 19, 1732. He left two sons; first, Johann Chrysostom, born at Rossicz December 1, 1705, learnt music at Prague, became famous on the violin, and took orders at the Præmonstratensian convent there, a few months after his father's death; became choir-master of the convent, and died December 2, 1763. The next brother, Johann Baptist Georg, was first at Prague, and then, for thirty years, at the Elector's Chapel at Dresden, where he died in 1780, aged 73, leaving a mass of compositions behind him, and two sons, Ludwig and Anton, both chamber musicians to the Elector of Dresden.

Another member of the Neruda family was Josef, organist of the Cathedral at Brünn, in Moravia, who was born in 1807, and died Feb. 18, 1875. He had five children, Victor, Amalie, Wilhelmine, born March 21, 1840, Marie and Franz. Amalie adopted the P.F., and made no important career; Franz became a cellist. Wilhelmine began to play the violin almost as soon as she could walk, became a pupil of Jansa, and made her first appearance, with her sister, in the winter of 1846 at Vienna, where she excited much astonishment for the extraordinary power of her bow, and her great execution, notwithstanding the smallness of her hands, and the deep sentiment of her cantiléne. (Hanslick.) From Vienna the family journeyed northwards, visiting Leipzig, Berlin, Breslau, Hamburg, and other cities. In London, Wilhelmine made an

[1] Künstler-Lexicon für Böhmen.

appearance at the Philharmonic, on June 11, 1849, in a concerto of De Beriot's. They returned immediately to the Continent, and passed several years in travelling, chiefly in Russia. In 1864 Mlle. Neruda found herself in Paris, where she played at the Pasdeloup Concerts, the Conservatoire, etc., and awakened an extravagant enthusiasm. At this time she married Ludwig Normann, a Swedish musician, and was henceforth known as Mad. Normann-Neruda. In 1869 she again visited London, played at the Philharmonic on May 17, and was with some difficulty induced, by the entreaties of Vieuxtemps, to remain till the winter, when she took the first violin at the series of Monday Popular Concerts before Christmas, and at once made her mark. From that time she has been in England for each winter and spring season, playing at the Popular Concerts, the Philharmonic, the Crystal Palace, Mr. Charles Halle's Recitals and Manchester Concerts, etc., etc., and always with increasing power and refinement, and increasing appreciation by the public. [G.]

NEUKOMM, Sigismund, Chevalier, born at Salzburg, July 10, 1778, first learned music from Weissauer and from Michael Haydn, who in 1798 sent him to his brother at Vienna. He studied music with Joseph Haydn for some years, and was treated by him more as a son than a pupil. His first compositions appeared in 1808, and in 1806 he went *viâ* Sweden to St. Petersburg, where he became Capellmeister, and director of the Emperor's German theatre. He returned to Vienna just in time to close the eyes of Haydn, and shortly after took up his residence in Paris, and there lived on terms of intimacy with Grétry, Cherubini, Cuvier, and other eminent men, and especially with Talleyrand, in whose establishment he succeeded Dussek as pianist. Their friendship survived the downfall of the Empire, and he accompanied Talleyrand to the Congress of Vienna. There he composed a Requiem for Louis XVI, which was performed at St. Stephen's before a crowd of the greatest notabilities, and for which in 1815 Louis XVIII made him Chevalier of the Legion of Honour, with letters of nobility. In 1816 he went in the suite of the Duke of Luxemburg to Rio Janeiro, and remained there as maître de chapelle to Dom Pedro till the revolution of 1821 drove that monarch, and Neukomm with him, back to Lisbon. Having resigned his pension, he returned to Talleyrand, whom he accompanied on several of his grand tours. He came to London in the same year with Mendelssohn (1829), and they met at the house of Moscheles, with whom Neukomm remained on terms of great friendship and mutual esteem. The last 20 years of his life he divided between England and France, and died in Paris April 3, 1858. In England his intelligence and cultivation gave him a high position. His Symphony in E♭ was played by the Philharmonic, March 21, 1831, and many other pieces at various times. His oratorio 'Mount Sinai,' was repeatedly performed in London, and at Worcester, Derby, etc., and he wrote his oratorio 'David' specially for the Birmingham Festival of 1834, where so highly was he prized as to be familiarly called 'the King of [1] Brummagem.' In fact his two songs 'Napoleon's Midnight Review' and 'The Sea,' both to Barry Cornwall's words, may be said to have made him for some months the most popular person in England. But there were no lasting qualities in his longer pieces, and Mendelssohn's arrival at Birmingham in 1837 eclipsed Neukomm's fame, and even caused him to be as unjustly depreciated as he had before been unduly extolled. This reverse he bore with a philosophy which elicited Mendelssohn's warmest expressions.[2]

Neukomm was a man of remarkable diligence and method, which nothing interrupted. The number of his compositions is prodigious. They embrace about 1000 church works, including 5 oratorios, an opera, 'Alexander,' and music for Schiller's 'Braut von Messina,' in which he endeavoured to resuscitate the ancient Greek chorus. He had a great predilection for Palestrina, and attempted to revive his style. He also wrote for several musical periodicals, especially the 'Revue et Gazette musicale de Paris.' He was destitute of genius, and therefore produced nothing that will live; indeed he was more a highly cultivated amateur than an artist, in the strict sense of the term. But he was above all a man of great refinement and of an extraordinarily fine and sincere character, to which the strong attachment of friends like the Bunsens and Mendelssohn is in itself the most convincing testimony. [F.G.]

NEW PHILHARMONIC SOCIETY, THE. The prospectus, dated from Cramer's, January 1852, states that the Society was founded to give more perfect performances of the great works than had hitherto been attained, and to afford to modern and native composers a favourable opportunity of coming before the public. Classical music was not to be exclusively adhered to; Exeter Hall was chosen as the locale; Mr. Berlioz was engaged as conductor for the first season; the band was magnificent (20 first violins, led by Sivori); the chorus was professional; and the subscription for stalls for 6 concerts was £2 2s., professional subscribers. £1 1s. The programme of the first season (1852) embraced—Symphonies: Mozart's Jupiter; Beethoven's Nos. 5 and 9 (twice); Mendelssohn's Italian; part of Berlioz's Romeo and Juliet (twice); Selections from Berlioz's Faust, Spontini's Vestale, H. Smart's Gnome of Hartzburg, Dr. Wylde's Prayer and Praise, etc., etc. The concerts of the second season were conducted, 4 by Lindpaintner, and 2 by Spohr, in combination with Dr. Henry Wylde. The orchestra was enlarged to 24 first violins, etc., and the programmes included, amongst other symphonies, the Ninth of Beethoven, Spohr's 'Irdisches und Göttliches,' and the Quartet with Orchestra, op. 121; Weber's Kampf und Sieg, Cherubini's Requiem, Lindpaintner's Widow of Nain, Mendelssohn's Finale to Loreley and Walpurgisnight, Dr. Wylde's

[1] Mendelssohn's Letters, ii. 124. [2] Ib. ii. 124, 132.

music to Paradise Lost; Selections from Gluck's Iphigenie, Barnett's Fair Rosamond, and Silas's Mass; Overtures to Don Carlos (Macfarren), and Genoveva (C. E. Horsley). For the third season the concerts were removed to St. Martin's Hall, were conducted partly by Lindpaintner, partly by Dr. Wylde, and included the Overture to Tannhäuser, Cherubini's Mass in C, etc. For the fourth season they returned to Exeter Hall. For the fifth and sixth, 1856 and 57, Hanover-square Rooms was chosen. In 1858 Dr. Wylde assumed the entire responsibility of the undertaking, and the concerts were henceforward held in St. James's Hall season by season as the 'New Philharmonic Concerts,' until 1879, when Dr. Wylde retired in favour of Mr. William Ganz. The programmes have throughout maintained that preference for novelties which distinguished them at the outset. In 1859 the practice of making the rehearsals public was begun. [G.]

NIBELUNGEN. Der Ring des Nibelungen —'The Ring of the Niblung'—a tetralogy or sequence of four music-dramas, words and music by Richard Wagner, was first performed in its entirety at Bayreuth, August 13, 14, 16, and 17, 1876, and repeated during the two following weeks. Wagner's libretto is founded on the Icelandic Sagas, and has little in common with the Nibelungenlied, or more correctly 'Der Nibelunge Nôt,' a medieval German poem of the beginning of the 13th century, in which the mythical types of the old Norse sagas appear in humanised modifications. [F. H.]

NICHOLSON, Charles, born at Liverpool, 1795, son of a flutist, became the most eminent of English flutists. After performing in the orchestras of Drury Lane and Covent Garden he was engaged, about 1823, as principal flute at the Opera, the Philharmonic Society, the country festivals, etc. His playing was remarkable for purity and brilliance of tone and neatness of execution, and his admirable manner of performing an adagio. He published a flute preceptor and numerous concertos, fantasias, solos and other pieces for his instrument. He died in London, March 26, 1837. [W.H.H.]

NICOLAI, Otto, eminent composer and conductor, born at Königsberg June 9, 1810. His home was unhappy and his education neglected, except for the piano, which he was well taught. At 16 he ran away, but found a protector in Justizrath Adler of Stargard, who assisted him in his studies, and in 1827 sent him to Berlin, where he took lessons from Zelter and Klein. In 1833 the Chevalier de Bunsen sent for him to Rome as organist to the chapel of the Prussian Embassy, and there, under Baini, he studied the ancient Italian masters, without neglecting those of modern date. Towards the close of 1837 he went to Vienna, and became Capellmeister and singing-master of the court opera, returning to Rome in Oct. 1838. He then composed a series of operas in the prevailing taste of the day. 'Enrico Secondo' and 'Rosmonda d'Inghilterra' (1839) were given at Trieste, and 'Il Templario' (1840) with great success at Turin; but 'Odoardo e Gildippe' (Genoa) and 'Il Proscritto' (Milan) were not so well received. In 1841 he accepted the first Capellmeistership of the court opera at Vienna, and remained till Easter 1847, highly appreciated as a conductor. Here were produced his 'Templario' (1841, German 45) and 'Die Heimkehr des Verbannten' (1844) a remodelling of 'Il Proscritto,' in which Staudigl was much applauded. With the avowed object of giving first-rate performances of Beethoven's Symphonies, he founded the Philharmonic concerts, the first of which took place March 28, 1842. A mass (composed 1843) dedicated to Frederic William IV, and a Fest-ouverture for the Jubilee of the University of Königsberg (1844) led to his appointment as director of the newly-founded Domchor, and Court-Capellmeister of the opera in Berlin, and he gave a farewell concert in the large Redoutensaal at Vienna (April 1, 1847) at which Jenny Lind sang, and some of the instrumental music in 'Die lustigen Weiber von Windsor' was produced for the first time. He completed that opera in Berlin, and the first performance took place on March 9, 1849, with brilliant success, which he did not live to enjoy, as he expired of apoplexy on May 11. The opera was given in Vienna (with recitatives by Proch) Feb. 12, 1852, and in London (as 'Falstaff') May 3, 1864, and holds its place as one of the most popular of comic operas.

Nicolai had a fine collection of Italian and German scores, which he left to the Imperial library at Berlin. Mendel's 'Otto Nicolai' (Berlin, Heimann) contains a catalogue of all his works, printed and in MS., the latter being numerous. He was an honorary member of the Società Cecilia of Rome and of the Filarmonici of Bologna. The Tonkünstler-Verein of Berlin erected in 1851 a monument over his grave in the churchyard of Dorotheenstadt. [C.F.P.]

NICOLINI, originally Ernest Nicolas, son of an hotel-keeper of Dinard, Brittany, was born at Tours, Feb. 23, 1834. He was for a short time a pupil at the Paris Conservatoire, and in 1855 gained a second *accessit* in Comic Opera. Shortly after he was engaged at the Opéra Comique, where he remained until 1859, without any marked success. In that year he went to Italy, and under the name of Nicolini sang at Milan, Florence, Turin, and elsewhere, with fair success. He returned to Paris in 1862, to the Salle Ventadour, with better results than before, and sang there for several seasons till 1870.

His first appearances in England were May 26, 1866, at a concert given by Madame Lucca, at St. James's Hall, and on the 29th of the same month at Covent Garden, as Edgardo, but with such moderate success that he did not return to London until April 25, 1871, when he reappeared at Drury Lane under Mapleson, as Faust, with very fair results, and remained for the season, distinguishing himself especially as Raoul. In 1872 he was engaged at Covent Garden, where he has sung each successive year, as the interpreter of Lohengrin and Radames. He has a

voice of moderate power, a good stage presence, and is a fair actor, but he has adopted the prevailing *tremolo* to such a degree as seriously to prejudice the method of singing which he acquired at the Conservatoire. During the winter and spring seasons he has sung in Russia, Vienna, and other places, and latterly has taken starring engagements with Mme. Adelina Patti, both in concert and opera in Germany and Italy, and in short concert tours in the English provinces. [A.C.]

NICOLINI, Nicolino Grimaldi, detto, one of the greatest singers of the last century, was born at Naples about 1673. He received a good education, and could write very fair verses, as appears from the libretti which bear his name as their author. His voice, originally a soprano, soon sank into a fine contralto. The first dramas in which his name has been found are 'Tullo Ostilio' and 'Serse,' set by Buononcini, at Rome, 1694, in which he sang with the celebrated Pistocchi. During 1697–8, he was the principal singer in the operas at Naples; and in 1699 and 1700 was again performing at Rome. After this, he sang in other Italian cities, including Milan and Venice; and, being decorated at the latter place with the Order of St. Mark, he was thenceforth always known as the 'Cavaliere Nicolini.'

Late in the autumn of 1708, he came to England, drawn hither by the report of our passion for foreign operas, and 'without any particular invitation or engagement' (Cibber). Here he made his first appearance, Dec. 14, in the 'Pyrrhus and Demetrius' of A. Scarlatti, translated into English by Owen Swiny, the manager, and arranged by N. Haym, who wrote a new overture and some songs for it. In this, of course, Nicolini sang his part in Italian, while other singers performed theirs in English. Steele describes this opera as 'a noble entertainment,' and declares that he 'was fully satisfied with the sight of an Actor [Nicolini] who, by the Grace and Propriety of his Action and Gesture, does Honour to an Human Figure,' and 'sets off the Character he bears in an Opera by his Action, as much as he does the Words of it by his Voice. Every Limb, and every Finger, contributes to the Part he acts, insomuch that a deaf Man might go along with him in the Sense of it,'—with much more to the same [1] purport. The opera prices were raised on the arrival of this performer, the first truly great singer who had ever sung in our theatre (Burney). In fact, the whole scheme of the subscription was probably remodelled according to his recommendations. Some curious papers [2] exist, the collection of Vice-Chamberlain Coke, by which it appears that Nicolini furnished that official with a full account of the system on which the Venetian opera was managed, and that he suggested a similar system for that of London. One chief feature was that a subscription of 1000 gs. should be got from the Queen (Anne); and on this Coke founded a calculation which led to the remodelling of the opera-subscription and raising of the prices, in order to remedy what Nicolini described as the 'annual and certain loss of money' which our Opera had till then suffered.

Though not attracted to London by an engagement, Nicolini had been immediately secured by Swiny for a year. Tosi, in his Treatise on Singing, doubts whether a perfect singer can at the same time be a perfect actor; but Galliard, the translator of that Treatise, says (in a note, 1742),—'Nicolini had both qualities, more than any that have come hither since. He acted to perfection, and did not sing much inferior. His variations in the airs were excellent; but in his cadences he had a few antiquated tricks.' Nicolini next appeared in 'Camilla'; and in May he signed an engagement with Swiny for three years, at a salary of 800 gs.; the singer to receive, in addition, £150 for a new opera 'to be by him fitted for the English stage every season, if such opera shall be approved of.' [3]

On June 4, Nicolini had a concert for his benefit at the Opera House, where he continued to sing as before. In 1710, however, he quarrelled with Swiny, and sought, in a letter dated [4] May 18, to free himself from an 'esclavage inquiet et honteux qu'on ne scauroit non plus s'immaginer ailleurs hors de l'Angleterra,'—his engagement with Swiny. The principal grievance, as usual, was that he had not been paid his due salary; but the Vice-Chamberlain patched up the quarrel, and Nicolini continued to sing at the theatre in 'Almahide' and 'Hydaspes,' the libretto of the latter being his own, or at least edited by himself. In this piece occurred the famous combat with the lion, about which Addison was so witty, while giving the greatest possible credit to Nicolini for his acting, which gave 'new majesty to kings, resolution to heroes, and softness to lovers.' He wished 'that our tragedians would copy after this great master in action. Could they make the same use of their arms and legs, and inform their faces with as significant looks and passions, how glorious would an *English* tragedy appear with that action, which is capable of giving a dignity to the forced thoughts, cold conceits, and unnatural expressions of an *Italian* opera?' [5] On February 24, 1711, 'Rinaldo' appeared, the chief part being created by Nicolini, who had in it many opportunities for displaying his powers of declamation, execution, and acting. He played in 'Antioco,' Dec. 12, and in 'Ambleto' (his own libretto) in the beginning of 1712. Addison [6] says, 'I am sorry to find, by the Opera bills for this day, that we are likely to lose the greatest performer in dramatic Music that is now living, or that perhaps ever appeared upon a stage. I need not acquaint my readers, that I am speaking of Signor Nicolini. The town is highly obliged to that excellent artist, for having shewn us the Italian Music in its perfection, as well as for that generous approbation he lately gave to an opera of our own country [7] in which the composer endeavoured to do justice to the beauty of the words, by

[1] Tatler, Jan. 3, 1709.
[2] In the writer's possession.
[3] In the writer's possession.
[4] Ib.
[5] Spectator, March 15, 1710–11.
[6] Ib. June 14, 1712.
[7] Galliard's 'Calypso and Telemachus,' words by Hughes.

following that noble example which has been set him by the greatest foreign masters in that art.' Nicolini, who took his benefit, on March 22, in 'the Music performed before the Queen on her birthday, and the famous scene in Thomyris, by Scarlatti,' left England at the end of this season, and did not return till 1714, when he appeared, June 14, 'for the last time before his voyage to Italy.'[1] He returned, however, in the following winter, for he sang in 'Rinaldo' (revived), Jan. 4, 1715, and afterwards in 'Amadigi.' According to the idea which tradition gives us of the abilities of Nicolini, his part in this latter opera must have drawn out all his powers, both as singer and actor (Burney). He took his benefit in 'Rinaldo.' In the following season (1716), Nicolini appeared in 'Lucio Vero,' 'Amadigi,' and 'Clearte'; and in 1717 he sang again in 'Rinaldo' and 'Amadigi'—his last appearances in England. We find him at Venice in a long run of 'Rinaldo' in 1718, again in 1723, singing in Leo's 'Timocrate,' and Quanz met him there in 1726, when his singing was on the decline, though his acting still commanded admiration. The date of his death is not known. [J.M.]

NICOLO. The ordinary name in France for Nicolo Isouard. [G.]

NICOLSON, Richard, Mus. Bac., was on Jan. 23, 1595–6, appointed organist and instructor of the choristers of Magdalen College, Oxford. In Feb. following he graduated as Mus. Bac. He contributed a madrigal, 'Sing, shepherds all,' to 'The Triumphes of Oriana,' 1601. In 1626 he was appointed the first Professor of Music upon Heyther's foundation at Oxford. He resigned his place at Magdalen College in 1639, and died in the same year. [W.H.H.]

NIEDERMEYER, Louis, born at Nyon, Lake of Geneva, April 27, 1802, studied under Moscheles and Förster in Vienna, Fioravanti in Rome, and Zingarelli in Naples, where he formed a lasting intimacy with Rossini. At Naples he produced his first opera 'Il reo per amore.' He next settled in Geneva, taught the piano, and composed melodies to Lamartine's poetry, one of which, 'Le Lac,' obtained great success, and made his name known in Paris, before his arrival there in 1823. Through Rossini's influence his one-act opera 'La Casa nel bosco' was produced at the Théâtre Italien (May 28, 1828), but its reception not satisfying him he left Paris and became music-master at a school in Brussels. Wearied of this drudgery, he returned to Paris, and published melodies distinguished for style and sentiment, and worthy of the poems by Lamartine, Victor Hugo, and Emile Deschamps, which they illustrated. The success of these songs made Niedermeyer anxious to return to the theatre, but 'Stradella' (5 acts, March 3, 1837) failed, though supported by Mlle. Falcon, Nourrit, and Levasseur. It was however revived in 1843 in 3 acts. 'Marie Stuart,' 5 acts (Dec. 6, 1844), was scarcely more successful, and would be forgotten but for its 'Adieu à la France.' Other numbers however, deserve attention. The revival of the 'Donna del Lago having been resolved on at the Académie, Rossini summoned Niedermeyer to his residence at Bologna, and empowered him to adapt the score to a French libretto entitled 'Robert Bruce' in 3 acts (Dec. 30, 1846). The opera failed, but the introduction of the saxhorn, the eight trumpets in four different keys in the overture, and the skill with which various movements from 'Zelmira' and 'Armida' were adapted, attracted the attention of musicians. Niedermeyer's last attempt at opera was 'La Fronde' (5 acts, May 2, 1853)—a failure like its predecessors. His true vocation was sacred music. His mass with full orchestra, his 'messes basses,' motets, and anthems, pure in style, and abounding with graceful melody, are still sung. We have mentioned elsewhere his connexion with d'Ortigue in the foundation of a periodical for sacred music, intended to maintain the old traditions. [See Maitrise.] Unfortunately he knew but little of either the history or the practice of plain-song, and his 'Méthode d'accompagnement du Plain Chant' (1855), hastily compiled, was severely criticised. Niedermeyer must be ranked among the musicians whose merits are greater than their success. Some of his melodies will live, and the Ecole de Musique still known by his name (a continuation of that founded by Choron) will ensure for his sacred works an honourable place in the répertoires of the Maîtrises de France. He died in Paris, March 14, 1861. [G. C.]

NIEDERRHEINISCHE MUSIKFESTE, *i.e.* Lower Rhenish Musical Festivals, now held in triennial turn at Whitsuntide, at either Düsseldorf, Aix-la-Chapelle, or Cologne, and from an artistic point of view perhaps the most important existing. The originator is said to have been Dr. Ludwig F. C. Bischoff, a very active musician and *litterateur*, who some seventy years ago assembled together the musicians in his province, and instituted a 'Thuringian Musical Festival,' which was held at Erfurt in 1811. In 1817 Johann Schornstein, music-director at Elberfeld, following the example of Bischoff, collected the musical forces of Elberfeld and Düsseldorf, and gave a performance on a large scale in the former town, thus laying the foundation of the Lower Rhenish Festivals. For the success of the Elberfeld attempt was decided enough to induce several of the most influential persons in the two towns mentioned to take the matter in hand, and to arrange two grand concerts for Whitsuntide, which should take place alternately at Elberfeld and Düsseldorf. The organisation of these concerts exacted so much labour and trouble that it was resolved to propose to a third neighbouring city to take part in them, and an offer of co-operation was made to Cologne, which at first declined the proposal. The first four festivals were therefore held at Elberfeld and Düsseldorf alternately.

From the time of the retirement of Elberfeld

[1] Daily Courant.

in 1827, Aix gave in its definite adhesion, and except during the political disturbances from 1848 to 1850, and also in 1852 and 1859, these festivals have since occurred at Düsseldorf, Aix, or Cologne.

Without entering into the detail of each occasion, a few facts may be mentioned. The 15th meeting, at Düsseldorf, in 1833, may be considered the most important which had occurred, and as marking a new epoch in the history of these now renowned festivals. For it was on this occasion that the direction of the music was first entrusted to Mendelssohn, then in his 26th year.[1] Another distinguishing feature was a third concert improvised by him on the morning of Whit-Tuesday, which was subsequently known as the 'Artists' concert,' in consequence of the introduction at it of detached and solo pieces. In 1835 Mendelssohn conducted at Cologne, and on the following Whitsuntide directed the 18th festival at Düsseldorf, on which occasion his oratorio 'St. Paul' was produced. He reproduced Handel's 'Joshua' at Cologne in 1838, and on that occasion continued his great work for his country and for the musical world generally of reviving the superb choral works of Sebastian Bach, which, partly in consequence of their extraordinary number and want of classification and publication, had been suffered to remain almost in disuse, until resuscitated by one of the greatest disciples of the glorious 'Cantor of Leipzig.'

At the 21st festival, at Düsseldorf, in 1839, Mendelssohn was again at the helm, introducing there his 42nd Psalm 'As the hart pants,' and at the 'Artists' concert' playing his second pianoforte concerto. In 1842 he conducted at Düsseldorf, and made its festival memorable by the introduction of the 'Lobgesang,' which had been already performed at Leipzig and Birmingham; and in 1846, at Aix, for the seventh and last time, he directed a grand selection, when Jenny Lind sang, and produced extraordinary enthusiasm—the occasion being recorded as the 'Jenny-Lind-Fest.' Her singing of Mendelssohn's 'Auf Flügeln des Gesanges' and 'Frühlingslied,' at the 'Artists' concert' is described by chroniclers of this festival as producing an effect wholly unparalleled. In 1852 no festival took place, but in the following year Hiller and Schumann shared the direction at Düsseldorf, respectively contributing a Psalm—the 125th, and a Symphony—in D minor.

From this time the Rhenish Festivals became in some respects even more than previously interesting. The great composer who had done so much for them had indeed passed away, but so great a fame had been secured for them, partly in consequence of the memorable occasions on which Mendelssohn had presided, and also on account of the engagement of more celebrated soloists and of the selection of fuller if not more interesting programmes, as to attract for these Whitsuntide meetings more attention, and to draw musical visitors from all parts. In 1855, at Düsseldorf, Mme. Lind-Goldschmidt sang in Haydn's 'Creation,' Schumann's 'Paradise and Peri,' and at the Artists' concert.

Düsseldorf was fortunate enough in 1863 again to secure her services, and the choral selections were conducted by Herr Otto Goldschmidt. An unusual and interesting feature on this occasion was an organ solo by Herr van Eyken, who played Bach's great prelude and fugue in G minor. The following Whitsuntide, 1866, Madame Lind-Goldschmidt was once more heard at a Düsseldorf festival, in Handel's 'Messiah' and Schumann's 'Paradise and Peri,' etc., Madame Schumann, Auer, and Stockhausen being the other soloists, and Herren O. Goldschmidt and Tausch conducting.

The table on the opposite page shows the localities, the directors, and the chief choral and instrumental works from 1818 to the present year.

To this brief glance at their origin and progress, a few remarks may be added as to the distinctive features of these and other German festivals, which strike an *habitué* at our own large musical gatherings. Perhaps the most important difference is the greater care in preparation. Far more time is devoted to rehearsals of full band and chorus, under the conductor's direction, than with us. Hence the performances are undoubtedly more finished than at English festivals, at which only two hurried rehearsals take place for seven or eight performances. In Germany six full rehearsals are held for three concerts.

In the next place, the first object in England is to raise money: in Germany the great object is to benefit art. One of the bad results of our system is that committees shrink from risking the performance of any but popular works which will draw and 'pay.' One of the good results of the foreign plan is that only classical works of high artistic merit are given. No such selections as some of those at evening concerts at our festivals would be tolerated in Germany.

In the Rhineland all classes rejoice at an opportunity to take part in 'das liebliche Frühlingsfest.' Remuneration appears to be a secondary consideration; indeed the services of the chorus, which often comprises members of the best families, are gratuitous, and are given *con amore*. And one consequence of this, and of a general agreement and enthusiasm on the part of the amateur performers, is a moderate charge for tickets. The admission to the best places is less than a third of that *chez nous*. Moreover, in consequence of the occurrence of the great 'Feast of Pentecost,' the whole population of these Rhenish towns seems to be then *en fête*, and to take the liveliest interest in the festal musical performances now so thoroughly associated there with Whitsuntide.

Carl Klingemann, Mendelssohn's friend, writing to England concerning the Düsseldorf meeting of 1836, says:—'Never did I hear such chorus-singing. All the singers, with the exception of the soloists, were amateurs, as also the

[1] See under MENDELSSOHN, pp. 270, 271.

No.	Year.	Place.	Conductor.	Principal Choral and Orchestral Work.
1	1818	Düsseldorf	Burgmüller	Haydn's Seasons and Creation.
2	1819	Elberfeld	Schornstein	Handel's Messiah; and Symphony 2, Beethoven.
3	1820	Düsseldorf	Burgmüller	Handel's Samson; and Eroica Symphony.
4	1821	Cologne	Do.	Schneider's Das Weltgericht; C minor Symphony, Beethoven.
5	1822	Düsseldorf	Do.	Stadler's Das befreite Jerusalem; and Symphony 4, Beethoven.
6	1823	Elberfeld	Schornstein	Handel's Jephthah, and Symphony 7, Beethoven.
7	1824	Cologne	F. Schneider	Schneider's Deluge; Symphony 4, Ries.
8	1825	Aix-la-Chapelle	F. Ries	Handel's Alexander's Feast; Symphony 9, Beethoven.
9	1826	Düsseldorf	Ries and Spohr	Spohr's Last Judgment; Messiah; Symphony in D, Ries.
10	1827	Elberfeld	Schornstein	Schneider's Paradise Lost; Symphony 5, Beethoven.
11	1828	Cologne	Ries and Klein	Klein's Jephta; Symphony 4, Beethoven.
12	1829	Aix	Ries	Creation; Symphony 4, Ries; and Eroica, Beethoven.
13	1830	Düsseldorf	Do.	Handel's Judas Maccabæus; Symphony 5, Beethoven.
14	1832	Cologne	Do.	Handel's Samson; Symphony 7, Beethoven.
15	1833	Düsseldorf	Mendelssohn	Handel's Israel in Egypt; Pastoral Symphony, Beethoven.
16	1834	Aix	Ries	Handel's Deborah; Jupiter Symphony, Mozart; and part of 9, Beethoven.
17	1835	Cologne	Mendelssohn	Handel's Solomon; Symphony 8, Beethoven.
18	1836	Düsseldorf	Do.	Mendelssohn's St. Paul; Symphony 9, Beethoven.
19	1837	Aix	Ries	Handel's Belshazzar; Kings of Israel, Ries.
20	1838	Cologne	Mendelssohn	Handel's Joshua; Symphony in D, Mozart.
21	1839	Düsseldorf	Do.	Handel's Messiah; Eroica Symphony, Beethoven.
22	1840	Aix	Spohr	Handel's Judas; Symphony 7, Beethoven.
23	1841	Cologne	Kreutzer	Klein's David; Symphony 9, Beethoven.
24	1842	Düsseldorf	Mendelssohn	Handel's Israel; Lobgesang; Symphony 5, Beethoven.
25	1843	Aix	Reissiger	Handel's Samson; Symphony G minor, Mozart; Eroica, Beethoven.
26	1844	Cologne	Dorn	Handel's Jephthah; Missa Solennis, Beethoven.
27	1845	Düsseldorf	Rietz	Handel's Joshua; Symphony 9, Beethoven.
28	1846	Aix	Mendelssohn	Creation; Alexander's Feast; Symphony 5, Beethoven.
29	1847	Cologne	Dorn and Spontini	Handel's Messiah; Symphony 7, Beethoven.
30	1851	Aix	Lindpaintner	Handel's Judas; Eroica Symphony, Beethoven.
31	1853	Düsseldorf	F. Hiller	Handel's Messiah; Symphony 9, Beethoven; and 4, Schumann.
32	1854	Aix	Lindpaintner	Handel's Israel; Symphony 7, Beethoven.
33	1855	Düsseldorf	Hiller	Creation; Paradise and Peri, Schumann; Symphony 5, Beethoven.
34	1856	Düsseldorf	Rietz	Mendelssohn's Elijah; Alexander's Feast; Symphony 9, Beethoven.
35	1857	Aix	Liszt	Handel's Messiah; Symphony in C, Schubert.
36	1858	Cologne	Hiller	Hiller's Saul; Walpurgisnacht; Eroica Symphony, Beethoven.
37	1860	Düsseldorf	Do.	Handel's Samson; Symphony 7, Beethoven; and 1, Schumann.
38	1861	Aix	F. Lachner	Beethoven's Missa Solennis; Joshua; Eroica Symphony, Beethoven.
39	1862	Cologne	Hiller	Handel's Solomon; Symphony 9, Beethoven.
40	1863	Düsseldorf	Otto Goldschmidt	Mendelssohn's Elijah; St. Cecilia's Ode; Symphony 5, Beethoven.
41	1864	Aix	Rietz	Handel's Belshazzar; Magnificat, Bach; Symphony 9, Beethoven.
42	1865	Cologne	Hiller	Handel's Israel; Symphony 7, Beethoven.
43	1866	Düsseldorf	O. Goldschmidt & Tausch	Handel's Messiah; Eroica Symphony, Beethoven.
44	1867	Aix	Rietz	Handel's Judas; Symphony 5, Beethoven.
45	1868	Cologne	Hiller	Handel's Messiah, Cantata, Bach; Symphony 9, Beethoven; 8, Schumann.
46	1869	Düsseldorf	Rietz	Handel's Joshua; Magnificat, Bach; Symphony 7, Beethoven.
47	1870	Aix	Lachner	Beethoven's Missa Solemnis; Eroica Symphony, Beethoven.
48	1871	Cologne	Hiller	Handel's Joshua; Symphony 9, Beethoven.
49	1872	Düsseldorf	Rubinstein	Handel's St. Cecilia's Ode; Tower of Babel, Rubinstein; Symphony 8, Beethoven; 4, Schumann.
50	1873	Aix	Rietz	Handel's Messiah; Symphony 9, Beethoven.
51	1874	Cologne	Hiller	Handel's Samson; Pastoral Symphony, Beethoven; and Italian, Mendelssohn.
52	1875	Düsseldorf	Joachim	Handel's Hercules; Missa Solennis; Symphony 1, Schumann.
53	1876	Aix	Breunung	Handel's Solomon; Eroica Symphony, Beethoven.
54	1877	Cologne	Hiller	Haydn's Seasons; Symphony 9, Beethoven; and Hiller in C.
55	1878	Düsseldorf	Joachim	Schumann's Faust; Orpheus, Gluck; Symphony 2, Brahms.
56	1879	Aix	Breunung	Beethoven's Missa Solennis; Symphony 2, Schumann; 9, Schubert.
57	1880	Cologne	Hiller	Handel's Israel; Violin Concerto, Beethoven.

Thus Düsseldorf has held 20, Aix 17, Cologne 16, and Elberfeld 3 Lower Rhenish Festivals.

greater number of the instrumental performers. It is this circumstance which gives to this festival its peculiar excellence and beauty. From all the neighbouring towns and the whole country round the *dilettanti* were gathering, arriving in steamboats or Eilwagen, not to toil at an irksome ill-paid task, but for a great musical field-day, full of soul and song. All ranks and ages unite for the one harmonious end. . . . . Add to this love of the art, good training, well cultivated taste, and general knowledge of music, and it is explained how such an effect is produced. You felt the life, the pulsation of this music, for their hearts as well as their understandings were in it. It was in this chorus and in this band that public interest was centred; the audience listened and enjoyed, but the amateur performers constituted the festival.'

The importance of these Rhine festivals, from an artistic point of view, was alluded to at the commencement of this record of them. The roll of eminent musicians of European fame who have conducted them alone claims such recognition; while the long catalogue of masterpieces performed, especially those for orchestra, in which English festivals are as a rule sadly deficient, is in itself an extraordinarily interesting and suggestive document. The following list of the number of times of performances of Beethoven's Symphonies at these Rhenish festivals gives a tolerably fair estimate of the proportionate admiration in which those masterpieces are held by the great composer's countrymen :—

No. 2,	performed	once.	
„ 4,	do.	twice.	
„ 6,	do.	do.	
„ 8,	do.	do.	
No. 5,	performed	eight times.	
„ 7,	do.	do.	
„ 3,	do.	nine times.	
„ 9,	do.	twelve times.	

[H. S. O.]

NIEMANN, ALBERT, one of the most famous living tenors of Germany, was born Jan. 15, 1831, at Erxleben, Magdeburg, where his father kept an hotel. He was placed, when 17 years old, in a machine factory, but want of means prevented his remaining there, and he went on the stage at Dessau in 1849, first as an actor of small parts, and afterwards as a chorus singer. Here the Hofkapellmeister Friedrich Schneider discovered his musical talent, and gave him some instruction. A baritone singer named Nusch taught him singing, and with such success that Niemann soon obtained engagements at Halle and other small theatres. He thus came under the notice of Herr von Hülsen, General Intendant of the German royal theatres, who called him to Berlin, and gave him the means of further improvement. He afterwards played at Stuttgardt and Königsberg, and through the kindness of the King of Hanover was sent to Paris to study under Duprez. On his return he joined the company at Hanover, and afterwards went to Berlin, where he is engaged at the present time, having been created 'Kammersänger' to the Emperor. In Germany he has for a long time past enjoyed a great reputation, especially in 'heroic parts,' for which his handsome person and powerful voice eminently fit him. He has played the parts of the Wagner heroes, also Cortez, Joseph, Raoul, John of Leyden, Arnold, George Brown (La Dame Blanche) and Chapelon (Postillon); and was selected by Wagner to play Siegmund in 'Die Walküre,' at Bayreuth in 1876.

Niemann has not sung out of Germany except when he played Tannhäuser in Paris, on its production at the Académie on March 13, 1861; when as is well known, the opera was received with great disfavour, only being played twice. [A.C.]

NIEMETSCHEK, FRANZ XAVER, Doctor of Philosophy, Professor of Latin at Pilsen, and of Philosophy at Prague (1815), born at Saczka in Bohemia, a musical amateur, who played the piano with taste, and is of importance in musical history as the author of a life of Mozart, the best in its day (Prague, 1798, 2nd edition, Leipzig 1808). [C. F. P.]

. NIGHT DANCERS, THE. A romantic opera, in 2 acts, founded on the same legend with the ballet of Giselle; words by G. Soane, music by Edward J. Loder. Produced under the title of 'The Wilis, or the Night Dancers,' at the Princess's Theatre, London, Oct. 28, 1846. The notice of the performance in the 'Times' is historical, since it was the first account of an opera contributed by Mr. J. W. Davison, who until 1878 was the musical critic of that paper. The opera was revived at the Royal English Opera, Covent Garden, Nov. 10, 1860. [G.]

NILSSON, CHRISTINE, was born Aug. 20, 1843, near Wexiö in the district of Wederslöf, Sweden, where her father was a very small farmer on the estate of Count Hamilton.[1] From an early date she showed great aptitude for music, and her voice proved the means of her introduction to Baroness Leuhusen, *née* Valerius, herself formerly a singer, from whom the young vocalist received some lessons. She was afterwards instructed by Franz Berwald of Stockholm, and in six months sang at Court. Miss Nilsson accompanied the Baroness Leuhusen to Paris, and studied singing under M. Wartel. She made her début at the Théâtre Lyrique Oct. 27, 1864, as Violetta, in a French version of La Traviata; and afterwards appeared as Lady Henrietta, Astrifiammante, and Elvira (Don Giovanni), etc. She remained at the Lyrique nearly three years, after which she came to England, and made her first appearance June 8, 1867, at Her Majesty's as Violetta, with great success, subsequently playing in the other characters mentioned above, and as Margaret in Faust. The same season she sang at the Crystal Palace, and also at the Birmingham Festival in oratorio, for which she was instructed by Mr. Turle, organist of Westminster Abbey, more especially with regard to the traditional style of Handel's songs. On Oct. 23 she took farewell of the Théâtre Lyrique by creating the principal part in [2] Les Bluets of Jules Cohen. She was then engaged by the Académie de Musique for the part of Ophelia in Ambroise Thomas's Hamlet, in which she appeared on its production March 9, 1868, with very great success.

In 1868 Miss Nilsson reappeared in Italian Opera at Drury Lane, whither the company had migrated by reason of the fire at Her Majesty's, with the same éclat as before, and added to her répertoire the rôles of Lucia and Cherubino. In that year she sang 'From mighty kings,' and 'Wise men flattering,' at the Handel Festival. She sang in the autumn at Baden-Baden, appearing for the first time as Mignon, and in the winter returned to the Académie, Paris. In 1869 she played Ophelia in the production of Hamlet at Covent Garden. In the autumn she made a provincial tour, singing later in London, at Exeter Hall, in the Messiah, Creation, Hymn of Praise, etc., and returning to Paris for the winter.

In the summer season of 1870, Mr. Wood having taken Drury Lane for Italian Opera, Miss Nilsson was engaged as one of the stars, and she then played for the first time in England as Alice, the Countess (Figaro), Desdemona, and Mignon. On July 17 she sang the scena 'Ah perfido,' at the Philharmonic, on the commemoration of the centenary of Beethoven's birth, with a beauty of conception and expression which can never be forgotten by those who heard it.

From the autumn of 1870 to the spring of 1872 Miss Nilsson was in America singing in concerts and Italian opera under M. Strakosch, when she added Flotow's comic opera 'L'Ombre' to her other parts. She returned to Drury Lane in the summer of 1872, and on July 27 was married at Westminster Abbey to M. Auguste Rouzaud of Paris. From 1872 to 1877 Madame Nilsson sang every season in Italian opera at Drury Lane and Her Majesty's, creating Edith in Balfe's

[1] This little farm, called Sjöabol, was afterwards purchased by Miss Nilsson, after the death of her parents, with her first professional earnings, and given to her eldest brother.

[2] An opera which fell flat in spite of her singing.

Talismano, June 18, 1874, and Elsa on the production of Lohengrin at Drury Lane in 1875, a part which she had previously played in America. During the winter and spring of these last years, Madame Nilsson has either sung in the provinces in opera or at concerts, or been engaged at the Opera of St. Petersburg, Moscow, Vienna, etc. She paid a second visit to America for the winter seasons of 1873 and 74. She has only once visited her native country in a professional capacity, viz. in 1876, when she made a tour in Scandinavia with remarkable [1] success.

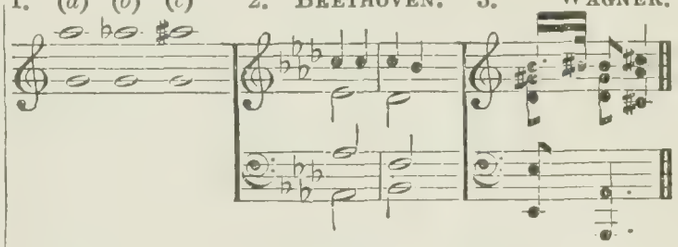
Her voice is of moderate power, great sweetness, brilliancy, and evenness in all the register, the compass being about two and a half octaves, from G natural to D in alt.[2] Her style is especially suited to the more pathetic parts of opera, being peculiarly excellent as Elsa, Margaret, and Mignon; for Valentine, while looking the part to perfection, she lacks the necessary physique. During her earlier seasons her success was helped by a certain naïveté of look and manner which was very charming. [A.C.]

NINTH. The compound intervals called ninths exceed the octave either by a tone or a semitone; if the former the ninth is called 'major' (*a*), if the latter it is called 'minor' (*b*). The interval of an 'augmented ninth' which exceeds the octave by three semitones (*c*) also occasionally occurs, as will be presently noted, but it has not by any means the prominence and importance of the major and minor forms. (Ex. 1.)

Ninths differ from all other compound intervals in the higher degree of invariability with which they are distinct both in character and treatment from their corresponding simple intervals the major, minor, and augmented seconds. They may be broadly divided into two classes—those which require preparation somewhat peremptorily, and further prompt resolution after percussion; and those which satisfy the understanding ear so far that preparation appears superfluous, and haste to change the harmony after percussion unnecessary. The former belong to the class of artificial combinations arrived at by processes which imply counterpoint, and the latter to that of essential or fundamental chords which can exist intelligibly in the sense of harmony alone.

The first class is generally divided by theorists into two sub-classes, called respectively 'suspensions' and 'prepared discords.' The intimate relationship of these chords has already been indicated in the article HARMONY; the above classification will therefore only be accepted here provisionally, for convenience in explanation. Suspended ninths which are resolved while the chord which accompanies them stands still, can occur on every note of the scale, though that on the leading note is extremely harsh; they are commonly accompanied by third and fifth, as in Ex. 2, and not unfrequently by a major seventh, suspended with the ninth, and resolving with it; sometimes also by a suspended fourth as well, which resolves on the third simultaneously with the resolution of the ninth and seventh. Suspended major ninths resolve either upwards or downwards; in the former case alone they resemble suspended seconds, which obviously must rise in resolution; and in this form also the artificial chromatic heightening of the major ninth to an augmented ninth takes place, as in the following, from the Vorspiel to Wagner's Tristan und Isolde. (Ex. 3.)

1. (*a*) (*b*) (*c*) 2. BEETHOVEN. 3. WAGNER.



This device is similar to the chromatic alteration of the augmented fifth; and, in fact, eight bars further on than the above quotation, the augmented ninth and the augmented fifth actually occur together in the same chord, in a way which is highly suggestive of their common origin.

The second sub-class mentioned above differs from those which are distinguished as suspensions chiefly in the process of resolution; in which, instead of the rest of the chord (that is, its root and concordant notes) being stationary while the suspended notes are resolved, and moving afterwards, the process is condensed, so that when the discord has been arrived at by preparation, which is practically the same as the process of suspension, the root of the chord and its dependent notes change simultaneously with the resolution. So that though the resolution is upon the same note as it would have been if the chord had remained unchanged, its relation to the root note of the new chord is different. The root commonly rises a fourth, but it is also possible for it to fall a third.

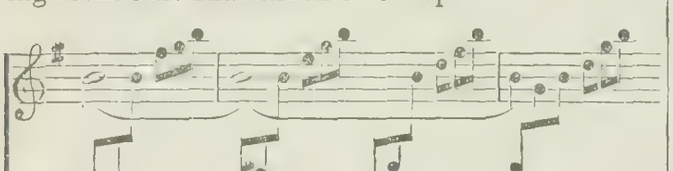
The above class of ninths may be accompanied by thirds and sevenths which are either major or minor, but in the last and most important class the accompanying third must be major and the seventh minor. These ninths, both major and minor, are commonly held to be fundamental harmonies, on the ground of their representing the compound tone of the root or generator. The major ninth is represented by the eighth harmonic, which is only removed two octaves and a note from the root,—and is easily and clearly obtained, as for instance in horns and trumpets. The minor ninth is similarly taken by some theorists to be represented by the sixteenth harmonic, which however is four octaves removed from the generator, and is so closely hemmed in by other harmonics at the distance of a semitone apart, that it seems doubtful if it could be clearly distinguished or easily obtained as the major ninth is. It may however possibly

[1] She is at present (Feb. 1880), singing at Madrid.

[2] It was formerly nearly three octaves, but she has spared the higher part lately on the advice of Rossini, on acount of the great strain.

be taken as a modification or softening of the major ninth, and is certainly used with equal freedom. Examples from so trustworthy a source as Haydn, are given in the article HARMONY (p. 683): Schumann's Overture to Genoveva actually commences with a full chord of the minor ninth; and Mendelssohn's Andante con Variazioni in E♭, with second inversion of the major ninth.

The ninths belonging to this class are not only free in the manner of their assumption, but singularly so in the manner of their resolution; they are both commonly resolved after the manner of suspensions, either upwards or downwards, while the rest of the chord stands still; or after the manner of the so-called 'prepared' discords; while the chord changes, as from Dominant to Tonic harmony. They also resolve by leaps, as in the case of the Dominant ninths; in which the part having the ninth frequently leaps downwards to the third or fifth of the chord, and then passes with change of harmony to a proximate concordant note in the Tonic chord. Occasionally the ninth appears to be resolved rather by a change of the mass of harmony than by the progression of the parts; and further it is found persisting through such changes of harmony, and being resolved without moving, as in the following from Mr. Macfarren's 'Joseph':—



The Dominant major ninth is only used in the major mode, the minor ninth in both; and it will be clear at the mere statement that the minor ninth from the Dominant is not a note which occurs in the diatonic series of the major scale, and therefore the chord is chromatic in that relation. But not only this ninth, but several others which are more distinctly chromatic, are commonly affiliated in the range of a key without its being considered that the tonality is thereby obscured. The most conspicuous of these are the ninths of the Tonic and Supertonic, which represent the compound tone of those respective notes, and also stand in the favourable position of Dominant chords in the closely related keys of the Subdominant and Dominant to the original key. In these the minor seventh and minor ninth of the Tonic, and the major third and minor ninth of the Supertonic are chromatic in relation to the major scale. The major ninth of the Supertonic will not chime conveniently with the minor mode because of its contradicting the vital minor third of the scale; in all the other ninths which can be used in either scale, there will be at least one note which is chromatic.

From the minor ninth are derived that conspicuous class of discords called diminished sevenths, which are its inversions with the root-note omitted. They are said theoretically, that is in just intonation, to be very harsh; but modern musicians seem to be exceedingly well content with the chord, and even go to the length of using the interval of a diminished seventh melodically; which shows at least that the mind can readily grasp it. This facility may of course be partly owing to the frequency with which the chord occurs in modern music. Theorists have complained that it is used to excess, and in some senses this may be true; but if so it is not unlikely that it is a good deal their fault, for they rarely miss the opportunity to show off much superfluous ingenuity in pointing out to their disciples the chameleonlike qualities of the chord and its various uses, which it would be much better for worthy disciples to find out for themselves. It may comfort those who feel disposed to use the chord a good deal at times for really musical purposes, to point out a singular example in a prelude in G minor for organ, by Bach (Dörffel No. 822), too long for quotation, in which there is a descending series of twelve diminished sevenths alternating with transitional resolutions, and followed by four more diminished sevenths descending in a row; making in all a notable total of sixteen diminished sevenths in thirteen bars.

Further particulars concerning the characteristics of this chord will be found under the heads of DIMINISHED INTERVAL and CHANGE.

The complete chord of the Dominant ninth is sometimes called the 'Added ninth' because the third which produces the interval is added to the complete chord of the Dominant seventh. [C.H.H.P.]

NISSEN, GEORG NICOLAUS VON, Staatsrath of Denmark, was born at Hardensleben (Denmark), Jan. 22, 1761. When chargé-d'affaires at Vienna in 1797 he made the acquaintance of Mozart's widow, assisted her in regulating her embarrassed affairs, and, in 1809, married her. Retiring from official life in 1820 he settled in Salzburg, where he died March 24, 1826. His biography of Mozart, compiled from the mass of documents then in existence, and from the recollections of his wife and Mozart's sister, was published after his death by his widow, with preface by Dr. Feuerstein of Pirna, and 'Anhang' (published by Breitkopf & Härtel, with 2nd and cheap edition by G. Senff, Leipzig, 1828). [C.F.P.]

NOCTURNE, NOTTURNO. A name and form of composition the origin of which is due to John Field, whose 18 or 19 so-called Nocturnes (although not more than about 12 of them deserve the title—see FIELD) are widely and deservedly popular, not only for their intrinsic charm of freshness and simplicity, but also on account of their being the predecessors of Chopin's Nocturnes, which undoubtedly owe their form, though not their characteristic melancholy, to those of Field. It is very interesting to compare some of the Nocturnes of both composers,—for instance, Field's No. 5 in B♭, with Chopin's op. 32, No. 2, both the first and second subjects of each bearing a striking resemblance to those of the other composer. The

Italian form of the word, Notturno, is employed by *Mozart* to denote a piece in three movements for strings in two horns (K. 286). It is also used by Mendelssohn for the title of the lovely entr'acte in the Midsummer Night's Dream Music, which represents the sleep of the lovers. More recently the name has been used to cover a multitude of sins in more than one branch of art. [J.A.F.M.]

NOCTURNS (Lat. *Nocturni, Nocturnæ Orationes.* The Night Hours). Portions of the Office of Matins, consisting of Psalms, Antiphons, and Lessons, of which three divisions are usually sung, on Sundays and Festivals, and one only on Ferial Days. [See MATINS.] [W. S. R.]

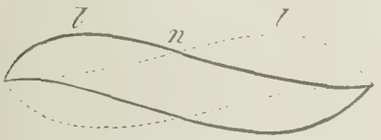
NODE (Latin *nodus*, a knot). The vibration of a string may assume many different forms. In Fig. 1 the string is shewn vibrating as a whole; in Fig. 2 it divides into two equal segments; in Fig. 3 into three equal segments. These segments, where the amplitude of vibration is greatest, are called Loops (*l*, Figs. 2 and 3), and the points of rest between them are called Nodes (*n*).

Fig. 1.

Fig 2.

Fig. 3.

Fig. 4.

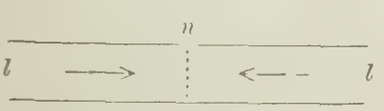


But when a string is plucked, as in the harp and guitar, or bowed as in the violin, it does not vibrate in any one of the simple forms just described, but in several of them at once. The motion of the whole string combined with that of its halves would be represented by Fig. 4. Here the node is no longer a point of complete rest but a point where the amplitude of vibration is least.

If the string while vibrating be touched at $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, etc. of its length, as in playing harmonics on the harp or violin, all forms of vibration which have loops at these points vanish, and all forms which have nodes there become more marked. Thus it is possible to damp the vibrations of the whole string, of its third parts, of its fifth parts, etc., leaving the vibrations of its halves, of its fourth parts, of its sixth parts, etc., unimpeded.

The column of air in an open pipe vibrating as a whole has a node in the centre, towards which the particles of air press and from which they again draw back (see Fig. 5, *n*).

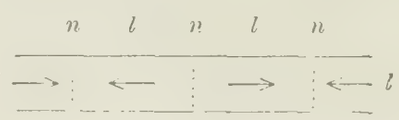
Fig. 5.



Thus at the node the air does not move but undergoes the greatest changes of density. At the loop (*l*) there is no change of density but great amplitude of vibration. The open ends of the pipe are always loops, for the density at these points being the same as that of the outer air, does not change. This remains true whether the pipe have two, three, or more nodes, as shewn in Figs. 6 and 7.

Fig. 6.

Fig. 7.



In a stopped pipe the closed end is always a node, and the open end a loop, whether the column of air vibrate as a whole (see Fig. 8), or divide into segments as shown in Figs 9 and 10.

Fig. 8.

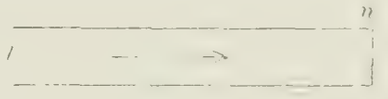
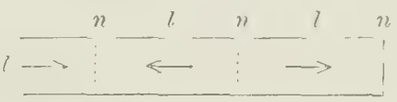


Fig. 9.

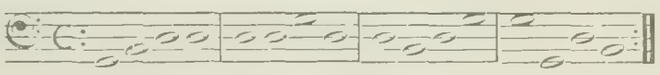
Fig. 10.



In practice both an open and a stopped pipe vibrate not in any one of the ways just described, but in several of them at once. Here, too, as in the case of strings, the node is not a point of complete rest but of least motion.

Chladni showed that sand strewn on vibrating plates or membranes collects along the lines where the motion is least. These are called *nodal lines*, and may assume a variety of symmetric forms. [J. L.]

NODUS SALOMONIS (Solomon's knot). A celebrated Canon, composed by Pietro Valentini, and described by Fr. Kircher, in his Musurgia. It was originally intended to be sung by ninety-six Voices, disposed in twenty-four Choirs: but Kircher afterward ascertained, that, provided the distribution into four-part Choirs was properly carried out, the number of Voices might be increased to five hundred and twelve, or even to twelve millions two hundred thousand. The *Guida*—in which four notes only are used—stands as follows:—



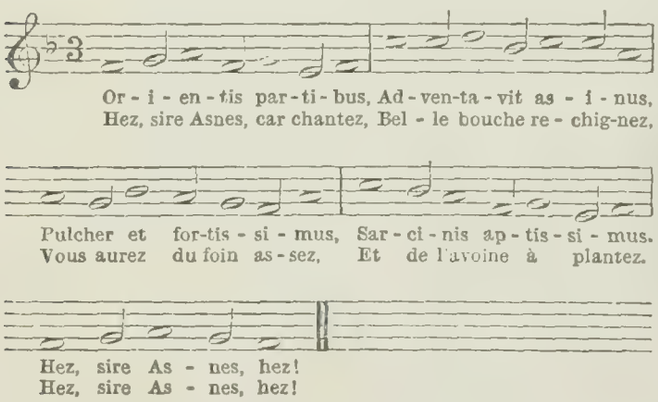
The First Choir leads; the Bass and Tenor entering together; the former, with the *Guida*, and the latter, with its Inversion, beginning on the Twelfth above. After a Semibreve Rest, the Alto sings the *Guida*, and the Treble its Inversion in the Twelfth above, both beginning together, as before. All the other Choirs enter in the same way, each pair of voices beginning one Semibreve later than the preceding pair. But, when the

number of Voices exceeds thirty-two, the notes must be sung of different lengths, some Choirs taking each one as a Large, others as a Long, and so on. It is easy to see that a Canon of this kind is no work of Art at all. Arithmetically considered, it reduces itself to a very simple calculation; while, musically, it is nothing more than an intolerable drawl on the Chord of G. But no Canon, written for so great a number of Voices, could possibly be founded on more than one single Chord. [W. S. R.]

NOËL (Old Fr. *Nouel*; Burgundian *Noé*; Norman *Nuel*; Poitevin *Nau*; Germ. *Weihnachts Gesang*; Eng. *Nowell*, *Nouell*, Christmas Carol). A peculiar kind of Hymn, or Canticle, of mediæval origin, composed, and sung, in honour of the Nativity of Our Lord.

The word *Noël* has so long been accepted as the French equivalent for 'Christmas,' that we may safely dispense with a dissertation upon its etymology. Moreover, whatever opinions may be entertained as to its root, it is impossible to doubt the propriety of retaining it as the generic name of the Carol: for we continually find it embodied in the Christmas Hymn or Motet, in the form of a joyous [1]exclamation; and it is almost certain that this particular kind of Hymn was first cultivated either in France or Burgundy, and commonly sung there in very antient times.

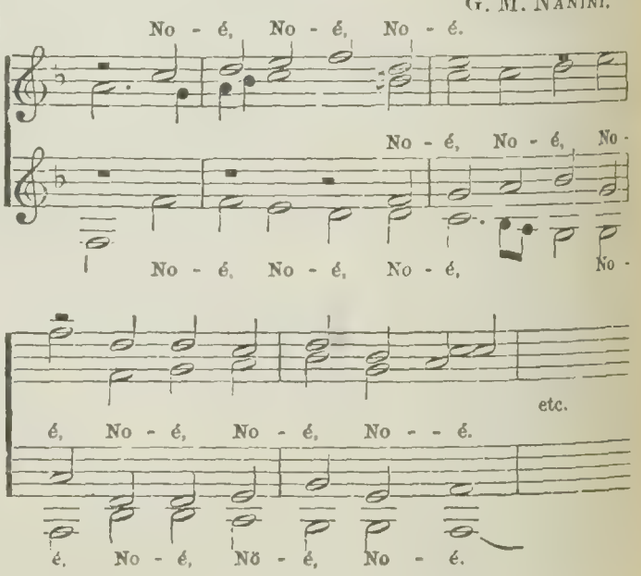
Of the numerous early examples which have fortunately been preserved to us, the most interesting is, undoubtedly, the famous 'Prose de l'âne.' This curious Carol was annually sung, at Beauvais, and Sens, on the Feast of the Circumcision, as early as the 12th century; and formed an important part of the Ceremonial connected with a certain popular Festival called the 'Fête de l'âne,' on which an ass, richly caparisoned, and bearing upon its back a young maiden with a child in her arms, was led through the city, in commemoration of the Flight into Ægypt, and finally brought in solemn procession to the Cathedral, while the crowd chaunted the following quaint, but by no means unmelodious ditty:—



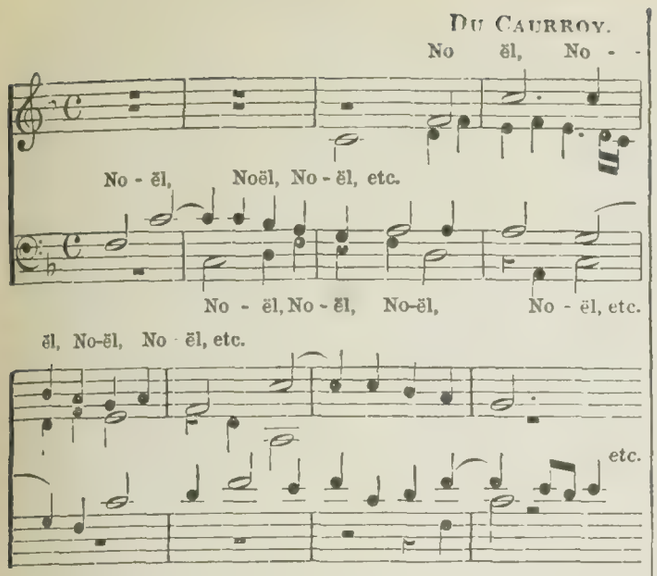
Scarcely less popular in Germany, than the 'Prose de l'âne' in France, were the beautiful Carols 'Resonet in laudibus' (Wir loben all' das Kindelein), and 'Dies est lætitiæ' (Der Tag der ist so freundlich)—the latter, equally well known in Holland as 'Tis een dach van vrolichkeit.' Both these examples are believed to be as old as the 13th century; as is also another—'Tempus adest floridum'—of equally tuneful character. 'In dulci jubilo'—a curious mixture of Latin and Patois, set to a deliciously simple Melody—may possibly be of somewhat later date.

These early forms were succeeded, in the 16th and 17th centuries, by Carols treated, with more or less success, in the Polyphonic style. The credit of having first so treated them is generally given to François Eustache du Caurroy, Maître de Chapelle to Charles IX, Henri III, and Henri IV, on the strength of a collection of pieces, entitled 'Mélanges de la Musique,' published, at Paris, in 1610—the year following his decease. But, Giovanni Maria Nanini, who died, at Rome, in 1607, has left us a magnificent example, in the form of a Motet—'Hodie Christus natus est'—in the course of which he introduces the exclamation, Noé! Noé! with striking effect; and Luca Marenzio published a similar composition, adapted to the same words, as early as 1588. As Du Caurroy's collection was contained in a posthumous volume, it would perhaps be impossible, now, to reconcile the claims of the rival Composers, as to priority of invention; though the French Noëls will, of course, bear no comparison with those written in Italy, in point of excellence. Still, it is only fair to say that the Italian Composers seem to have excited no spirit of emulation among their countrymen; while, for more than a century after the death of Du Caurroy, collections of great value appeared, from time to time, in France: such as Jean François Dandrieu's 'Suite de Noëls,' published early in the 18th century; 'Noei Borguignon de Gui Barôzai,' 1720; 'Traduction des Noëls Bourguignons,' 1735; 'Nouveaux Cantiques Spirituels Provençaux,' Avignon, 1750; and many others. We subjoin a few bars of Nanini's Motet, and of one of Du Caurroy's Noëls, as specimens of the distinctive styles of Italy, and France, at the beginning of the 17th century.

G. M. Nanini.



[1] A modern German critic, F. M. Böhme, mistakes the vowels E.V.O.V.A.E—the mediæval abbreviation for *seculorum. Amen*—for a similar cry of joy, and is greatly exercised at the admission of a 'Bacchanalian shout' into the Office-Books of the Church! 'Statt *Amen* der bacchische Freudenruf, *evovae!*' (Böhme, *Das Oratorium*; Leipzig, 1861.) [See Appendix, EVOVAE.]



The history of our own English Carols has not yet been exhaustively treated; nor has their Music received the attention it deserves. In no part of the world has the recurrence of Yule-Tide been welcomed with greater rejoicings than in England; and, as a natural consequence, the Christmas Carol has obtained a firm hold, less upon the taste than the inmost affections of the People. Not to love a Carol is to proclaim oneself a churl. Yet, not one of our great Composers seems to have devoted his attention to this subject. We have no English Noëls like those of Eustache du Caurroy. Possibly, the influence of national feeling may have been strong enough, in early times, to exclude the refinements of Art from a Festival the joys of which were supposed to be as freely open to the most unlettered Peasant as to his Sovereign. But, be that as it may, the fact remains, that the old Verses and Melodies have been perpetuated among us, for the most part, by the process of tradition alone, without any artistic adornment whatever; and, unless some attempt be made to preserve them, we can scarcely hope that, in these days of change, they will continue much longer in remembrance. There are, of course, some happy exceptions. We cannot believe that the famous Boar's Head Carol—'Caput apri defero'—will ever be forgotten at Oxford. The fine old melody sung to 'God rest you, merrie Gentlemen,' possessing as it does all the best qualifications of a sterling Hymn Tune, will probably last as long as the Verses with which it is associated. [See Hymn.] But, the beauty of this noble Tune can only be fully appreciated, when it is heard in Polyphonic Harmony, with the Melody placed, according to the invariable custom of the 17th century, in the Tenor. A good collection of English Carols, so treated, would form an invaluable addition to our store of popular Choir Music.

The best, as well as the most popular English Carols, of the present day, are translations from well-known mediæval originals. The Rev. J. M. Neale has been peculiarly happy in his adaptations; among which are the long-established favourites, 'Christ was born on Christmas Day' ('Resonet in laudibus'); 'Good Christian men, rejoice, and sing' ('In dulci jubilo'); 'Royal Day that chasest gloom' ('Dies est lætitiæ'); and 'Good King Wenceslas looked out' ('Tempus adest floridum')—though the Legend of 'Good King Wenceslas' has no connection whatever with the original Latin Verses.[1]

Of Modern Carols, in the strict sense of the word, it is unnecessary to say more than that they follow, for the most part, the type of the ordinary Part Song. [W. S. R.]

NOHL, Carl Friedrich Ludwig, a well-known writer on music and musical subjects, was born at Iserlohn in Westphalia, on Dec. 5, 1831. His father is a legal functionary, and it was intended that the son should follow the same profession, although his taste for music showed itself while he was still a child. He was educated at the Gymnasium of Dinsburg, and in 1850 entered the University of Bonn. From Bonn he proceeded to Heidelberg, in order to pursue his legal studies, which were however neglected for musical and literary pursuits. At Heidelberg he determined to make music his profession, but this idea was abandoned in accordance with his father's wishes, and he continued the study of jurisprudence at Berlin, at the same time receiving instruction in the theory of music from Professor Dehn. In 1853 Nohl entered the Prussian Civil Service as Referendarius, but in 1856 his health broke down, and he had to undertake a journey to France and Italy. He returned to Berlin in 1857, and continued his musical studies under Professor Kiel. In 1858 he finally abandoned the legal profession, and settled at Heidelberg, the University of which place conferred upon him the degree of Doctor of Philosophy (1860). In the following year he went to Munich, where, in 1865 King Ludwig II appointed him an Honorary Professor in the University. In 1872 he returned to Heidelberg, where he has since resided, and where he teaches musical history and aesthetics. Space will not allow of our inserting a complete list of Nohl's works: many of them have been translated into English, and are known in this country. His 'Mozart's Letters' (1865), 'Beethoven's Letters' (1865 and 1870), 'Letters of Musicians' (1866), 'Gluck and Wagner' (1870), 'Die Beethoven Feier' (1871), 'Beethoven according to the representations of his Contemporaries' (1877), 'Life of Beethoven' (1877), and other works on Mozart and Beethoven, are valuable contributions to the musical literature of the century, and have gone through many editions. [W. B. S.]

NONE (Lat. *Officium (vel Oratio) ad Horam Nonam, Ad Nonam*). The last of the 'Lesser Hours,' in the Roman Breviary.

The Office consists of the Versicle, and Response, 'Deus in adjutorium'; a Hymn—'Rerum Deus tenax vigor'—which never changes; the last forty-eight verses of the Psalm, 'Beati immaculati,'

[1] See the Rev. T. Helmore's 'Carols for Christmastide'; a work, which, notwithstanding its modest pretensions, is by far the best Collection published in a popular form.

sung in three divisions, but, under a single Antiphon; the Capitulum, and Responsorium for the Season; and the Prayer, or Collect, for the Day. The Plain Chaunt Music for None will be found in the 'Antiphonarium Romanum,' and the 'Directorium Chori.' [W.S.R.]

NONET (Ital. *Nonetto*). A Composition, written for nine Voices, or Instruments.

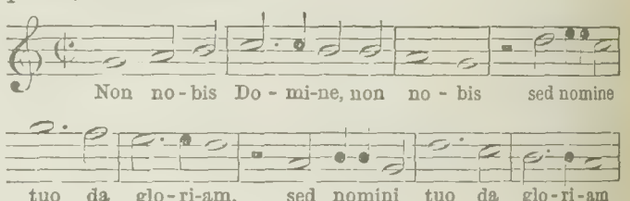
A Vocal Nonet is rarely called into existence, without some special *raison d'être*. For instance, in the Polyphonic Schools, it not unfrequently results from the union of two Choirs, one for five, and the other for four Voices, as in the case of Allegri's celebrated *Miserere*: while, in Operatic Music, it becomes a self-evident necessity, whenever nine Characters are brought upon the Stage, either together, or in succession, during the course of a continuous series of movements, as in the Finale to the first Act of 'Die Zauberflöte.'

Among the few Instrumental Nonets, produced since the time of Mozart, the first place must unquestionably be accorded to Spohr's delightful Op. 31, for Stringed and Wind Instruments combined. [W.S.R.]

NON NOBIS DOMINE. A celebrated Canon, generally sung, in England, as a substitute for 'Grace after meat,' at public dinners, and on other festive occasions.

English historians are unanimous in describing 'Non nobis Domine' as the composition of William Byrd: but it is not to be found in any volume of his published works, though the subject appears in one of the 'Cantiones sacræ,' printed by Byrd and Tallis in 1575. Burney tells us that the earliest copy to which Byrd's name is appended is that inserted in Hilton's 'Catch that Catch can.' It is undoubtedly to be found in that curious work; but, neither in the edition of 1652, nor that of 1658, is the author's name mentioned; and the existence of an earlier edition, printed in 1651, though strongly suspected, has never been satisfactorily proved. Dr. Pepusch, in his 'Treatise on Harmony' (1730–1731), distinctly calls it 'the famous Canon by William Byrd,' and no doubt seems to have been felt on the subject until about the middle of the 18th century, when Carlo Ricciotti published, at Amsterdam, a Concerto, founded on the well-known theme, which he attributed to Palestrina. Palestrina has, indeed, used its opening clause more than once; notably in his Madrigal, 'When flowery meadows deck the year'—one of the loveliest that ever was written. This, however, proves nothing. He has not treated it as a Canon—in which form it bears far less resemblance to his peculiar style than to that of Josquin des Prés. The Subject, moreover, is by no means an unusual one; and has even been called, by Morley, 'a most common point.' Handel has used it, in his 'Hallelujah Chorus,' in 'I will sing unto the Lord' (Israel),[1] and in other places too numerous to mention. Bach has employed it as the subject of an 'Allabreve per Organo pleno,' in D (Dörffel, No. 1053). Mendelssohn has also used the few opening notes in 'Not only unto him'—the last chorus in S. Paul; and these notes, phrased exactly as in the Canon, will be found among the works of so many composers, that it is clear they are looked upon as common property. But, the Subject is not the Canon. It is in the ingenuity of that that the true merit lies. We claim that merit for Byrd. Ricciotti may possibly have been tempted to accord it to Palestrina, on the authority of a very antient copy, said to be preserved in the Vatican, engraved upon a plate of gold. But it does not appear that Palestrina's name is appended to this copy; and it is worthy of remark, that, in the Introduction to Dr. Blow's 'Amphion Anglicus,' printed in 1700, special mention is made of 'Bird's Anthem in golden notes,' 'Preserv'd intire in the Vatican.'

The Canon—a perpetual one, in the Mixolydian Mode—is capable of many solutions, all exhibiting a freedom of treatment not quite consistent with the strict laws of Counterpoint. The most noticeable deviations from rule, are, some Hidden Octaves, which seem to form an essential element in the construction of the second clause; and a certain Changing-Note, in the form of an ascending Seventh—which last fault, however, would not appear, were the parts made to leave off, in the old-fashioned way, one at a time, as they began. The leading part—technically termed the *Guida*,—taken at its true pitch, is as follows:—



The simplest solution of which it seems capable is in two parts; of which the first leads, with the *Guida*, while the second follows, after a Breve rest, in the Fifth below, singing the B flat, in order to preserve the tonality. The chief demerit of this lies in the prominence which it gives to the Hidden Octaves already mentioned.

In another two-part solution, the upper Voice, leading with the *Guida*, is followed, after a Semibreve rest, by the lower one, in the Fourth below; all the Fs in the second Voice being made sharp.

In a third, the *Guida* leads, as before, and the lower Voice follows, after three Semibreve rests, in the Octave below.

These three solutions—in so far as they are complete in two parts—seem, hitherto, to have escaped notice: but they form the basis of all solutions for a greater number of Voices.

The solution usually sung is in three parts. The Treble leads. The Alto follows, after a Semibreve Rest, in the Fourth below, singing all the Fs sharp. And the Tenor enters, three Semibreve rests after the *Guida*, in the Octave below it.[1]

Another three-part solution may be formed, as

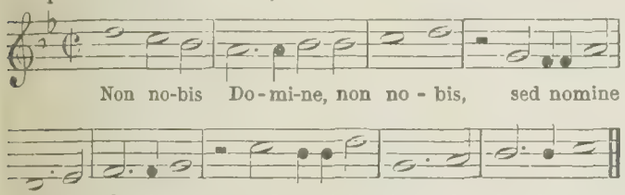
[1] See Burney's 'Commemoration of Handel,' p. 39.

[1] We are here assuming that the Canon is sung at its true pitch. It is more frequently transposed at least a Fifth lower; and sung by an Alto, a Tenor, and a Bass.

follows. The Treble leads, with the *Guida*. The Alto follows, after a Breve Rest, in the Fifth below, singing the B flat. And the Tenor enters, one Semibreve later than the Alto, in the Octave below the *Guida*. We believe that this solution —which is at least as effective as that in general use, and, in some places, even more so—has also remained hitherto undiscovered.

Among the MSS. preserved in the Royal Library at Buckingham Palace is a solution in four parts. The Tenor leads with the *Guida*. The Bass follows, after a Breve rest, in the Fifth below, singing the B flat. The Alto enters, a Breve after the Bass, in the Fourth above the *Guida*, singing the B flat. The Treble begins a Semibreve after the Alto, an Octave above the *Guida*. In order to work out this solution, the seventh note in the Alto must be made a Semibreve, and the eighth a Minim; and the three last notes in the Treble must be F, F, C, instead B, B, A. No clue can be obtained, either as to the authorship, or the date, of this very interesting MS.

Furthermore, Burney entertains us, on the authority of Hilton, with a solution in which all the parts are inverted; thus—



The *Guida* is here led off by the second voice. The first follows, after a Semibreve rest, in the Fourth above. The third enters, two Semibreves after the second, in the Twelfth below the *Guida*. We give this solution for what it is worth; but, it presents so many crudities that it is impossible to believe it can ever have entered into the Composer's original design. [W. S. R.]

NON PLUS ULTRA, the title of a pianoforte sonata in F by Woelfl (op. 41), published in 1807 (?), and intended to express that mechanical difficulty could no further go. The finale is a set of variations on 'Life let us cherish.' The challenge was answered by 'Plus ultra,' the title affixed by the publishers to Dussek's sonata 'Le retour à Paris' (op. 71) on its publication in England. [G.]

NONNE SANGLANTE, LA. Opera in 5 acts; words by Scribe and Delavigne, from Lewis's 'Monk'; music by Gounod. Produced at the Académie, Oct. 18, 1854. [G.]

NORCOME, Daniel, lay-clerk of St. George's Chapel, Windsor, contributed a madrigal, 'With angel's face and brightness,' to 'The Triumphes of Oriana,' 1601. Nothing is known of his biography. [W. H. H.]

NORMA. Opera in 2 acts; words by Romani, music by Bellini. Produced at Milan, Lent 1832 (Donzelli, Pasta, Grisi). In Paris, Italiens, Dec. 8, 1855. In London, in Italian, King's Theatre, June 20, 1833; in English (Planché), Drury Lane, June 24, 1837. [G.]

NORRIS, Thomas, Mus. Bac., born about 1745, was a chorister of Salisbury Cathedral under Dr. Stephens. He appeared as one of the principal soprani at Worcester Festival, 1761, and Hereford Festival, 1762, and in the latter year at Drury Lane in 'The Spring,' a pasticcio. In 1765 he was appointed organist of Christ Church Cathedral, Oxford; in November of the same year graduated at Oxford as Mus. Bac., his exercise (two anthems, 'The Lord is king' and 'I will alway give thanks') being performed in the Music School, Nov. 12; and on Dec. 15 was chosen organist of St. John's College. In 1766 he appeared at Gloucester Festival as a tenor singer, and continued to sing at the Meetings of the Three Choirs until 1788. On Nov. 5, 1771, he was admitted a lay-clerk of Magdalen College, Oxford. He sang at the Commemoration of Handel in 1784 (where his delivery of the final recitatives in 'Israel in Egypt,' and of 'Thy rebuke,' and 'Behold and see,' in 'Messiah,' was greatly admired), and at most of the subsequent performances in the Abbey. He sang also at the oratorios in London. In 1790 he was engaged at the Birmingham Festival. But the effort proved fatal; ten days afterwards (Sept. 5, 1790), he expired at Himley Hall, near Stourbridge, the seat of Lord Dudley and Ward. Norris composed several anthems, only one of which has been printed; 6 symphonies for strings, with two hautboys and two horns; and some glees and other vocal pieces, of which 5 glees and 3 canons are printed in Warren's Collections. His career was much prejudiced by habits of intemperance. [W. H. H.]

NORRIS, William, one of the Children of the Chapel Royal at the coronation of James II in 1685; afterwards a member of the choir, and master of the choristers of Lincoln. An anthem by him, 'Blessed are those,' was printed in Playford's 'Divine Companion,' and a service and two anthems are in the Tudway Collection (Harl. MS. 7340). He composed an ode for St. Cecilia's day, believed to have been performed in London in 1702; the MS. was in the possession of Benjamin Jacob, and was sold with the rest of his library in 1830, but has not been traced. Norris is supposed to have died about 1710. [W. H. H.]

NORTH. Francis, Lord Guilford, born at Rougham, Norfolk, about 1640, Chief Justice of the Common Pleas, and afterwards Lord Chancellor, one of the best amateur musicians of his time, published anonymously in 1677 'A Philosophical Essay on Musick,' containing some curious observations on the phenomena of sounds. He died Sept. 7, 1685.

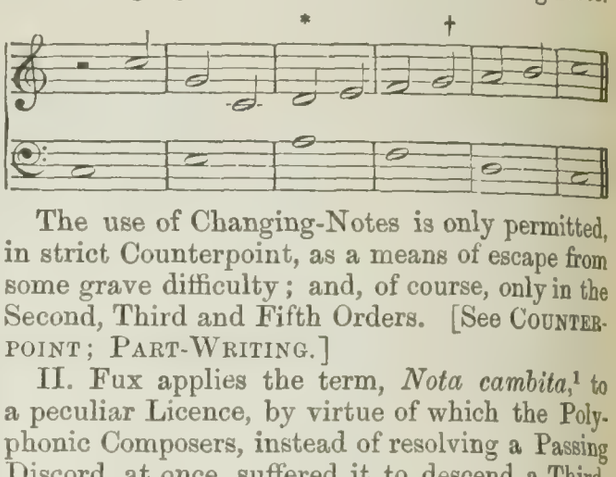
The Hon. Roger North, his brother, born at Rougham in 1650, was also bred to the bar, and became Attorney-General to James II. He wrote several family biographies and other works, but his claim to mention here is as author of 'Memoirs of Musick,' a well-written sketch of the progress of the art from the time of the ancient Greeks to about 1730. The MS. remained in the family's possession, unpublished, until 1842, when it came into the hands of

George Townshend Smith, then organist of Lynn, Norfolk, through whose exertions it was published in 1846 under the editorship of Dr. Rimbault. North, who was a skilled musical amateur, died at Rougham in 1733. [W.H.H.]

NORWICH FESTIVAL. The establishment of Triennial Festivals at Norwich dates from the year 1824, but previous to this, Musical Festivals were held in 1770, 1802, 1809, 1811, 1813, 1814, and 1817. These generally consisted of two or more miscellaneous concerts held either in St. Andrew's Hall or the theatre, and of oratorios and selections of sacred music performed in the church of St. Peter's Mancroft. On these occasions the band was chiefly composed of local musicians, both amateur and professional, led by London principals under different conductors, the most prominent of whom was Dr. Beckwith. In 1824 the scheme of Triennial Festivals, after having been discussed for some years, was finally adopted on the motion of Mr. Philip Martineau, surgeon, of Norwich. A chorus of 150 voices was formed and trained by Mr. Edward Taylor, afterwards Gresham Professor, assisted by the Cathedral organist, Mr. Z. Buck. The band consisted of 110 performers, and the conductor was Sir George Smart. The Festival was attended by 10,087 people, and was a great financial success, the sum of £2411 4*s.* 2*d.* being handed over to the Norfolk and Norwich Hospital, after paying all expenses. Since 1824 Festivals have been held at Norwich trienially, but the pecuniary success has never been so great as in that year; in 1836, 1854, and 1869 the expenses were in excess of the receipts. The conductor from 1824 to 1836 was Sir George Smart; from 1839 to 1842, Professor Taylor; and from 1842 to 1878, Sir Julius Benedict. In 1839 Spohr was present, conducted his 'Calvary,' played his Concertino, 'Sonst und Jetzt,' and with Blagrove a Concertante for 2 violins. He would have come again in 1842 for the performance of his 'Fall of Babylon' if he could have obtained leave of absence from Cassel. It is impossible to give a list of all the artists who have sung at these Festivals; it would include the names of all the greatest vocalists of the century, from Mrs. Billington and Braham (in 1802) to Mme. Albani and Mr. Santley (in 1878). Handel's 'Messiah' has been performed at every Festival except four; and amongst less known works the following may be mentioned: Mozart's 'Davidde Penitente' (1848), Bexfield's 'Israel Restored' (1852), Pierson's 'Jerusalem' (1852), and 'Hezekiah' (1869), Molique's 'Abraham' (1860), and Handel's 'Passion Music' (1866). [W.B.S.]

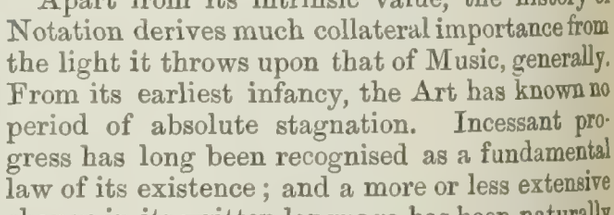
NOTA CAMBITA (Ital. *Nota Cambiata*, Germ. *Wechselnote*, Eng. *Changing Note.*) I. A Note of Irregular Transition: in other words, a Passing-Note, on the strong part of the measure; as opposed to the Note of Regular Transition, or true Passing-Note, which, though equally foreign to the harmony, produces a less discordant effect, because it invariably occurs upon the weak part of the measure.

In the following example from Cherubini, the D is a Changing, and the second G a Passing-Note.



The use of Changing-Notes is only permitted, in strict Counterpoint, as a means of escape from some grave difficulty; and, of course, only in the Second, Third and Fifth Orders. [See COUNTERPOINT; PART-WRITING.]

II. Fux applies the term, *Nota cambita*,[1] to a peculiar Licence, by virtue of which the Polyphonic Composers, instead of resolving a Passing Discord, at once, suffered it to descend a Third, and then to rise a Second to its Resolution. Cherubini condemns this Licence, as one which should 'neither be admitted, nor tolerated, in strict Counterpoint.' Fux accounts for it by the omission of an imaginary Quaver. The norm of the passage is, he says, as at (*a*), in the following example. By leaving out the first Quaver, it is made to appear as at (*b*); by leaving out the second, as at (*c*).



Cherubini recommends the form shown at (*b*). The common consent of the great Polyphonic Composers justifies the preference of (*c*); and their best defence lies in the exquisitely beautiful effects they produce by means of it. Without multiplying examples, we may mention innumerable instances in the 'Missa Papæ Marcelli,' and in Orlando Gibbons's Full Anthem 'Hosanna to the Son of David.' [See HARMONY, p. 678.] The last-named Composition—one of the finest in existence, in the English Polyphonic School—derives a great part of its wonderful beauty from the judicious use of this unjustly condemned Licence. [W.S.R.]

NOTATION (Lat. *Notatio*; Fr. *Sémiographie*; Germ. *Notirung, Notenschrift, Tonschrift*). The Art of expressing musical ideas in writing.

Apart from its intrinsic value, the history of Notation derives much collateral importance from the light it throws upon that of Music, generally. From its earliest infancy, the Art has known no period of absolute stagnation. Incessant progress has long been recognised as a fundamental law of its existence; and a more or less extensive change in its written language has been naturally demanded, at each successive stage of its development. This conceded, we can scarcely wonder that the study of such changes should materially aid our attempts to trace the story of its inner life.

Three different systems of Notation have been accepted as sufficient for all practical purposes, at different periods. In very early times, when Melody was simple, and Harmony unknown, musical sounds were represented by the Letters

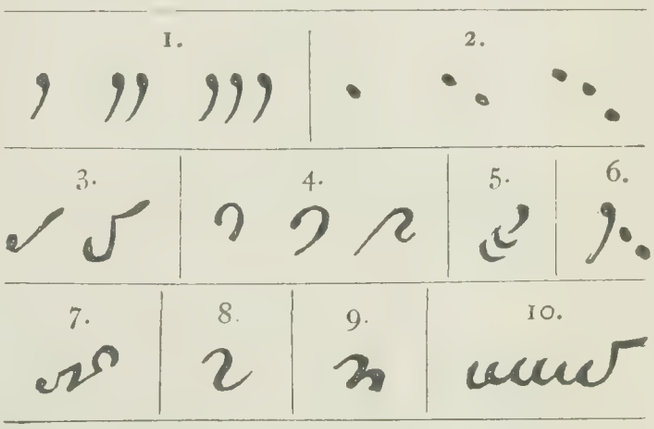
[1] 'Nota cambita, ab Italis *cambiata* nuncupata.' (Gradus ad Parnassum, ed. 1725, p. 65.)

of the Alphabet. Many centuries later, these were superseded by a species of Hieratic Character, the components of which were known to the Monks of the Middle Ages under the name of Neumæ. The final stage of perfection was reached, when these last were developed into the characters now called Notes, and written upon the Lines and Spaces of the Stave.

The Greeks made use of Uncial Letters, intermixed occasionally with a few Minusculæ, and written in an endless variety of different positions—upright, inverted, lying on the right or left side, divided in half, placed side by side, and otherwise grouped into some hundred and twenty well-marked combinations, which, with more than a thousand minor variations, have been so clearly described by Alypius, Aristides Quintilianus, and other Hellenic writers, that, could we but obtain authentic copies of the Hymns of Pindar, or the Choruses of Sophocles, we should probably find them easier to decypher than many mediæval MSS.[1]

When Greece succumbed beneath the power of Western Europe, Roman Letters took the place of the more archaic forms, but with a different application; for, while the details of Greek Notation were designed with special reference to the division of the system into those peculiar Tetrachords which formed its most prominent characteristic, the Roman Letters were, at a very early period, applied, in alphabetical order, to the Degrees of the Scale—a much more simple arrangement, the value of which is too well known to need comment. Boëthius, writing in the 6th century, sanctioned the use of the first fifteen Letters of the Roman Alphabet, for certain special purposes. This number was afterwards reduced to seven—it is not easy to say by whom.[2] Tradition ascribes the first use of the lesser number to S. Gregory, but on very insufficient grounds; though the reactionary idea that he was unacquainted with the Alphabetical System, cannot for a moment be entertained.[3] It is certain that Letters were used, for many centuries, in the Notation of Plain Chaunt, in the West; just as the use of the Greek Characters was retained in the Office-Books of the Eastern Church. After the 8th century, though they rarely appeared in writing, the Degrees of the Scale were still named after them. As symbols of these Degrees, they have never been discarded. Guido used them, in the 11th century, in connection with the Solmisation of the Hexachords; though their presence, as written characters, was then no longer needed. The first eight, indeed, lived on, in a certain way, until quite recent times, in the Tablature for the Lute, which always claimed a special method of its own. This, however, was an exceptional case. Long before the invention of the Stave, the system came virtually to an end: and, in our own day, it survives only in the nomenclature of our notes, and the employment of the F, C, and G Clefs. [See HEXACHORD, TABLATURE.]

Though wanting neither in clearness nor in certainty, this primitive system was marred, throughout all its changes, by one very serious defect. A mere collection of arbitrary signs, arranged in straight lines above the poetical text, it made no attempt to imitate, by means of symmetrical forms, the undulations of the Melody it represented. To supply this deficiency, a new system was invented, based upon an entirely different principle, and bringing into use an entirely new series of characters, of which we first find well-formed examples in the MSS. of the 8th century, though similar figures are believed to have been traced back as far as the 6th. These characters consisted of Points, Lines, Accents, Hooks, Curves, Angles, Retorted Figures, and a multitude of other signs, or [1] Neumæ, placed, more or less exactly, over the syllables to which they were intended to be sung, in such a manner as to indicate, by their proportionate distances above the text, the places in which the Melody was to rise or fall. Joannes de Muris mentions seven different species of Neumæ. A MS. preserved at Kloster Murbach describes seventeen. A still more valuable Codex, once belonging to the Monastery of S. Blasien, in the Black Forest, gives the names and figures of forty: and many curious forms are noticed in Fra Angelico Ottobi's *Calliopea leghale* (written in the latter half of the 14th century), and other similar works. The following were the forms most commonly used; though, of course, mediæval caligraphy varied greatly at different periods.



1. The *Virga* indicated a long single note, which was understood to be a high or a low one, according to the height of the sign above the text. A group of two was called a *Bivirga*, and one of three, a *Trivirga*—representing two and three notes respectively.

2. The *Punctus* indicated a shorter note, subject to the same rule of position, and of multiplication into the *Bipunctus*, and *Tripunctus*.

3. The *Podatus* represented a group of two

[1] The authenticity of the three Hymns, printed, in 1581, by Vincenzo Galilei, rests on such slender grounds, that it would be extremely unsafe to accept them as genuine.

[2] The *septem discrimina vocum* of Virgil (Æn. vi. 645) have been supposed to allude to these seven letters; and the context certainly suggests some possible connection with the subject.

[3] Though discussion of individual authorities is quite foreign to the purpose of the present article, it may be well to observe, that, within the last five years, a well-known Belgian writer—F. A. Gevaert—has advanced certain opinions connected with the subject of antient Notation, very much at variance with those of most earlier Historians. The reader will find Mons. Gevaert's views fully explained in his 'Histoire et Théorie de la Musique dans l'Antiquité,' Paris, 1875.

[1] From *νεῦμα*, a nod, or sign; or, as some have supposed, from *πνεῦμα*, the long succession of notes sung after a Plain Chaunt 'Alleluia.'

notes, of which the second was the highest. Its figure varied considerably in different MSS.

4. The *Clivis, Clinis,* or *Flexa,* indicated a group of two notes, of which the second was the lowest. This, also, varied very much in form.

5. The *Scandicus* denoted a group of three ascending notes.

6. The *Climācus* denoted three notes, descending.

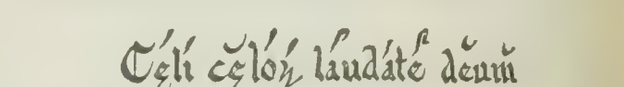
7. The *Cephalicus*—sometimes identified with the *Torculus*—represented a group of three notes, of which the second was the highest.

8. The *Flexa resupina*—described by some writers as the *Porrectus*—indicated a group of three notes, of which the second was the lowest.

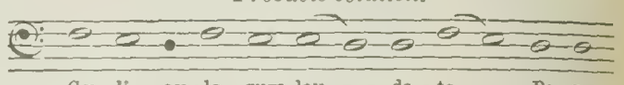
9. The *Flexa strophica* indicated three notes, of which the second was lower than the first, and the third a reiteration of the second.

10. The *Quilisma* was originally a kind of shake, or reiterated note; but in later times its meaning became almost identical with that of the *Scandicus.*

These, and others of less general importance—as the *Ancus, Oriscus, Salicus, Pressus, Tramea,* etc., etc.—were frequently combined into forms of great complexity, of which a great variety of examples, accurately figured, and minutely described, will be found in the works of Gerbert, P. Martini, Coussemaker, Kiesewetter, P. Lambillotte, Ambros, and the Abbé Raillard. Beyond all doubt, they were, originally, mere Accents, analogous to those of Alexandrian Greek, and intended rather as aids to declamation, than to actual singing: but, a more specific meaning was soon attached to them. They served to point out, not only the number of the notes which were to be sung to each particular syllable of the Poetry, but, in a certain sense, the manner in which they were to be treated. This was a most important step in advance; yet, the new system had also its defects. Less definite, as indications of pitch, than the Letters they displaced, the Neumæ did, indeed, shew at a glance the general conformation of the Melody they were supposed to illustrate, but entirely failed to warn the Singer whether the Interval by which he was expected to ascend, or descend, was a Tone, or a Semitone, or even a Second, Third, Fourth, or Fifth. Hence, their warmest supporters were constrained to admit, that, though invaluable as a species of *memoria technica,* and well fitted to recal a given Melody to a Singer who had already heard it, they could never—however carefully (*curiose*) they might be drawn—enable him to sing a new or unknown Melody at sight. This will be immediately apparent from the following antient example, quoted by P. Martini in the first volume of his 'Storia di Musica':—

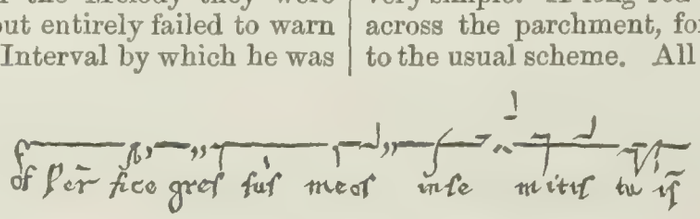


Probable solution.



Cœ - li cœ - lo - rum lau - - da - te De - um

Towards the close of the 8th century, we find certain small letters interspersed among the more usual Neumæ. In the celebrated 'Antiphonarium' of S. Gall[1]—an invaluable MS., which has long been received, on very weighty evidence, as a faithful transcript of the Antiphonary of S. Gregory—these small letters form a conspicuous feature in the Notation; and they are, beyond all doubt, the prototypes of our so-called 'Dynamic Signs,' the earliest recorded indications of Tempo and Expression. It is amusing to find our familiar *forte* foreshadowed by a little *f* (diminutive of *fragor*); and *tenuto,* or *ben tenuto,* by *t,* or *bt* (*teneatur,* or *bene teneatur*). A little *c* stands for *celeriter* (*con moto*); and other letters are used, which are interesting as signs of a growing desire for something more than an empty rendering of mechanical sounds. But, about the year 900,[2] a far greater improvement was brought into general use—an invention which contains within itself the germ of all that is most logical, and, practically, most enduring, in our present perfect system. The idea was very simple. A long red line, drawn horizontally across the parchment, formed the only addition to the usual scheme. All Neumæ, placed directly upon this line, were understood to represent the note F. Graver sounds were denoted by characters placed below, and more acute ones by others drawn above it. Thus, while the position of one note was absolutely fixed, that of others was rendered much more definite than heretofore.



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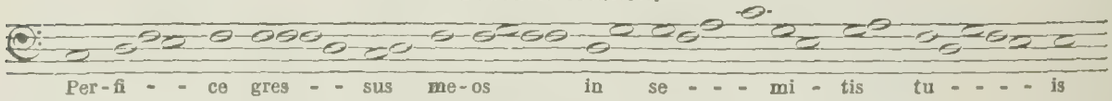
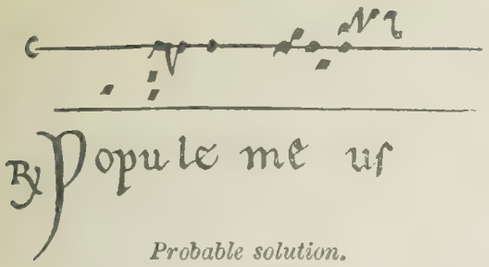


Per - fi - - ce gres - - sus me - os in se - - - mi - tis tu - - - - is

The advantage of this new plan was so obvious, that a yellow line, intended to represent C, was soon added, at some little distance above the red one. This quite decided the position of two notes; and, as it was evident that every note placed between the two lines must necessarily be either G, A, or B, the place of the others was no longer very difficult to determine.

[1] Printed, at Brussels, in *fac-simile,* by P. Lambillotte, in 1851. The first page is also given in the 2nd vol. of Pertz's 'Monumenta Germaniae historica.' All authorities agree in regarding the MS. as one of the most interesting reliques of early Notation we possess; but it is only right to say that its date has been hotly disputed, and that doubt has even been thrown upon the identity of its forms with those used in the older Antiphonarium.

[2] It is impossible to give the *exact* date. The antiquity of MSS. can very rarely be proved beyond the possibility of cavil.



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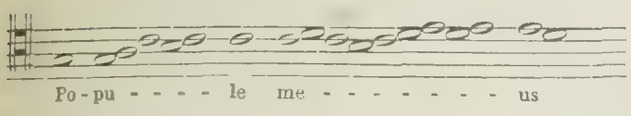
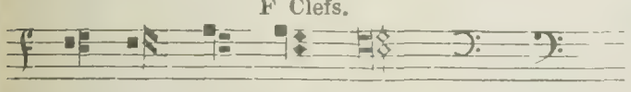
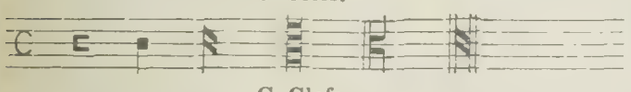


In the plainer kind of MSS., written in black ink only, the letters F and C were placed at the beginning of their respective lines, no longer distinguishable by difference of colour; and thus arose our modern F and C Clefs, which, like the G Clef of later date, are really nothing more than conventional modifications of the old Gothic letters, transformed into a kind of technical Hieroglyphic, and passing through an infinity of changes, before arriving at the form now universally recognised.

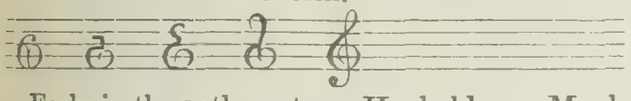
F Clefs.



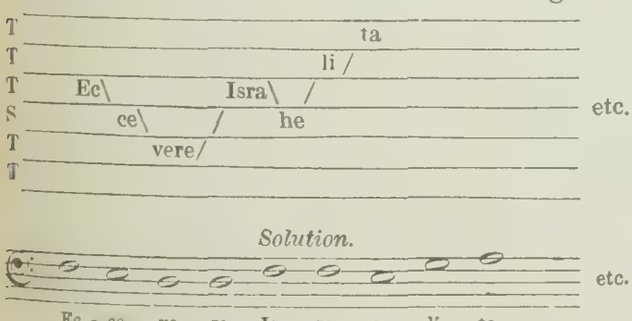
C Clefs.



G Clefs.

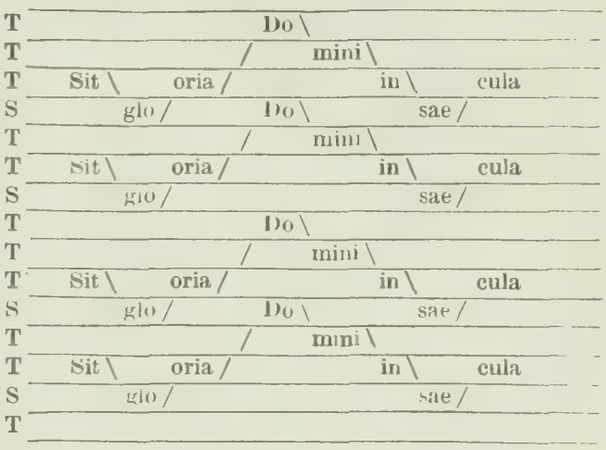


Early in the 10th century, Hucbaldus, a Monk of S. Amand sur l'Elnon, in Flanders,[1] introduced a Stave consisting of a greater number of lines, and therefore more closely resembling, at first sight, our own familiar form, though in reality its principle was farther removed from that than the older system already described. The Lines themselves were left unoccupied. The syllables intended to be sung were written in the Spaces between them; and, in order to shew whether the Voice was to proceed by a Tone, or a Semitone, the letters T and S (for *Tonus*, and *Semitonium*) were written at the beginning of each, sometimes alone, but more frequently accompanied by other characters analogous to the signs used in the earlier Greek system, and connected with the machinery of the Tetrachords, which formed a conspicuous feature in Hucbald's teaching.

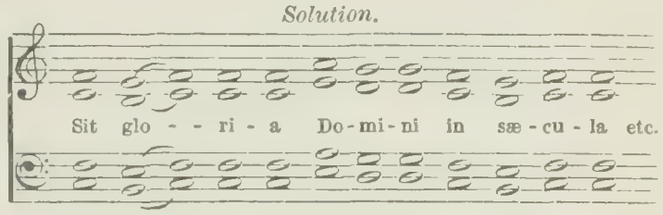


Solution.

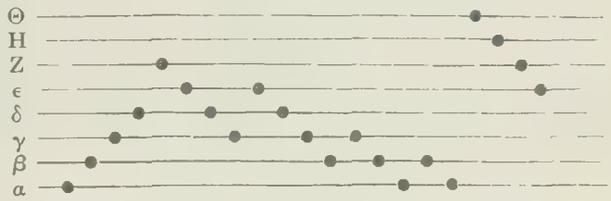
One great advantage attendant upon this system was, that by increasing the number of lines, it could be applied to a Scale of any extent, and even used for a number of Voices singing at the same time. Hucbaldus himself saw this; and has left us specimens of Discant, written in four different parts, which are easily distinguishable from each other by means of diagonal lines placed between the syllables. [See ORGANUM; PART-WRITING.]



Solution.



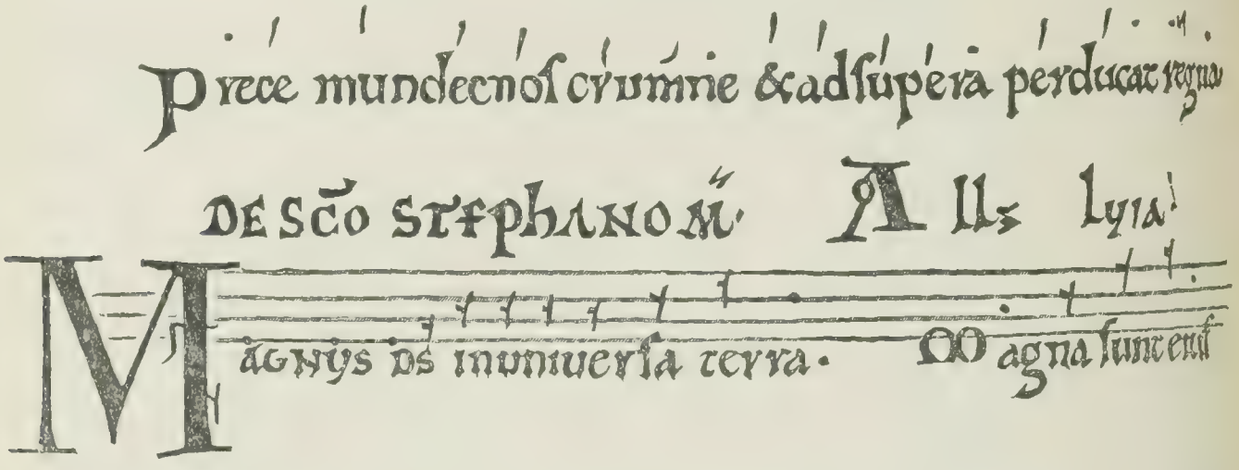
Not long after the time of Hucbaldus, we find traces of a custom—described by Vincenzo Galilei, in 1581, and afterwards, by Kircher—of leaving the Spaces vacant, and indicating the Notes by Points written upon the Lines only, the actual Degrees of the Scale being determined by Greek Letters placed at the end of the Stave.



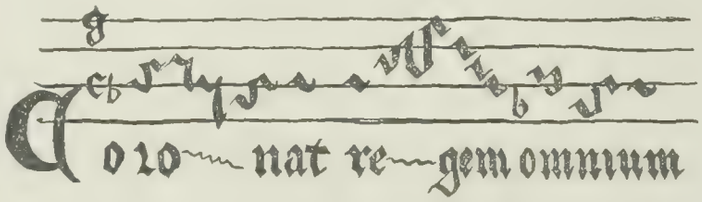
The way was now fully prepared for the last great improvement; which, despite its incalculable importance, seems to us absurdly simple. It consisted in drawing two plain black Lines above the red and yellow ones which had preceded the broader Stave of Hucbald—whose system soon fell into disuse—and writing the Notes on alternate Lines and Spaces. The credit of this famous invention is commonly awarded to Guido d'Arezzo; but, though far from espousing the views of certain critics of the modern destructive school, who would have us believe that that learned Benedictine invented nothing at all, we cannot but admit, that, in this case, his claim is not altogether incontestable. His own words prove that he scrupled not to utilise the inventions of others when they suited his purpose. He may have done so here. We have shewn that both Lines and Spaces were used before his time, though not in combination. But, this is not all. In an antient Office-Book—a highly-interesting 'Troparium'—once used at Winchester Cathedral, and now preserved in the Bodleian

[1] Hence, frequently called 'Monachus Elnonensis.' Ob. 930.

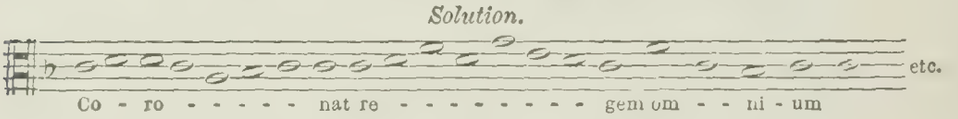
Library at Oxford,[1] the Notes of the Plain Chaunt are written upon the alternate Lines and Spaces of a regular four-lined Stave. This precious MS. is generally believed to have been written during the reign of King Ethelred II, who died in 1016. The words *Ut Ethelredum regem et exercitum Anglorum conservare digneris*, inserted in the Litany, at fol. 18. B, certainly confirm this opinion. But a great part of the MS., including this particular Litany, is written in the old Notation, without the Stave; and sometimes both forms are found upon the same sheet. The subjoined fac-simile, for instance, shewing the places at which the Four-line Stave first makes its appearance in the volume, is taken from the middle of a page, the first part of which is filled with Music written upon the more antient system.



We do not pretend to under-rate the chronological difficulties which surround the question raised by this remarkable MS. Unless it was written at two different periods, two different methods would seem to have been used simultaneously in England at the opening of the 11th century, some considerable time before the appearance of Guido's 'Micrologus'—the most important of his works—which, it is tolerably certain, was not written before the year 1024, if even so early as that. Now a portion of the MS. was most certainly written before that date; and, if the evidence afforded by a close examination of its caligraphy may be trusted, there is every reason to believe that it was transcribed, throughout, by the same hand; in which case, we may fairly infer that the Stave of Four Lines was known and used in this country, at a period considerably anterior to its supposed invention in Italy. The advantages it presented, when made to serve as a vehicle for Neumæ, were obvious. It fixed their positions so clearly, that no doubt could now exist as to the exact notes they were intended to represent; and comparatively little difficulty was henceforth experienced, by the initiated, in reading Plain Chaunt at sight. A careful comparison of the subjoined example[2] with that given upon page 468 will illustrate the improvement it effected far more forcibly than any verbal description. The careful drawing of the Neumæ here sets all doubt at defiance.



Solution.

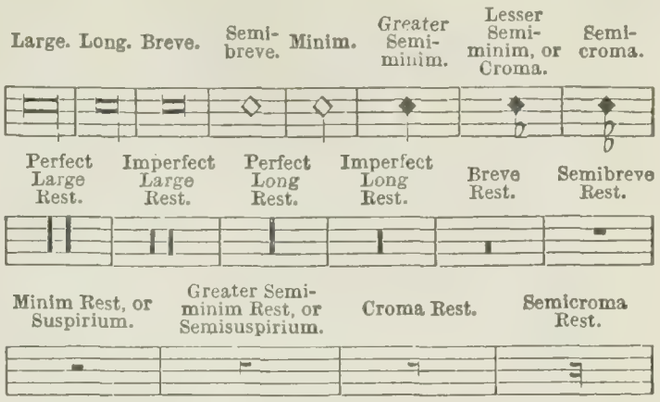


So long as unisonous Plain Chaunt demanded no rhythmic ictus more strongly marked than that necessary for the correct pronunciation of the words to which it was adapted, this method was considered sufficiently exact to answer all practical purposes. But, the invention of Measured Chaunt discovered a new and pressing need. [See MUSICA MENSURATA.] In the absence of a system capable of expressing the relative duration as well as the actual pitch of the notes employed, the accurate notation of Rhythmic Melody was impossible. No provision had as yet been made to meet this unforeseen contingency. We first find one proposed in the 'Ars Cantus mensurabilis' of Franco de Colonia, written, if we may trust the opinion of Fétis, and most of his critical predecessors, during the latter half of the 11th century—though Kiesewetter, rejecting the generally accepted date, argues in favour of the first half of the 13th. Franco's plan does

[1] Bodley MSS. 775.

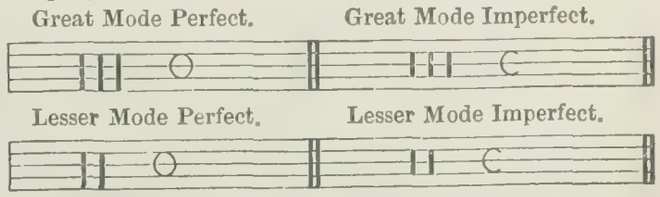
[2] From a MS. of the 14th century, preserved in the Library of the University at Prague. (xiv. G. 46.) In the original Codex, an extra line has been added (ungeschickter Weise gezogen, Ambros says) between the Third and Fourth, to mark the place of the F Clef. In order to preserve the clearness of the example, we have here omitted it.

not appear to have been an original one; but, rather, a compendium of the praxis in general use at the time in which he wrote: nevertheless, it is certain that we owe to him our first knowledge of the Time-Table. He it is, who first introduces to us the now familiar forms of the Large—described under the name of the Double Long—the Long, the Breve, and the Semibreve. The relationship of these new characters to preexistent Neumæ is plainly shewn by their outward form, the Large (▬) and the Long (▬) being self-evident developments of the *Virga* (▮), while the Breve (■) and the Semibreve (◤ or ◆) are equally recognisable as the offspring of the *Punctus* (•). Franco makes each of the longer Notes equal, when Perfect, to two Notes of the next lesser denomination; when Imperfect, to two only—the term Perfect being applied to the number Three, in honour of the Ever Blessed Trinity.[1] The Long was always Perfect, when followed by another Long, and the Breve, when followed by another Breve; but a Long preceded or followed by a Breve, or a Breve by a Semibreve, became, by Position, Imperfect. This simple rule was of immense importance; for it resulted in enabling the Composer to write in Triple or Duple Rhythm at will. The Semibreve, so long as it remained the shortest note in the series, was, of course, indivisible. But, after the invention of the Minim—either by Philippus de Vitriaco in the 13th century, or Joannes de Muris in the 14th—the Semibreve was also used, both in the Perfect and the Imperfect form; being equal, in the one case, to three, and, in the other, to two Minims. The Introduction of the Minim prepared the way for that of the Greater Semiminim, now known as the Crotchet; the Lesser Semiminim, afterwards called the Croma or Fusa, and in English the Quaver; and the Semicroma or Semifusa, answering to the modern Semiquaver. These three notes, like the Minim, were always Imperfect; and, for many centuries, they were used only after the manner of embellishments.

Originally, the notes of Measured Chaunt were entirely black: but, after a time, red notes were intermixed with them, on condition—as Morley tells us—of losing one-fourth of their value. They do not, however, appear to have remained very long in use, or to have been, at any time, extensively employed. About the year 1370 both the black and red forms fell gradually into disuse; their place being supplied by white notes, with square or lozenge-shaped heads, which seem to have made their earliest appearance in France, though they were first brought into general notice by the leaders of the great Flemish School. The figures of these notes, and their corresponding rests, given in one of the earliest works on Music ever issued from the press—the 'Practica musicæ' of Franchinus Gafurius, printed at Milan, in 1496—differed little from the forms retained in use until the close of the 16th century.

White-headed notes were always written upon a Stave of Five Lines. Traces of this Stave are found, as early as the beginning of the 13th century, in a MS. Tract, 'De speculatione musices,' by Walter Odington, a Monk of Evesham in Worcestershire, whose work, now preserved at Cambridge, is only second in value to that of Franco; but it does not seem to have been universally recognised until after the invention of printing. A few square black notes were occasionally interspersed among the white ones, on conditions analogous to those attached to the employment of red notes among black ones at an earlier epoch—the loss of a third of their value when Perfect, and a fourth when Imperfect. We shall find it necessary to describe the office of these black notes more particularly, when speaking of the Points of Augmentation, Division, and Alteration. The lesser Semiminim, Croma, and Semicroma always remained black.

Apart from the modifications producible by Position, the Rhythm of Measured Music was regulated by the three-fold mechanism of Mode, Time, and Prolation; three distinct systems, each of which might be used, either alone, or in combination with one or both of the others; each being distinguished by its own special Time-Signature. [See MODE, TIME, PROLATION, TIME-SIGNATURE.]

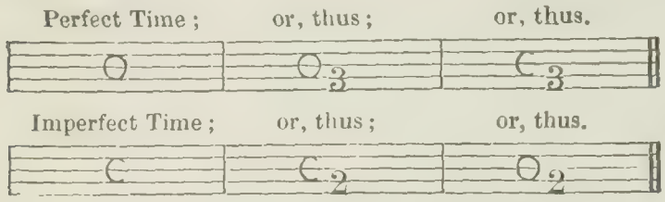
Mode governed the proportion between the Large and the Long, and the Long and the Breve; and was of two kinds—the Greater, and the Lesser; each of which might be either Perfect or Imperfect. In the Greater Mode Perfect, the Large was equal to three Longs; in the Greater Mode Imperfect, it was equal to two only. In the Lesser Mode Perfect, the Long was equal to two Breves; in the Lesser Mode Imperfect, it was equal to two. The Modal Signs by which these varieties were indicated differed considerably at different periods; but the following were the forms most frequently employed:—



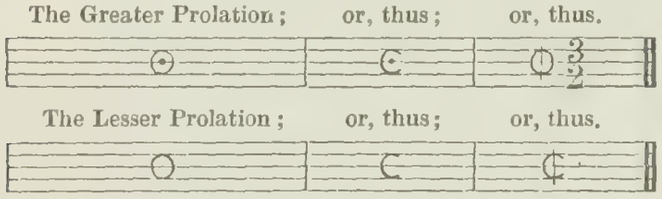
Time regulated the proportion between the

[1] 'Quod a summa Trinitate, quæ vera est et summa perfectio, nomen assumsit.' (Franco, 'Musica et cantus mensurabilis,' cap. iv.)

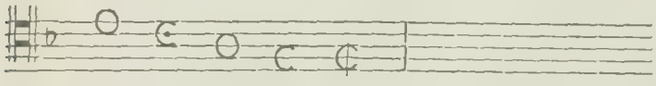
Breve and the Semibreve; and was of two kinds, Perfect and Imperfect. In Perfect Time, the Breve was equal to three Semibreves; in Imperfect Time, to two only. The following example shews the Time-Signatures most frequently used:—



Prolation concerned the proportion between the Semibreve and the Minim; and was also of two kinds, the Greater and the Lesser—or, as Morley calls them, 'the More and the Lesse.' In the Greater Prolation, the Semibreve was equal to three Mimins; in the Lesser, to two.



The general principle observed in the formation of these Time-Signatures is, that the Rests shew the proportion between the Large, the Long, and the Breve; the Circle, the figure 3, and the Point, are signs of Perfection; the Semicircle, and the figure 2, denote Imperfection; while the Bar drawn through the Circle, or Semicircle, indicates Diminution of the value of the notes, to the extent of one-half, as does also the inversion of the figures, thus ⌽ ⊙ ¢ ¢ ↄ ↄ. In a few rare cases, a double Diminution, to the extent of one fourth, was denoted by a double Bar drawn through the Circle, or Semicircle, thus ⌽ ¢. These rules, however, though applicable to most cases, were open to so many exceptions, that Ornithoparcus, writing in 1517, and Morley, in 1597, roundly abuse their uncertainty. In very early times, the three rhythmic systems were combined in proportions far more complex than any of the Compound Common or Triple Times of modern Music. In Canons, and other learned Compositions, two or more Time-Signatures were frequently placed at the beginning of the same Stave. In a portion of the Credo of Hobrecht's Missa 'Je ne demande' we find as many as five:—

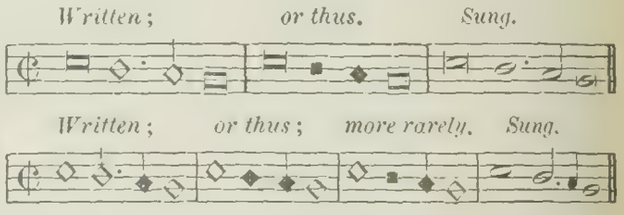


These complications were much affected by Josquin des Prés, and the early Composers of the Flemish School; but, in the latter half of the 16th century—the so-called 'Golden Age'—the only combinations remaining in general use were, Perfect Time, with the Lesser Prolation (○ 3, or ○); Imperfect Time, with the Lesser Prolation (¢); the Greater Prolation alone (⌽ $\frac{3}{2}$); and the Lesser Prolation (○)—answering, respectively, to the $\frac{3}{1}$, Alla Breve, $\frac{3}{2}$, and Common Time, of our present system. [See Proportion.]

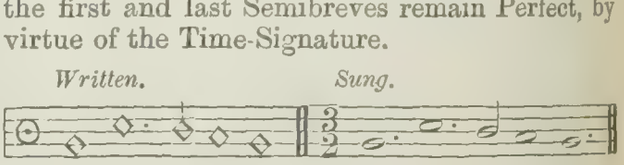
The Perfection and Imperfection of the longer notes, and the duration of the shorter ones, was also materially affected by the addition of Points, of which several different kinds were in use, all similar in form (•), but differing in effect, according to the position in which they were placed.

The Point of Augmentation was the exact equivalent of the modern Dot—that is to say, it increased the length of the note to which it was attached, by one half. It could only be used with notes naturally Imperfect; and was necessarily followed by a shorter note, to complete the beat.

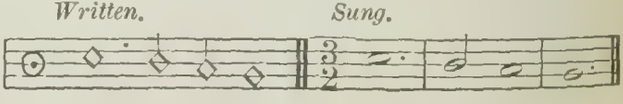
Sometimes, the place of this sign was supplied by two black notes; the first of which, losing one fourth of its value by virtue of its colour, represented the note with the Point, while a shorter black note completed the beat. Passages are constantly written in both ways, in the same compositions.



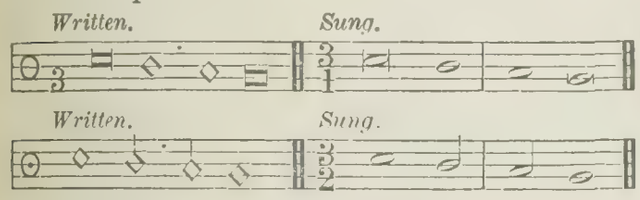
The Point of Perfection was used for two different purposes. When placed in the centre of a Circle, or Semicircle, it indicated either Perfect Time, or the Greater Prolation. When placed after a note, Perfect by virtue of the Time-Signature, but made Imperfect by Position (see page 471), it restored its Perfection. In this case, the Point itself served to complete the triple beat; in which particular alone it differed from the Point of Augmentation. Thus, the second Semibreve in the following example, being succeeded by a Minim, would become Imperfect by Position, were it not followed by a Point of Perfection. The third Semibreve, being preceded by a Minim, really does become Imperfect; while the first and last Semibreves remain Perfect, by virtue of the Time-Signature.

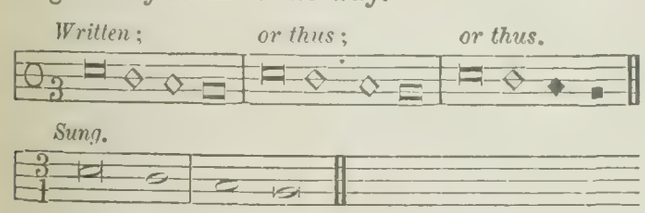


The Point of Alteration, or, as it was sometimes called, the Point of Duplication, was less simple in its action. When used, in Ternary Rhythm, before the first of two short notes placed between two long ones, it doubled the length of the second short note, and restored the Perfection of the two long ones, which would otherwise have become Imperfect by Position. In order to distinguish this sign from the Point of Augmentation, the best typographers usually placed it above the general level of the notes to which it belonged—a precaution the neglect of which causes much trouble to modern readers.



Sometimes the old writers, dispensing with the actual Point, used, in its stead, two black notes, which, it will be remembered, lost, in Perfect Time, one third of their value. Thus the second clause of the following example precisely corresponds with the first; since the black Breve, being, by virtue of its colour, equal to two Semibreves only, serves exactly to complete the measure begun by the black Semibreve (which, in this case, retains its full value). Examples, both of the Point and the black notes, will be found, not only in works of the 15th century, but even in those of Palestrina, and most of his contemporaries.

The Point of Division, sometimes called the Point of Imperfection, exercised a contrary effect. When two Semibreves were placed between two Breves, in Perfect Time, or two Minims between two Semibreves, in the Greater Prolation, a Point of Division inserted between the two shorter notes—generally on a higher level—served to shew that the two longer ones were to be considered Imperfect.

As these notes were already Imperfect, by Position, the Point made no real difference, but was merely added for the sake of preventing all possibility of misconception. Joannes Tinctoris, writing in the 15th century, expressed his contempt for such unnecessary signs by calling them Ass's Points (*Puncti asinei*). Nevertheless, they were constantly used by Palestrina and his contemporaries; who, however, sometimes dispensed with the Point, and wrote the two last notes of the passage black, with the understanding, that, in this case, they were to retain their full value. The effect of this arrangement was, that the several clauses of the following example were all sung exactly in the same way.



While the *Virga*, and *Punctus*, of the earlier system were thus developed into the detached notes of Measured Music, the more complicated *Neumæ* gradually shaped themselves into Ligatures—that is to say, passages of two or more notes, sung to a single syllable. As the most important of these have already been described, in a former article [see LIGATURE], we shall content ourselves with a rapid sketch of the changes through which they passed, at different periods of their history. In Plain Chaunt, they were always black, and more or less angular in form, whereas the older *Neumæ* were, for the most part, rounded. In Measured Music, they were white; and formed of square or diagonal (not lozenge-shaped) figures, placed in close contact with each other, and sometimes provided with Tails, the varied position of which regulated their classification into Larges, Longs, Breves, and Semibreves; notes shorter than the Semibreve not being 'ligable.' In the 15th century, the number of notes contained in a single group was often very considerable; and their duration was governed by many complicated laws, of which the following were the most strictly enforced, especially by the earlier Composers of the Flemish School.

The first note of every Ligature was a Long, provided it had no Tail, and the second note descended—a Breve, if it had no Tail, and the second note ascended. In the first of these cases, it was called a *Ligatura cum proprietate*; in the second, a *Ligatura sine proprietate*.

If the first note had a Tail, descending, on the left side, it was a Breve, and *sine proprietate*. If it had a Tail ascending, on the left side, it was a Semibreve, and the Ligature was said to be *cum opposita proprietate*.

If the last note descended, it was a Long; if it ascended, a Breve. In the first case, the Ligature was said to be Perfect, in the second, Imperfect. But, when placed obliquely, whether ascending or descending, it was a Breve, unless it had a Tail descending on the right side, in which case it was a Long.

All intermediate notes were, as a general rule, Breves: but, if one of them had a Tail, ascending on the left side, it was a Semibreve.

Lastly, a Large, in whatever part of the Ligature it might be placed, was always a Large.

In the 16th century, these laws were very much simplified. The Ligatures used in the time of Palestrina seldom contained more than two notes; or, if more were included in the figure, they were treated as if not in Ligature. The following easy rules will serve for most Music of later date than the year 1550.

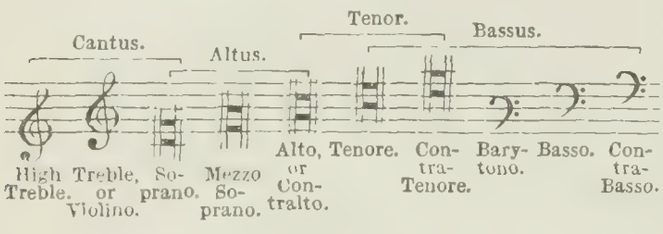
Square notes, in Ligature, without Tails, were almost always Breves: but, if the second note descended, they were sometimes Longs; or, the first might be a Long, and the second a Breve.

Square notes, in Ligature, with a Tail descending on the right, were Longs; those with a Tail descending on the left, Breves; those with a Tail ascending on the left, Semibreves.

Black notes were sometimes combined with white ones; and, occasionally, figures were made half white, and half black. In these cases, each colour was subject to its own peculiar laws.

Points attached to a Ligature affected it as they would have affected ordinary notes.

In the 15th century, the F, C, and G Clefs were used on a great variety of Lines. Before the invention of Ledger Lines, their position was frequently changed, even in the middle of a Melody, in order to bring the extreme notes of the Scale within the compass of the Stave. This being the case, it was impossible to assign a distinctive

Clef to each particular quality of Voice, as we do. The Clefs were, therefore, divided into the four general classes of Cantus, Altus, Tenor, and Bassus; and varied, in position, according to circumstances. When more than four Voices were used, the fifth part was called Quintus, or Quinta pars; the sixth, Sextus, or Sexta pars; and so with the rest: but, as care was taken that each additional Voice should exactly correspond in compass with one of the normal four, we scarcely ever find more than four Clefs used in the same Composition. The ten forms most frequently employed in the infancy of Polyphonic Music are shewn in the following example, with the old classification indicated above the Stave, and the modern names, below it.

The Polyphonic Composers of the best periods were extremely methodical in their choice of Clefs, which they so arranged as to indicate, within certain limits, whether the Modes in which they wrote were used at their natural pitch, or transposed. [See Modes, the Ecclesiastical]. The Natural Clefs—*Chiavi naturali*—were the well-known Soprano, Alto, Tenor, and Bass, which have remained in common use, among Classical Composers, to the present day. The transposed Clefs—*Chiavi trasportati*, or *Chiavette*—were of two kinds, the Acute, and the Grave. The former were the Treble (*Violino*), Mezzo Soprano, Alto, and Tenor,—or Barytone. The latter consisted of the Alto, Tenor, Barytone, and Bass—or Contra-Basso. The effect of this method of grouping was, that, when the Mode was written, at its true pitch, in the *Chiavi naturali*, the *Chiavette* served to transpose it a Fourth higher, or a Fifth lower: if, however, it was written at its natural pitch, in the *Chiavette*, it was transposed by aid of the *Chiavi naturali*. The High Treble and Contra-Tenore were very rarely used, after about the middle of the 16th century; and the Contra-Basso did not long survive them; but the remaining seven forms were so constantly employed, that a familiar acquaintance with them is indispensable to all students of Polyphonic Music.

The Flat and the Natural were known and used at a very early period—certainly long before the time of Guido—the former, under the name of the B *rotundum*, or B *molle* (b), and the latter, under that of B *quadrum*, or B *durum* (♮). [See B, vol. i. 107.] The Sharp, or *Diesis*, has not been traced back farther than the latter half of the 13th cent., when we find it, in some French MSS. in the form of a double S. Andrew's cross (※)—as in Adam de la Hale's Rondellus 'Fines amourettes.' In the 14th century, Ottobi classes it with the B *rotundum*, and B *quadrum*, and calls it B *giacente* (⌴). In the 15th and 16th centuries it quite displaced the Natural; and was used, in its stead, to correct a B which would otherwise have been sung Flat. A single B♭ was always placed at the Signature, in the transposed Modes. The use of two Flats, indicating a double transposition—as in P. de la Rue's 'Pour quoi non,' preserved in Petrucci's Odhecaton—is excessively rare. Still more so is a Sharp Signature: though examples may be found in Zarlino; and in Okeghem's 'Prennez sur moy,' printed in Petrucci's 'Canti cento cinquanta.'

In Hobrecht's 'Forseulement,' and Barbyrau's Missa 'Virgo parens Christi,' an F♭ is placed at the Signature, as a sign that the Mode is Mixolydian, at its natural pitch, and that its Seventh Degree is not to be sharpened. These cases, however, are altogether abnormal, and must not be taken as precedents. Both the spirit and the letter of Mediæval Music forbade the introduction of anything, at the Signature, beyond the orthodox B *rotundum*.

Accidental Sharps, Flats, and Naturals, very rarely appeared in writing; the Singer being expected to introduce the necessary Semitones, in their proper places, at the moment of performance, in obedience to certain laws, with an epitome of which the reader has already been furnished. [See Musica Ficta.] This practice remained in full force, until the close of the 16th century; and is even now observed in the Pontifical Chapel.

Indications of Tempo, Dynamic Signs, and Marks of Expression of all kinds, were altogether unknown to the Composers of the 15th and 16th centuries, unless, indeed, we are prepared to recognise their prototypes in the singular Mottos, and Ænigmas, prefixed to the Canons, which, in the time of Ockeghem, and Josquin des Prés, were so zealously cultivated by Composers of the Flemish School. [See Inscription.]

A few arbitrary signs, however, were in constant use.

When Canons were written on a single Stave, the Presa (·*S*·) shewed the place at which the second, third, or other following Voice was to begin.

The Pause (𝄐) indicated the note on which such Voices were to close. But it was also placed, as in modern Music, over a note which the Singer was expected to prolong indefinitely—as in Basiron's 'Messa de franza' (printed in 1508), wherein, at the words 'Et homo factus est,' Pauses are placed over no less than eight Breves in succession.

The sign of repetition was a thick bar, with dots on either side, like our own. When the bar was double, the passage was sung twice; when it was triple, thrice. A passage in Hobrecht's Missa 'Je ne demande' is directed to be sung five times (𝄆 𝄆 𝄆 𝄆 𝄆). When words were to be repeated, a smaller sign was used (𝄇), and reiterated at each repetition of the text.

Ottaviano dei Petrucci—who first printed Music from moveable types, in the year 1501—Antonio Gardano, Riccardo Amadino, Christoph Plantinus, Peter Phalesius, Pierre Attaignant, Robert Ballard, Adrian le Roy, our own John

Daye, and Vautrollier, and other early typographers, each gloried in a certain individuality of style which the Antiquary never fails to recognise at a glance. But, the general character of musical typography underwent no radical change, from the first invention of printing, until the close of the 16th century. In this respect Plain Chaunt was even more conservative than Measured Music. After the invention of the Square Notes—*Notulæ quadratæ*, the *Gros fa* of French Musicians—it was always printed, as now, in black Longs, Breves, and Semibreves, on a Stave of Four Lines, on either of which the F or C Clef might be placed, indiscriminately. The G Clef was never used. Time-Signatures, Rests, Points, and other signs used in Measured Music, were, of course, quite foreign to its nature: but, black Ligatures, angular in character, and of infinitely varied form, were of constant occurrence. As no change in the constitution of Plain Chaunt is possible, no change in its Notation is either needed or desired. But, with Rhythmic Music, the case is very different; and we can readily understand that the Notation of the 16th century proved insufficient, in many ways, to meet the necessities of the 17th.

The daily-increasing attention bestowed upon Instrumental Accompaniment, during the development of the Monodic Style, led to some very important changes. [See MONODIA.] The varying compass of the Instruments employed demanded a corresponding extension of the Stave, which was provided for by the unlimited use of Ledger Lines. A single Ledger Line, above or below the Stave, may, indeed, be occasionally found among the Polyphonic Music of the 16th century; but, only in very rare cases. The number of additional lines was now left entirely to the Composer's discretion; and it has continued steadily to increase, to the present day.

Polyphonic Music was always printed in separate parts. Sometimes, as in the case of Ottavio dei Petrucci's rare volumes, each part appeared, by itself, in a delicious little oblong 4to. Sometimes, as in the Roman editions of Palestrina's Masses, four or more parts were exhibited, at a single view, on the outspread pages of a large folio volume. But, the connection between the parts was never indicated; and the Music was never barred—a peculiarity, which, in this case, seems to have produced no inconvenience. This plan, however, was quite unsuited to the new style of composition. When Peri published his 'Euridice,' in the year 1600, he placed the Instrumental Accompaniment below the Vocal part, and indicated the connection between the two by means of Bars, scored through the Stave—whence the origin of our English word SCORE. The same plan was followed by Caccini, in his 'Nuove Musiche,' in 1602; and, by Monteverde, in 'Orfeo,' in 1608: and the practice of printing in Partition, as score has always been called everywhere but in England, soon became universal.

The new Bars were a great help to the reader; but, the invention of the Cantata, the Opera, and the Oratorio, introduced new forms of Rhythm which it was all but impossible to express with clearness, even with their assistance, so long as the cumbrous machinery of Mode, Time, and Prolation, remained in common use. To meet this difficulty, the Time-Table itself was entirely remodelled—not in essence, for the broad distinction between Binary and Ternary Rhythm formed the basis of the new, as well as of the old system—but, in the means by which that fundamental principle was enunciated, and its results expressed in writing. The great advantage of the new method lay in the recognition of a definite value for every note employed. The longer notes were no longer made Perfect, or Imperfect, by Position; but all were referred to the Semibreve, as a fixed standard of duration; and all, without exception, were subject, in their natural forms, to binary division, and could only be made ternary by the addition of a dot—the old Point of Augmentation—which increased their value by one half. The chief factors of the system were, the aliquot parts of the Semibreve, as represented by the Minim, the Crotchet, the Quaver, and the Semiquaver. A certain number of these factors, now called the Beats of the Bar, was allotted to each Measure of the Music. When that number was divisible by 2, the Time was said to be Common; when it was divisible only by 3, the Time was Triple. To express the more complicated forms of Rhythm, the several Beats were themselves subjected to a farther process of subdivision, which might be either binary, or ternary, at will. When it was binary, the Time, whether Common, or Triple, was said to be Simple. When it was ternary, in which case each Beat represented a dotted note, the Time was called Compound; and with very good reason; each Measure being, in reality, compounded of two or more shorter Measures of Simple Triple Time.

The Time-Signatures by which this new system was expressed in writing were, for the most part, fractions; the denominators of which indicated the proportion between the Beats of the Bar and the typical Semibreve, while the numerators denoted the number of such beats to be taken in a Measure. When the numerator was divisible only by 2, it indicated Simple Common Time; when only by 3, Simple Triple. In Compound Common Time it was divisible either by 2, or 3; and, in Compound Triple, by 3, and 3 again. The only exceptions to this practice were formed by the retention of the Semicircle, for Common Time with four Crotchets in a Measure, and the barred Semicircle, for the Time called *Alla Breve*, with four Minims.[1] The Simple Common Times most used in the 17th and 18th centuries were, ¢, C, and $\frac{2}{4}$; the Simple Triple Times, $\frac{3}{1}$, $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$; the Compound Common Times were $\frac{6}{2}$, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{6}{16}$, $\frac{12}{4}$, $\frac{12}{8}$, $\frac{12}{16}$, and $\frac{24}{16}$; and the Compound Triple Times, $\frac{9}{2}$, $\frac{9}{4}$, $\frac{9}{8}$, and $\frac{9}{16}$. Mozart, as if in emulation of the departed mysteries of Proportion, has used $\frac{3}{4}$, $\frac{2}{4}$, and $\frac{3}{8}$, simultaneously, and with wonderful

[1] A quick form of Simple Common Time, with two Minim Beats in the Measure, is used, in modern Music, with the Signature of the barred Semicircle, and very improperly called *Alla Breve*. Mendelssohn much regretted that he did not bar the Semicircle in his Overture to *Die Meeresstille*.

effect, in the well-known Minuet in 'Don Giovanni'; and Spohr has used similar combinations in the Slow Movement of his Symphony, 'Die Weihe der Töne.' The last-named Composer has also used $\frac{6}{8}$, in the Overture to his finest Opera, [1]Faust; and $\frac{2}{8}$, in the Second Act of the same work.

It must not be supposed that this admirable system sprang into existence in a moment of time. It was the result of long experience, and many tentative experiments; but we have preferred to treat of it, in its perfect condition, rather than to dwell upon the successive stages of its progress; and the more so, because, since the time of Bach, and Handel, it has undergone scarcely any change whatever.[2] Those who care to study its transitional forms will find some curious examples among the numerous Ricercari, Toccate, and Capricci, composed for the Organ by Frescobaldi, during the earlier half of the 17th century.

When the old Ecclesiastical Modes were abandoned in favour of the modern Major and Minor Scales, the insertion of accidental Sharps, Flats, and Naturals, was no longer left to the discretion of the performer. The place of every Semitone was indicated, exactly, in writing; and, in process of time, the Double-Sharp (×) and Double-Flat (𝄫) corrected by the 𝄪 and 𝄫, were added to the already existing signs. A curious relique of the mediæval custom was, however, retained in general use, until nearly the end of the 18th century, when the last Sharp or Flat was suppressed, at the Signature, and accidentally introduced, during the course of the piece, as often as it was needed. Thus, Handel's Fifth Lesson for the Harpsichord (containing the 'Harmonious Blacksmith') was originally written with three Sharps only at the Signature, the D being everywhere made sharp by an accidental. (See the editions of Walsh and of Arnold.) A few of these 'Antient Signatures'—as they are now called—may still be seen, in modern reprints; as in Mills's edition of Clari's Duet, 'Cantando un di,' which, though written in A major, has only two Sharps at the Signature.

The rapid passages peculiar to modern Instrumental Music, and not unfrequently emulated by modern Vocalists, naturally led to the adoption of characters more cursive in style than the quaint old square and lozenge-headed notes, and capable of being written with greater facility. Thus arose the round, or rather oval-headed notes, which, in the 18th century, completely supplanted the older forms. Lozenge-headed Quavers, and Semiquavers, whatever their number, were always printed with separate Hooks. The Hooks of the round-headed ones were blended together, so as to form continuous groups, containing any number of notes that might be necessary—a plan which greatly facilitated the work both of the writer, and the reader. Moreover, with the increase of executive powers, arose the demand for notes indicating increased degrees of rapidity; the Semiquaver was, accordingly, subdivided into Demisemiquavers, with three Hooks, and Half-Demisemiquavers, with four—the number of additional Hooks being, in fact, left entirely to the discretion of the Composer.[3]

The introduction of the dramatic element played a most important part in the development of modern Music; and, in order to do it justice, it became imperatively necessary to indicate, as precisely as might be, the particular style in which certain passages were to be performed. As early as 1608, we find, in the Overture to Monteverde's 'Orfeo,' a direction to the effect that the Trumpets are to be played *con sordini*. It was manifestly impossible to dispense, much longer, with indications of Tempo. Frescobaldi was one of the first great writers who employed them; and—strangely enough, considering his birth in Ferrara, and long residence in Rome—one of his favourite words was *Adagio*, spelled, as in the Venetian dialect, *Adasio*. The idea once started, the words *Allegro*, *Largo*, *Grave*, and others of like import, were soon brought into general use; and their number has gradually increased, until, at the present day, it has become practically infinite. As a general rule, Composers of all nations have, by common consent, written their directions in Italian; and, as a natural consequence of this practice, many Italian words have been invested with a conventional signification, which it would now be difficult to alter. Beethoven, however, at one period of his life, substituted German words for the more usual terms, and we find, in the Mass in D, and some of the later Sonatas, such expressions as *Mit Andacht*, *Nicht zu geschwind*, and many others. [See BEETHOVEN, vol. i. p. 193*b*.] He soon relinquished this novel practice; but Mendelssohn sometimes adopted it—as in Op. 62, No. 4, marked *Mit vieler Innigkeit vorzutragen*, and numerous other instances. Schumann, also, wrote almost all his directions in German: and the custom has been much affected by German Composers of the present day. A few French Musicians have fallen into the same habit;[4] and it was not unusual, at the close of the last and beginning of the present century, to find English Composers—especially in their Glees—substituting such words as 'Chearful,' and 'Slower,' for *Allegro*, and *Più Lento*. Nevertheless, the Italian terms still hold their ground; and the adoption of a common language, in such cases, is too obvious an advantage to be lightly sacrificed to national vanity.

We have already noticed the first indications of Dynamic Signs, in the Antiphonary of S. Gall. This, however, was quite an exceptional case.

1 In the P.F. arrangement, only: not in the Full Score.

2 Unless we except the praxis of the Modern Italian Composers, who always write in Simple Time, and make it Compound by the insertion of Triplets—a strange contrast to the conscientious $\frac{24}{16}$ of the 'Harmonious Blacksmith.'

3 The slowness with which these innovations were accepted is well exemplified in an article in the 'Penny Cyclopædia,' (1833-5) the writer of which, lamenting the addition of unnecessary Hooks, regrets that he is obliged to mention the name of Beethoven among those who have been guilty of this monstrous absurdity!

4 Berlioz, for instance, indicates the use of 'Harpes, deux au moins,' and 'Baguettes d'eponge'!

Such marks were utterly unknown to the Polyphonists of the 15th and 16th centuries; and it was not until the 17th was well advanced, that they met with general acceptance. In the 18th century, however, all the more essential signs, such as *f, p, fp, fz, cres., dim.*, and their well-known congeners, were in full use; and the numerous forms now commonly employed are really no more than elaborate synonyms for these. Marks of expression, properly so called, such as <, >, <, >, ʌ, and a host of others, though not unknown in the last century, were much less frequently used than now. The Slur, however, the modern substitute for the Mediæval Ligature, and an infinite improvement upon it, was constantly employed, both to shew how many notes were to be sung to a [1] single syllable, and to indicate the Legato style. So, also, were the marks for *Staccato* (·) *Staccatissimo* ('), and *Mezzo Staccato* (·̣·̣·̣). But the opposite to these (–) is of very recent invention indeed; and has only, within a very few years, taken the place of the far less convenient term *ten.* (dim. of *tenuto*). The Tie, or Bind (⁀), is found in the Score of Peri's 'Euridice,' printed in 1600. The Swell (<>) was first used by Domenico Mazzocchi, in a collection of Madrigals, printed in 1638. The Pause has undergone no change whatever, either in form, or signification, since the time of Basiron. As in the days of Obrecht, the Dotted Double Bar is still used as the sign of repetition; though a tripled bar would no longer be understood to indicate that the passage was to be sung or played thrice; and the dots are not now placed on both sides of the bar, unless the passages on both sides are intended to be repeated. The convenient forms of 1ma and 2nda *volta* date from the last century. We first find the term *Da Capo*—now better known by its diminutive, *D.C.*—in Alessandro Scarlatti's Opera, 'Theodora,' produced in 1693. For this, when the performer is intended to go back to the *Presa* (·S·) the words *Dal Segno* are more correctly substituted, with the word *Fine,* to indicate the final close.

The innumerable Graces which formed so conspicuous a feature in the Music of the last century, and the greater number of which are now entirely obsolete, had each their special sign. By far the most important of these was the true Appoggiatura, which, though always written as a small note, took half the value of the note it preceded, unless that note was dotted, in which case it took two thirds of it; while the Acciaccatura, though exactly similar in form, was always played short. The Appoggiatura is now always written as a large note, and the Acciaccatura as a small one: but, it is impossible to play the works of Haydn, or Mozart, correctly, without thoroughly understanding the difference between the two. [See APPOGGIATURA; ACCIACCATURA.] The variety of Shakes, Turns, Mordents, Cadents, Backfalls, and other *Agrémens,* cultivated by performers who have scarcely, even yet, passed out of memory, was very great. A valuable explanation of some of those used in the last century, is given in Griepenkerl's edition of the Organ Works of J. S. Bach, on the authority of a letter written by that Master himself, and, happily, still in existence. [See AGRÉMENS, MORDENT, SHAKE, TURN, etc., etc.]

Of the numerous Clefs employed in the 16th century, five only have been retained. In Full Scores, Classical Composers still write their Voice Parts in the time-honoured *Chiavi naturali*—Soprano, Alto, Tenor, and Bass. In the so-called P.F. Scores of the present day, the Treble Clef is always substituted for the Soprano; and, very often, for the Alto and Tenor also, with the understanding that the Tenor is to be sung an Octave lower than it is written. When this method was first invented, the Alto was also written in the Octave above that in which it was intended to be sung—as in Dr. Clarke's edition of Handel's Works: but this most inconvenient plan is now happily abandoned; and the Alto part is always written at its true pitch, even when transposed into the Treble Clef. Solo Voice-parts are also written, in full Scores, in their proper Clefs. In P.F. Scores, all except the Bass are always written in the Treble Clef. Handel sometimes used the Treble Clef, so far as the Songs were concerned, even in his Full Scores; and hence it is that, in many cases, we only know by tradition whether a certain Song is intended to be sung by a Soprano or a Tenor. Of course this observation does not apply to the great Composer's Choruses, which were always written in their proper Clefs.

Every Orchestral or other Instrument has, also, its proper Clef; and, in many cases, a distinctive Method of Notation. Violin Music is always written in the Treble Clef—to which, indeed, the name of the Violin Clef is given, everywhere but in England; and to save Ledger Lines, the high notes are sometimes written in the octave below, with the diminutive *8va,* and the dotted line, above them.

The Viola always plays from the Alto Clef.

The Violoncello has a peculiar Notation of its own. Its normal Clef is the Bass; but the higher notes are generally written in the Tenor—sometimes, though less frequently, in the Alto. The highest notes of all are written in the Treble Clef; but, with the understanding that they are to be played an Octave lower than they are written, unless the word *loco* is placed over them, in which case they are to be played in their true place. When *8va . . .* is placed over them, they are played an Octave higher than they are written. Beethoven, in his P.F. Trio in B♭, Op. 97, gives full directions to this effect; but some writers for the Violoncello, dispensing with the word *loco,* place *8va . . .* over the notes which they wish to be played at their true pitch.

The Contra-Basso part is always written in the Bass Clef; but the Instrument sounds the note an octave lower than it is written. In the Orchestra, the player sits at the same desk as the Violoncello, and plays from the same part: but it is understood that he is to be silent, when any

[1] See Mendelssohn's protest against this in Letter to Macfarren, 'Goethe and Mendelssohn,' 2nd ed. p. 177.

other than the Bass Clef is used, or, when the part is marked '*cello*'; and not to play again, until the Bass Clef is resumed, or the part marked *Basso*. Since the time of Beethoven, a separate part has often been written for the Contra-Basso; but the player always looks over the same book as the Violoncello.

Flutes and Oboes always play from the Treble Clef. Clarinets also play from the Treble Clef; but parts for the B♭ Clarinet are written a Major Second, and those for the A Clarinet a Minor Third, higher than they are intended to sound. Thus, in Beethoven's Symphony in C minor, the B♭ Clarinet parts are written in D minor; and in Mozart's Overture to Figaro (in D), the A Clarinet parts are written in F; while, in both cases, the Instrument transposes the notes to the required pitch, without farther interference on the part of the player. The Corno di Bassetto, or Tenor Clarinet, plays every note a Fifth lower than it is written; its part, therefore, when intended to be played in the key of F, must be written in that of C: and the same peculiarity characterises the Cor Anglais, or Tenor Oboe.

The normal Clef for the Bassoon is the Bass; but the Tenor Clef is frequently employed, for the highest notes, to save Ledger Lines. The Double Bassoon also uses the Bass Clef, sounding every note an Octave lower than it is written.

Trumpet parts are written in the Treble Clef, and always in the key of C; the Instrument being made to transpose them to the required pitch by the addition, or removal, of Crooks. In the time of Handel, Trumpets rarely played in any other keys than those of C and D; and the parts were then always written in the key in which they were intended to be played. Horn parts are written exactly in the same way as Trumpet parts; and the Instrument transposes them, in like manner, but in the Octave below. The few lower notes for the Horn are, however, frequently written in the Bass Clef. The Alto, Tenor, and Bass Trombones, play from the Alto, Tenor, and Bass Clefs, respectively.

The Drums, as a general rule, play only two notes—the Tonic, and Dominant: and these are usually written in C, and transposed by the manner of tuning the Instrument. Sometimes, however, the true notes are written; especially when more than two Drums are used.

The Wind Instruments used in Military Bands stand in a great variety of keys, thereby causing much complication in the Notation of the Score.

In the Scores of Handel, Haydn, and Mozart, the Organ is usually made to play from the ordinary Bass part, which is figured throughout, and thus converted into a 'Thorough-base,' in order to indicate the chords with which the Organist is expected to enrich the composition. When the letters T. S.—for *Tasto solo*—are substituted for the figures, the Organist omits the Chords, and plays the Bass only, in unison, until the figures reappear. The Organ part is only written in full, on two Staves, when it is purely *obbligato*—as in Handel's 'Saul.' In old Organ and Harpsichord Music—both written in precisely the same way—frequent use is made of the Tenor Clef; but it has never been used for the Pianoforte, the Notation for which is chiefly remarkable for the number of its Ledger Lines, notwithstanding the constant use of the diminutive 8*va*. placed over notes written in the octave below. When the Pedal was first brought into general use, it was indicated by the sign ✳, or the words *senza sordino*; the sign ⊕, or the words *con sordino*, shewing the place at which it was to be removed. It is now indicated by the abbreviation *Ped.*; and its removal, by an asterisk ✳, or, as in some of Beethoven's later works, a little cross +. The words *una corda*, or the letters U.C., indicate the 'Soft Pedal'; and the words *tre corde*, or the letters T.C., are used to direct its removal. In Beethoven's Sonata, Op. 106, the gradual removal of the 'Soft Pedal' is indicated thus:—*Una corda. Poco a poco due ed allora tutte le corde.* In the days when he affected German terms, he used the words *mit Verschiebung*. [See VERSCHIEBUNG.]

In old Pianoforte Music, Abbreviations are of frequent occurrence. They are now very rarely used; and are, indeed, commonly supposed to indicate a very debased style of typography: nevertheless, they frequently serve to facilitate the process of reading very considerably. In Orchestral Parts, they are still extensively used; especially in tremolos, and other similar passages, in which, while economising space, they save readers an immensity of trouble. [See ABBREVIATIONS, HORN, TRUMPET, BASSOON, DOUBLE BASSOON, CLARINET, etc., etc.]

If perfect adaptation of the means used to the end proposed be accepted as a fair standard of excellence, our present system of Notation leaves little to be desired; for it is difficult to conceive any combination of sounds, consistent with what we believe to be the true principles of Musical Science, which it is incapable of expressing. Attempts have been made, over and over again, to supersede it by newer inventions: but, with the exception of the 'Tonic Sol-fa' [1] system, and its French equivalent, the Méthode Galin-Paris-Chevé, not one of them has succeeded in commanding serious attention. It is impossible that we can set aside arrangements, the convenience of which has been tested by so many centuries of experience, in favour of such Methods as that advocated by the 'Chroma-Verein des gleichstüfigen Tonsystems,' the 'Keyboard Method of Notation, or Chromatic Stave,' or any other systems, good or bad, of modern invention, whether based upon the results of private experience, or scientific calculation, whatever may be the amount of ingenuity displayed in their construction. Like the *Chiffres* proposed by Louis Bourgeois, in the 16th century, they may, for a time, attain a certain amount of delusive popularity; but, sooner or later, they must, and invariably do, fall to the ground. And the reason is obvious. Our recognised system is an universal Language, common

[1] For an account of the 'Moveable Do,' which forms the chief characteristic of this system, see SOLMISATION.

to all civilised countries; whereas, the empirical methods which have been proposed as substitutes for it are, like the Tablature for the Lute, fitted, at their best, only to answer some special purpose, often of very slight importance. The 'Tonic Sol fa' system, for instance,—even setting aside the grave faults which it shares with the older Alphabetical Method long since condemned—could never be used for any other purpose than that of very commonplace Part Singing, while the time spent in acquiring it could scarcely fail, if devoted to the study of ordinary Notation, to lead to far higher results. [See TONIC SOL-FA; KEY, II, vol. ii. p. 55 *a*; BOURGEOIS, LOUIS, Appendix.] We may, therefore, safely predict, for the present Written Language of Music, a future co-ordinate with that of the Scientific Principles of which it has so long been the recognised exponent. [W. S. R.]

NOTE, NOTES (Lat. *nota*). The marks or signs by which music is put on paper. [See NOTATION.] Hence the word is used for the sounds represented by the notes. [See SCALE.] Also for the keys of a pianoforte; and for a tune or song, as the 'note' of a bird. [G.]

NOTTEBOHM, MARTIN GUSTAV, composer, teacher, and writer on music, born Nov. 12, 1817, at Lüdenscheid near Arnsberg in Westphalia, son of a manufacturer. In 1838 and 39, when in Berlin as a volunteer in the Garde-Schützenbataillon, he took lessons on the piano and composition from L. Berger and Dehn. In 1840 he removed to Leipzig, where he became intimate with Mendelssohn and Schumann, particularly the latter. A testimonal from Mendelssohn, stating his qualifications as a musician, procured his discharge from the army, and in Sept. 1846 he settled finally in Vienna. In 1847 he went through a course of counterpoint with Sechter, and has since been esteemed as an able and conscientious teacher of the pianoforte and composition. But it is as a solid and scientific writer on music that his name will live; indeed his critical researches on Beethoven's works constitute him an authority of the first rank. His cooperation in the revised editions of the works of Bach, Handel, Beethoven, Mendelssohn, and Mozart, is of the highest value as a guarantee for the thoroughness with which undertakings so important should be conducted. If not the first to explore Beethoven's sketch-books, he has certainly investigated them more thoroughly and to more purpose than any one else, and his works on this subject deserve the gratitude of every student of the great composer. [See vol. i. p. 174.] It is to be regretted that so far no public institution has been inclined to offer a man of his great attainments a position commensurate with his services.

Up to the present date (April 1880) Nottebohm has published:—'Musikwissenschaftliche Beiträge' in the 'Monatschrift für Theater und Musik' (1855 and 57, Vienna, Klemm); 'Ein Skizzenbuch von Beethoven,' description with extracts (1865, Breitkopf & Härtel); 'Thematisches Verzeichniss der im Druck erschienenen Werke von Beethoven,' 2nd ed. enlarged, and with chronological and critical observations (1868, B. & H.); 'Beethoveniana' (1872, Rieter-Biedermann); 'Beethoven's Studien,' vol. i. containing the instruction received by Beethoven from Haydn, Albrechtsberger, and Salieri; from the original MSS. (1873, ibid.); 'Thematisches Verzeichniss der im Druck erschienenen Werke von Franz Schubert' (1874, Vienna, Schreiber); 'Neue Beethoveniana,' papers appearing from time to time in the 'Musikalisches Wochenblatt'; 1875 to 79—this last, and the 'Beethoveniana,' are founded on the examination of Beethoven's sketch-books to which allusion has been made; 'Mozartiana' (1880, B. & H.) His compositions include—op. 1, Clavier-quartet; op. 4, Clavier-trios (both Peters); Solos for P.F. op. 2 and 3 (Peters); op. 6, 10, 11, 13–15 (Spina); op. 16 (Peters); op. 17 'Variationen über ein Thema von J. S. Bach' P.F. 4 hands (B. & H.). [C.F.P.]

NOURRIT, LOUIS, tenor-singer, born Aug. 4, 1780, at Montpellier, and educated in the Maîtrise there; through the influence of Méhul entered the Conservatoire at Paris, became the favourite pupil of Garat, and won prizes. He made his first appearance at the Opéra as Renaud in Gluck's 'Armide.' A good singer, but unambitious and cold, he contented himself with taking Laîné's parts in the old operas, and seldom created new rôles. He retired in 1826, and lived at his country house at Brunoy till his death, which took place on Sept. 23, 1831. During the whole of his operatic career he carried on the business of a diamond merchant, and wished to make a tradesman of his eldest son

ADOLPHE, born in Paris, March 3, 1802. This gifted youth received a good classical education at the Collège Ste. Barbe, but was then put into an office, the drudgery of which he beguiled by studying music in secret. On the representation of Garcia, however, he was allowed to follow his wishes. His first appearance at the Opéra took place Sept. 10, 1821, as Pylade in Gluck's 'Iphigénie en Tauride,' when he was favourably received, partly because, in voice, manner, and appearance, he was strikingly like his father. This resemblance suggested to Méhul an opéra-féerie, 'Les deux Salem' (July 12, 1824), which however failed. Adolphe was intelligent and well-educated, and determined to succeed. Flexibility of voice he acquired by singing in Rossini's operas, and he studied hard to excel as an actor both in comedy and tragedy. On his father's retirement he succeeded him as leading tenor, and for more than ten years created the first tenor rôle in all the operas produced at the Académie. The following is a list of the parts written for him:—1826, Néoclès in 'Le Siége de Corinthe.' 1827, Aménophis in Moïse'; and Douglas in 'Macbeth.' 1828, Masaniello in 'La Muette de Portici'; and 'Le Comte Ory.' 1829, Arnold in 'Guillaume Tell.' 1830, Léonard da Vinci in Ginestet's 'François I à Chambord'; and Un Inconnu in 'Le Dieu et la Bayadère.' 1831, Adhémar in 'Euryanthe'; Guillaume in 'Le

Philtre'; and Robert in 'Robert le Diable.' 1832, Edmond in 'Le Serment.' 1833, 'Gustave III'; and Nadir in Cherubini's 'Ali Baba.' 1834, Don Juan in a new translation of Mozart's opera. 1835, Eléazar in 'La Juive.' 1836, Raoul in 'Les Huguenots'; and Phoebus in 'La Esmeralda' by Louise Bertin. 1837, 'Stradella' in Niedermeyer's opera.

The writer of this article was a personal friend of Nourrit's, and heard him in nearly all the rôles which he created, and to which he imparted a distinct stamp of his own. Though rather stout, and short in the neck, he had a fine presence, and could be refined and pleasing in comedy, or pathetic and commanding in tragedy at will. He used his falsetto with great skill, and was energetic without exhausting his powers. He was idolised by the public, and his influence both with them and with his brother artists was great. He was consulted by managers and authors alike; he wrote the words for Eléazar's fine air in 'La Juive,' and suggested the abrupt and pathetic close of the duet in the 'Huguenots.' His poetic imagination is shown by the libretti for the ballets of 'La Sylphide,' 'La Tempête,' 'L'Ile des Pirates,' 'Le Diable boiteux,' etc., danced by Taglioni and Fanny Elssler—all which were written by him. Besides securing large receipts for the Opéra, he popularised Schubert's songs in France, made the fortune of various composers of romances, and was always ready to sing the 1st act of 'La Dame Blanche' with Mme. Damoreau for any charitable purpose. In conversation he was witty and refined. Duprez's engagement at the opera was a severe mortification for so earnest and so popular an artist, and rather than divide honours to which he felt he had an exclusive right, or provoke comparisons which would in all probability have been made in his favour, he resolved to retire. On his last appearance at the Académie (April 1, 1837) he received the most enthusiastic and flattering ovation ever perhaps accorded to a French artist, but nothing would induce him to remain in Paris. He obtained leave of absence from the Conservatoire, where he had been professeur de déclamation lyrique for the last ten years, started for Brussels, and thence proceeded to Marseilles, Lyons, and Toulouse. His idea was to produce during his tournée scenas or acts composed expressly for him, and Ambroise Thomas furnished him with a dramatic cantata called 'Silvio Pellico' (words by Legouvé), which he carried off with expressions of delight at having found something which would display his powers in a new light. Of this piece, however, nothing has ever been heard since. While at Marseilles and Toulouse Nourrit's customary excitement increased to an alarming degree, and was aggravated after his return to Paris, by a series of newspaper articles praising Duprez at his expense. These drove him away a second time. He started for Italy in a state of deep depression, but was temporarily restored by Rossini's kindness and by the cordiality of his reception in most of the great towns. Unfortunately 'Polyeucte,' which Donizetti had composed for him, was interdicted in Naples, and he made his first appearance at San Carlo in Mercadante's 'Il Giuramento.' He was well received both in this and in 'Norma,' but could not be persuaded of the fact. After singing at a benefit concert in a state of great mental fatigue, he had a sudden access of delirium in the night, and throwing himself out of window was killed on the spot, March 8, 1839. His remains were brought to Paris, and interred amid a crowd of sorrowing friends. He was much valued by Mendelssohn, who made his acquaintance in 1831, and who notices his death in terms of great sorrow. (Hiller's Mendelssohn, p. 137.)

There is a fine marble medallion of Nourrit by Pradier; and he was often painted in scenes from 'La Muette,' 'Robert,' 'La Juive,' and 'Les Huguenots.' The portrait by F. R. Spencer is very like. M. L. Quicherat, one of his sons-in-law, published 'Adolphe Nourrit; sa Vie,' etc. (Paris, 1867, 3 vols.) containing ample details.

His brother AUGUSTE (born Paris 1808, died at l'Isle d'Adam July 11, 1853), was also a distinguished tenor singer, and for some time directed the chief theatres at the Hague, Amsterdam, and Brussels. He visited the United States, and after his return devoted himself to teaching singing. [G. C.]

NOVELLETTEN. The title of a series of eight pieces for pianoforte solo by Schumann (op. 21), written in 1838, and dedicated to Adolph Henselt. There is also another Novellette of great beauty not included in this series, but written in the same year, which Schumann afterwards inserted in his 'Bunte Blätter,' 14 short pieces, op. 99. The name, like so many others of Schumann's, suggests the influence of Jean Paul's writings. 'He had found at last (says Mr. Niecks[1]) the proper form for his confidential communications,—for the Kreisleriana and Novelletten are a kind of confessions. These pieces read like a romance, to the interest and beauty of which they add the truthfulness of reality. . . . . They are characterised by Schumann as 'larger connected romantic stories.' 'Here we have no painful forcing, no oozing out of thoughts, but a full stream, a rich outwelling, such as is rare even with this master. . . . They differ from the Kreisleriana in the preponderance of the humorous element, and are of a more hopeful and cheery tone.' [J.A.F.M.]

NOVELLO, VINCENT, son of an Italian father and English mother, was born at 240, Oxford Street, Sept. 6, 1781. He was a chorister at the Sardinian Chapel, Duke Street, Lincoln's-Inn-Fields, under Samuel Webbe, the organist, and after the breaking of his voice officiated as deputy for Webbe, and also for Danby, organist of the Spanish Chapel, Manchester Square. At 16 years of age he became organist of the Portuguese Chapel in South Street, Grosvenor Square, which office he held until 1822. In 1812 he was pianist to the Italian Opera Company at the Pantheon. He was one of the original members

[1] Monthly Musical Record for August 1876.

of the Philharmonic Society, and occasionally directed its concerts. Having attained great eminence as an organist he was selected to take the organ in the 'Creation' at the Westminster Abbey Festival in 1834. From 1840 to 1843 he was organist of the Roman Catholic Chapel in Moorfields. He was one of the founders of the Classical Harmonists and Choral Harmonists Societies, of both which he was for some time conductor. In 1849 he quitted England for Nice, where he resided until his death, Aug. 9, 1861. Novello's compositions were numerous and varied, and if not remarkable for invention or originality, are marked by grace and solid musicianship. They include 'Rosalba,' a cantata composed for the Philharmonic Society; 'Old May Morning,' a 'cheerful glee,' which gained a prize at Manchester in 1832; and 'The Infant's Prayer,' a recitative and air which was long the favourite of every choir boy who was qualified for concert singing, and of which nearly 100,000 copies were sold. He also composed many masses, motets, and sacred pieces to Latin words, which, if not very original, were good sound music, and have helped to form the taste of many a living amateur in England. But it was as an editor and arranger that he principally deserves the gratitude of lovers of music. His first work was 'A Collection of Sacred Music' (masses and motets, including many by himself), 2 vols., 1811, 2nd edit., 1825; which was followed by 'Twelve Easy Masses,' 3 vols., 1816; 'The Evening Service,' including the Gregorian hymns, 2 vols., 1822; 'The Fitzwilliam Music,' a noble selection of sacred pieces by Italian composers from MSS. in the Fitzwilliam Museum, Cambridge, 5 vols., 1825; 'Purcell's Sacred Music,' 5 vols., 1829, containing many anthems, services, and other pieces never before printed, afterwards republished in 4 vols.; 18 Masses by Mozart, and 16 by Haydn, of which 10 of the former and 9 of the latter were printed for the first time; 'Convent Music,' a collection of pieces for treble voices, 2 vols., 1834; 'The Psalmist,' a collection of psalm tunes; 'The Congregational and Chorister's Psalm and Hymn Book;' Croft's Anthems, 2 vols.; Greene's Anthems, 2 vols.; Boyce's Anthems, 4 vols.; Organ part to Boyce's 'Cathedral Music'; the masses of Beethoven, Hummel, etc. He took a number of madrigals by Wilbye and others, originally written for 3 and 4 voices, and added 2, 3, and even 4 additional parts to them with great ingenuity. For the organ he published, amongst others, 'Select Organ Pieces,' 3 vols.; 'Cathedral Voluntaries,' 2 vols.; and 'Short Melodies,' 1 vol. But it is impossible to enumerate all the arrangements of this industrious musician, or the benefits which he thereby conferred on lovers of music at a time when it was difficult of access to a degree now hard to realise. Novello possessed well-cultivated literary taste, and numbered among his intimate friends Charles and Mary Lamb, Shelley, Keats, Leigh Hunt, Hazlitt, Edward Holmes, and Charles Cowden Clarke, the latter of whom married his eldest daughter. Lamb has mentioned him with affection in more than one passage. His family circle was greatly beloved by those who had access to it, amongst others by Mendelssohn, who was often there during his early visits to this country, and many of whose extraordinary improvisations took place in the Novellos' drawing-room.

Cecilia, his second daughter, studied singing under Mrs. Blane Hunt, and appeared upon the stage. She was a good musician, and an excellent and useful singer of secondary parts. She became the wife of Thomas James Serle, actor, dramatist and journalist. Their daughter, Emma Clara, a promising soprano singer, died at an early age, Oct. 4, 1877.

Clara Anastasia, his fourth daughter, born June 10, 1818, was at 9 years of age placed under Miss Hill and John Robinson, at York, to learn singing and pianoforte-playing. In 1829 she became a pupil of the Conservatoire at Paris, but returned to England in the following year on account of the Revolution. In 1833 she made her first public appearance at a concert at Windsor, with such success that she was immediately engaged at the Ancient and Philharmonic Concerts and Worcester Festival, and in the next year at the Westminster Abbey Festival. She sang at all the principal concerts and festivals until 1837, when, at the invitation of Mendelssohn, she went to Leipsic, and appeared at the Gewandhaus Concerts, whence she passed on to Berlin, Vienna, St. Petersburg, and Dusseldorf. Writing to the Secretary of the Philharmonic Society in Jan. 1839, Mendelssohn speaks of her and Mrs. Shaw as 'the best concert singers we have heard in Germany for a long time,' and Schumann (Gesamm. Schriften, iii. 47) dwells on the extraordinary interest she excited, and the universal surprise at her noble simple style of interpreting Handel. In 1839 she went to Italy to study for the stage, and became a pupil of Micheroux at Milan, with whom she remained for a year. She made her first appearance in opera at Padua, July 6, 1841, in Rossini's 'Semiramide,' with great success. She afterwards sang at Rome, Milan, Bologna, Modena, and other places. She returned to England in March, 1843, and appeared in opera at Drury Lane, and in oratorio at the Sacred Harmonic Concerts, and the Birmingham Festival. On Oct. 22, 1843, she was married to Count Gigliucci, and withdrew from public life; but circumstances compelled her, a few years later, to return to the exercise of her profession, and in 1850 she sang in opera at Rome and Lisbon. In 1851 she returned to England and appeared in oratorio, in which she achieved her greatest successes, and at concerts. She also made one more appearance here on the stage, namely, in the Puritani at Drury Lane July 5, 1853. In 1854 she sang in opera at Milan. Her greatest triumphs were at the opening of the Crystal Palace, June 10, 1854, and at the Handel Festivals in 1857 and 1859, where her clear pure notes penetrated the vast space in a manner not to be easily forgotten. In Nov. 1860 she took leave of the public in a

performance of 'Messiah' at the Crystal Palace, and at a benefit concert at St. James's Hall, and returned to Italy, where she now resides. Her voice was a high soprano, extending from C below the stave to D in alt, remarkable for purity of tone, brilliance and power. She excelled in oratorio, particularly in devotional songs, and she enjoys the distinction of having drawn praise from Charles Lamb, notwithstanding his insensibility to music. (See his poem 'To Clara N.')

MARY SABILLA, his sixth daughter, was also a soprano vocalist, but delicacy of throat and susceptibility to cold compelled her to relinquish singing. She has translated several theoretical works into English. Since 1849 she has resided in Italy, at first at Nice, and since at Genoa.

JOSEPH ALFRED, his eldest son, born 1810, was a bass singer, and for many years sang in oratorios and concerts. He was for some time choir-master at Lincoln's-Inn Chapel. He adapted the English text to the 'Lobgesang,' and several of the Psalms of Mendelssohn. He was actively engaged in obtaining the repeal of the advertisement duty, the paper duty, the stamp on newspapers, and other imposts generally known as the 'Taxes upon Knowledge.' He is however best known as a music publisher. [See NOVELLO, EWER & COMPANY.] He retired in 1856, and went to reside at Nice, whence he removed to Genoa, where he is now living. [W.H.H.]

NOVELLO, EWER, & Co., MUSIC PUBLISHERS. The foundation of this firm dates from the year 1811, when VINCENT NOVELLO, already well known as a professor of music and organist, put forth his first publication, 'Novello's Sacred Music as performed at the Royal Portuguese Chapel.'

Vincent Novello, while much engaged both as teacher and organist, found time to compose, edit, and issue from his private residence from time to time many important works, amongst others, 'Twelve Easy Masses' (3 vols. folio); 'Motetts and other Pieces principally adapted for the Morning Service' (2 vols. folio); 'Evening Service, being a collection of Pieces appropriate to Vespers, Complin, and Tenebræ' (2 vols. folio), and many others enumerated in the preceding article. At this time he also commenced his greatest work, 'Purcell's Sacred Music' (4 vols., large folio). The publication of this, which, when completed, consisted of upwards of 1000 pages, was finished after his son, JOSEPH ALFRED NOVELLO, had begun business as a regular music-publisher at No. 67, Frith Street, Soho, which he did in 1829. From Frith Street he removed in 1834 to more extensive premises at No. 69, Dean Street, Soho, which house, in conjunction with No. 70, is still occupied by the present firm as a printing-office. In those early days no less than 18 masses by Mozart and 16 by Haydn, of which only 8 and 7 respectively had previously been published, and that only in full score, were issued under the editorship of Vincent Novello in the practical and useful form of vocal scores. In thus taking up sacred music, Novello was the first legitimate successor to JOHN DAY, since whose time the publication of sacred music in England had been limited to the issue of works such as Barnard's 'Selected Church Music,' Boyce's 'Cathedral Music,' Croft's 'Musica Sacra,' etc., which were issued on subscription by the editor or composer.

Joseph Alfred Novello was the first person who made the practical discovery that music could be supplied in large quantities at a much lower rate than had hitherto been charged, and that the necessary demand might be created by bringing out what were then considered extraordinarily cheap editions of standard works. How different the meaning of the term 'cheap' was at that early period from what it is now, may be gathered from the fact that the small engraved oblong editions of Haydn's and Mozart's Masses, then considered very low in price, were charged to the public at sums varying from 8*s.* 6*d.* downwards.

Mr. Alfred Novello soon advanced still further in the same direction, by turning his attention to type-printing, as the only means of meeting a really large demand. In 1846 he began the issue of music in 8vo—that form being then an entire novelty—printed from type. The 'Messiah' and the 'Creation' were issued in that year in sixpenny numbers, and were followed by many others. In 1857 the 'Messiah' was issued at 1*s.* 4*d.*, and now (1880) not only that but 67 other oratorios and large works of Handel, Haydn, Bach, Mozart, Weber, Cherubini, Mendelssohn, Gounod, Schumann, Brahms, Goetz, and many others are published at one shilling. Concurrently with the progress of the type-printing, a reduction in the price of sheet-music by about 50 per cent was made in the year 1849, thus placing it before a large section of the public by whom it had before been unattainable. But while thus lowering the price of music and extending its range, the firm has not been unmindful of excellence of execution. Vincent Novello's early productions are distinguished for a peculiar grace and neatness; and very recently, by introducing German engravers, his successors have produced, in the Purcell Society's volume for 1878, and in their complete edition of Mendelssohn's P.F. works, specimens of plate music equalling any that are turned out by the great foreign publishers, and fully up to the same very high level of excellence which distinguishes their type-music.

In the year 1861 the business began to be conducted under the style of Novello & Co., Mr. Henry Littleton, who had taken an increasingly active part in the house since 1841, and had for some years the sole direction of the business, being admitted a partner: five years later he became the sole proprietor, by the retirement of Mr. Novello; and in 1867 he purchased the business of Ewer & Co., thus acquiring the whole of the copyright works of Mendelssohn. In the same year the premises at No. 1, Berners Street, Oxford Street, were opened, and the firm became known under its present style of Novello, Ewer & Co. Later still, in 1878, large bookbinding establishments were opened at 111 and 113 Southwark Street. [G.]

NOVERRE, JEAN GEORGES, born in Paris, April 29, 1727. His father, who had formerly served under Charles XII, intended him for the army, but his love of dancing and the theatre were invincible, and he became the great authority on dancing, and the reformer of the French ballet. A pupil of the celebrated dancer Dupré, he made his début before the court at Fontainebleau in 1743, but apparently without success, as we find him soon afterwards well received at Berlin. In 1747 he returned to Paris, and composed several ballets for the Opéra Comique, the success of which aroused so much jealousy as to induce him to accept Garrick's invitation to London in 1755. There he spent two years, profiting in more ways than one, as may be seen by the more extended knowledge and more elevated imagination of his ballets of that date. He returned to Paris hoping for the appointment of ballet-master to the Académie, but failing this, he accepted a lucrative engagement at the large theatre of Lyons. Here, in conjunction with Granier, he produced three ballets (1758 and 59) of which the scenarios were printed. Here also he published his 'Lettres sur la Danse et les Ballets' (1760, 1 vol. 8vo), which attracted general notice, and greatly increased his reputation. Remaining still without a summons to Paris, he found a patron in the Duke of Wirtemberg, for whom he composed no less than twenty divertissements and ballets pantomimes. The Empress Maria Theresa next summoned him to Vienna, as director of the court-fêtes, and dancing-master to the Imperial family; and here again he composed a dozen ballets for the court theatre, the scenarios of which were printed separately. On the marriage of Archduke Ferdinand, Noverre received the order of Christ, and permission to take part in the wedding fêtes at Milan, when he produced several new ballets, afterwards given in Vienna.

On his return to Paris in 1775, Noverre obtained, through his former pupil Marie Antoinette, now Queen of France, the long-coveted post of 'Maître des ballets en chef' at the Académie. In addition to revivals of earlier works he composed specially for the Opéra 'Les Caprices de Galathée' (Sept. 30, 1776); 'Annette et Lubin' (June 9, 1778); 'Les petits Riens' (June 11, 1778), for which Mozart wrote twelve pieces; and 'Médée' (Jan. 30, 1780). He also arranged the divertissements of several operas by Gluck and Piccinni. On the outbreak of the Revolution he fled to London, and there produced two of his best ballets, 'Les Noces de Thétis' and 'Iphigénie en Aulide.' After so successful a career he was justified in looking forward to an old age of affluence, but during the Revolution he lost the savings of 50 years and was reduced to poverty, which he bore with dignity and resignation. His death took place at St. Germain en Laye in 1810, in the end of October, according to Choron and Fayolle, on Nov. 19, according to Fétis. Some give 1807, but that is apparently a mistake.

Noverre several times remodelled his standard work. An edition published at St. Petersburg (1803–4) 'Lettres sur la Danse, sur les Ballets et les Arts,' 4 vols., scarce, and apparently unknown to Fétis, contains analyses of numerous ballets. The best-known is the Paris edition of 1807, 'Lettres sur les Arts imitateurs en général, et sur la Danse en particulier,' 2 vols., with portrait engraved by Roger after Guérin, and the following lines by Imbert:—

> Du feu de son genie il anima la danse:
> Aux beaux jours de la Grèce il sut la rappeler;
> Et, recouvrant par lui leur antique éloquence,
> Les gestes et les pas apprirent à parler

which give a good summary of what Noverre effected. He invented the ballet d'action, reformed the costume of the dancers, abolished routine in favour of taste, compelled composers to conform their music to the situations in the drama and the sentiments of the characters, and succeeded in making the pantomime appeal to the intellect as well as to the eye.

Among Noverre's writings may be specified 'Observations sur la construction d'une nouvelle Salle de l'Opéra' (Amsterdam, 1787); and 'Lettres à un artiste sur les fêtes publiques' (Year IX.). The MS. notes of an eminent bibliophile allude to another, 'Théorie et pratique de la Danse en général,' which seems not to have been printed, and was doubtless intended for the 'Dictionnaire de la Danse,' projected by Noverre, but not finished. [G. C.]

NOWELL. [See NOËL.]

NOZZE DI FIGARO, LE. Opera buffa by Mozart, in 4 acts; the libretto by L. da Ponte after Beaumarchais' 'Mariage de Figaro,' on Mozart's own suggestion. It is dated, in Mozart's Autograph Catalogue, Vienna, April 29, 1876, and the first performance took place at the National Theatre, Vienna, May 1. In Paris as 'Le Mariage de Figaro,' in 5 acts, with Beaumarchais' spoken dialogue, at Académie, March 20, 1793; at Théatre Lyrique, as 'Les Noces de Figaro,' by Barbier and Carré, in 4 acts, May 8, 1858. In London, in Italian, at the King's Theatre, June 18, 1812. [G.]

NUANCES (shades). This word is used in music to denote the various modifications of time, force, and expression, which are the most prominent characteristic of modern music, whether indicated by the composer or inserted by the performer. As examples of modifications of time may be cited the directions *rallentando, accellerando, calando, lentando, stringendo*, etc.; of force, *crescendo, diminuendo, pesante, martellato*, besides *piano* and *forte* with their own modifications, as *mezzo piano, pianissimo*, etc., the marks $<$ $>$ for *crescendo* and *diminuendo*, and $\wedge$ or $>$ for *sforzando*; of expression, *dolce, espressivo, marcato, lusingando*, etc. No exact date can be given for the time when these marks originated, as they came very gradually into use. They became more and more common as the instruments were gradually improved. Burney (vol. iv. p. 187) says, speaking of Matthew Lock: 'In his third introductory music to the Tempest' (written in

1670), 'which is called a Curtain Tune, probably from the curtain being first drawn up during the performance of this species of overture, he has, for the first time that has come to my knowledge, introduced the use of *crescendo* (louder by degrees) with *diminuendo* and *lentando*, under the words soft and slow by degrees.' From the fact of these directions being in Italian, we may gather that they had been previously used by Italian composers, but the date cannot be put much earlier than 1670 for their first appearance. From this time until about 1740, when they were quite settled and in constant use, these marks of expression were used, at first very sparingly, and gradually more and more frequently. A comparison has been made (vol. i. p. 205) between Beethoven's marks and those of Mozart with respect to number, to which may be added the following calculation, showing that their frequency depends in a great measure on the development of the pianoforte. In the Adagio of Beethoven's sonata, op. 106, there are 150 marks to 188 bars, and in Chopin's Largo in the sonata in B minor, op. 58, there are 141 marks to 120 bars. The place of accents was taken, on keyed instruments, by the *manieren*, or grace-notes, which served to emphasize the notes before which they were placed. Possibly it is from this cause that the confusion, so common in some musical criticisms, has arisen of using the word *nuances* to indicate the grace-notes or *fioriture* of singers. These marks occur occasionally in the works of Bach, as for instance in the Italian Concerto, and they are used by Rameau and Couperin, who give them in French, retaining their own language in spite of the general use of Italian for musical purposes. This custom remains still in French music, in which such terms as 'pressez le temps,' 'animez un peu,' etc., are of frequent occurrence; and of late, German composers have taken to excluding Italian expressions altogether, substituting 'zunehmend' and 'abnehmend' for *crescendo* and *diminuendo*, etc. This is the latest development of the practice originated by Beethoven in one or two of his later works, and continued by Schumann, who confined himself, almost entirely, to the German language.

With regard to the *nuances* which are left to the performer, no rule can be laid down as to their use, nor can their insertion be a matter of teaching. Almost all modern music requires the use of certain modifications of time and expression, which it is impossible to convey altogether by words or signs. These should never be attempted by any but a more or less finished musician. The difficulty of steering between the error, on the one hand, of going through the composition in a dry and desultory manner, without attempting any 'interpretation,' as it is called, of the composer's thoughts, and, on the other hand, of exaggerating or setting at defiance the marks which are put for the guidance of the performer, and bringing out the performer's own individuality at the sacrifice of that of the composer, is very great, and can only be entirely overcome by those artists who have the rare gift of losing their own individuality altogether, and merging it in the composer's idea. Two of the best instances of the utmost limit of this kind of *nuances*, are Herr Joachim's rendering of the Hungarian Dances by Brahms, and (in a very different grade of art) the playing of Strauss's Waltzes by his own band in Vienna. In both these examples there is an utter absence of exaggeration, and yet the greatest possible freedom of expression. This kind of liberty of interpretation is only allowable, it will be understood, in the works of the later modern masters; for example, in those of Bach it would be quite inadmissible, and should be only used very sparingly in those of the masters from Beethoven to Schumann, while in Schumann and Chopin a great deal more licence is given. It is almost entirely by means of these unwritten *nuances* that the comparative merits of the greatest performers can be judged. [J.A.F.M.]

NUITS BLANCHES (Restless Nights). The French and English names respectively of the series of 18 'Morceaux Lyriques,' for pianoforte solo, by Stephen Heller (op. 82), also called 'Blumen-Frucht-und Dornenstücke,' after Jean Paul's work with the same title. They differ in character from one another, some being throughout restless, excited, and impassioned, and others entirely calm and peaceful. [J.A.F.M.]

NUMBER. The several pieces or sections of operas, oratorios, or other long works, are numbered for convenience of reference, etc. This is sometimes very arbitrarily done even by so methodical a person as Mendelssohn. (Compare *e.g.* in Elijah, Nos. 40 and 41.) The overture is never counted, but 'No. 1' is the first piece after it. See also OPUS-NUMBER. [G.]

NUNC DIMITTIS. The first words of the Song of Simeon, occurring in the 29th, 30th, 31st and 32nd verses of the 2nd chapter of the Gospel of St. Luke. This canticle has been used at either Vespers or Compline from the earliest ages. It is mentioned in the Apostolical Constitutions (written about the beginning of the 5th century) and though St. Benedict does not order its use in his Rule (A.D. 530), Amalarius, writing early in the 9th century mentions it as in use in his own time, and English versions of it are extant as far back as the 14th century. It appears that in the most ancient times this hymn was sung at Vespers, of which service it still forms part in the Greek Use. The Roman and Armenian Uses, however, appoint it to be sung at Compline, the solemn character of the hymn seeming more appropriate to the last service of the day. (It is worthy of note that the Armenian differs from the Western Use in having two distinct Offices of Compline, one for public, and the other for private use. The former contains neither Magnificat nor Nunc Dimittis, but the latter includes both canticles, thus resembling the Evening Office of the Anglican Church).

The Anglican Evensong was formed by combining the two ancient services of Vespers and

Compline, the 1st Lesson and Magnificat being taken from the former, the 2nd Lesson and the Nunc Dimittis from the latter. In the Second Service Book of Edward VI (published in 1552), the 67th Psalm (Deus Misereatur), which the Sarum Use had rendered familiar, was allowed to be sung instead of the Nunc Dimittis. The fact of this canticle being generally sung at Compline—the least elaborate, as well as the last of the daily services—accounts for the neglect it has received in musical treatment from the hands of the great mediaeval masters of Church Music. In Merbecke's 'Booke of Common praier noted' it is adapted to the Fifth Church Tone and to a chant founded on the Seventh Tone; indeed, settings of the hymn are almost entirely confined to the Post Reformation composers of the English school. With these it has always been a favourite, and although it is the shortest of the canticles used in the Anglican Service, yet the peculiar solemnity of the words, and the unity of idea which pervades it have caused the Nunc Dimittis to be more generally set and sung than the alternative Psalm Deus Misereatur. [W.B.S.]

NUT. 1. Of the Violin (Fr. *Sillet*; Ger. *Sattel*). A slip of ebony or ivory (the former chiefly used) glued to the neck of the violin at the upper end of the fingerboard, and over which the strings pass. It is slightly raised above the level of the fingerboard, and serves to keep the strings from touching it except when pressed down by the finger. It existed in the old instruments which preceded the violin, and in them was ruder and larger.

2. Of the Bow (Fr. *Hausse*; Ger. *Frosch*). A piece of ebony or ivory, over which the hairs pass, attached to the end of the bow by a metal shank working in a groove cut in the bow. A screw working in the shank serves to tighten or slacken the hairs. The nut is slightly hollowed in the cheeks, and is accurately fitted to the stick by means of a metallic groove. The nut is as old as the bow itself.

The name in both cases is equivalent to 'knob' or 'projection [E.J.P.]

O.

OAKELEY, Sir Herbert Stanley, Knt., Mus. Doc., second son of Sir Herbert Oakeley, Bart., born at Ealing, July 22, 1830, was educated at Rugby and Christ Church, Oxford. He graduated as B.A. in 1853, and as M.A. in 1856. He studied harmony under Dr. Stephen Elvey, and the organ under Dr. Johann Schneider at Dresden, and completed his musical studies at Leipsic. In 1865 he was elected Professor of Music in the University of Edinburgh. He received his Mus. Doc. degree from the Archbishop of Canterbury (Tait) in 1871, and was knighted in 1876. Among his publications are some 20 songs, with pianoforte or orchestral accompaniment, 3 vocal duets, 12 part-songs, Students' songs and choral arrangements of 12 Scottish National melodies, and of various others for male voices. For the Church, some dozen anthems, a Morning and Evening Service, and many contributions to collections of church music, including the well-known setting ('Edina') of 'Saviour, blessed Saviour,' and (Abends) 'Sun of my Soul,' in 'Hymns Ancient and Modern.' He has also published a few of his compositions for pianoforte and organ, and for orchestra, including a festal and a funeral march.

Sir Herbert Oakeley is an organ-player of exceptional ability, and the Recitals which he gives during the session of the university are much esteemed. He has since his appointment given a great impulse to the public performance of music at the Reid Concert and the annual festival, which both in programme and in execution are a great boon to the musical portion of the inhabitants of Edinburgh. [W.H.H.]

OBBLIGATO, *i. e.* necessary. A term signifying that the instrument with which it is coupled is indispensable in that place or that piece. It is in this respect the opposite to Ad libitum. [G.]

OBERON. A romantic opera in 3 acts; words (English) by J. R. Planché, music by Carl Maria von Weber. Produced at Covent Garden Theatre April 12, 1826. In Italian (by Maggione) at Her Majesty's (in 4 acts) July 3, 1860, with recitatives by Benedict and 6 additional numbers from Euryanthe and elsewhere. In German at Leipzig (Hell's translation) Dec. 23, 1826. [G.]

OBERTHÜR, Charles, a distinguished performer on and composer for the harp, was born on the 4th of March, 1819, at Munich, where his father carried on a manufactory of strings for musical instruments. His teachers were Elise Brauchle and G. V. Röder, the Court Director of Music. In the autumn of 1837 he was engaged by Charlotte Birch-Pfeiffer as harp-player at the Zurich theatre. He stayed there until September 1839, when, after a concert tour through Switzerland, he accepted an engagement at Wiesbaden. In 1842 he went to Mannheim, where he remained until 1844. A difference with V. Lachner, and the representations of English friends then living at Mannheim, induced Herr Oberthür in October 1844 to come to England, where he found a firm protector in Moscheles, and where he has since lived. He first obtained an engagement at the Italian Opera, but soon gave this up, and has since devoted himself to private teaching and composition, with occasional appearances as a soloist at the principal concerts in England and abroad. The list of Herr Oberthür's compositions

(more than 200 in number) includes an Opera, 'Floris de Namur,' successfully performed at Wiesbaden; a grand Mass, 'St. Philip de Neri'; Overtures ('Macbeth' and 'Rübezahl'); Trios for harp, violin, and violoncello; a Concertino for harp and orchestra; 'Loreley'—a legend for harp and orchestra; a Quartet for 4 harps, etc. [W.B.S.]

OBLIQUE PIANO. A cottage pianoforte the strings of which are disposed diagonally, instead of vertically as is usual in upright instruments. The greatest angle however is at the longest and lowest string: the bias gradually diminishing until the shortest and highest string is vertical or nearly so. The object is to get greater length in the bass strings. The invention of the Oblique Piano is due to Robert Wornum, of London, who, in 1811, took out a patent for an upright piano with the strings set diagonally, and the heads of the hammers in the same rake as the strings. The Oblique Piano was comparatively early adopted in France, especially by Messrs. Roller & Blanchet, who made very distinguished small instruments in this manner. The principle has since been generally adopted by the best French and English makers, and more recently by the Germans and Americans. [See PIANOFORTE.] [A.J.H.]

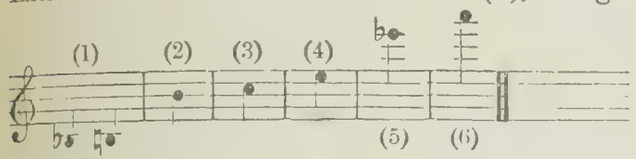
OBOE (Fr. *Hautbois*; Ger. *Hoboe, Hochholz*). A wooden reed instrument of two-foot tone, borrowing one or two semitones from the four-foot octave. It is played with a double reed, although it is possible to produce all its scale with a single-reed mouthpiece somewhat similar to that of the clarinet. It is of the highest antiquity, and in one form or another is used in all parts of the globe. It can be traced in the sculptures and paintings of ancient Egypt and Greece; indeed, specimens are preserved in the British and Leyden Museums, which were found with straws beside them, probably to be used in making the reed. Instruments from Arabia, ancient America, China, Hindostan, Italy, and Wallachia are deposited in the South Kensington Museum. It occurs under many names in the older writers, such as Schalmei, Schalmey, Chalumeau, and Shawm. There was also a family of instruments named Bombardi, of which the Oboe was the treble. This name was corrupted into Pommer in Germany, the Bassoon being named Brummer.

Many kinds of Oboe were known in the 17th century, and are named in Bach's scores. [See O. D'AMORE; O. DI CACCIA.] There is evidence to the effect that in 1727 Hoffmann added the G♯ and B keys. It had been used for military purposes long before it was introduced into church and secular music. Indeed, military bands were in Germany termed 'Hautboisten,' and a well-known copper-plate engraving of the 18th century shows the band of the English Guards passing to St. James's Palace, consisting principally of oboes of different sizes, with bassoons of primitive shape, drums, and cymbals.

At the present day it is usually made in three pieces, a top, bottom, and bell joints, to which is added a short metal tube, the staple, on which the reed, consisting of two blades of thin cane, is attached by means of silk. It is essentially an octave instrument, like the flute and bassoon, with a conical bore enlarging downwards, thus differing from the flute; and without the extra joint which carries the scale of the bassoon down several tones below its natural tonic. It is understood to stand in the key of C, and is always written for in the G or treble clef. B♭ oboes are occasionally used in military bands, by way of reducing the number of flats in the signature. These require the same transposition of the written parts a whole tone higher, as is habitually practised with the B♭ clarinet. An E♭ soprano oboe, resembling the corresponding clarinet, is not uncommon, and is known under the name of the Musette or Pastoral Oboe. There is slight confusion in this name between the oboe proper and a similar instrument of the bagpipe family. It, of course, has to be written for a minor third lower than the corresponding note on the scale of C. With the exception however of the now almost obsolete Oboe d'amore, oboes in C are invariably employed in orchestral music. It will be seen elsewhere that the Oboe da Caccia was rather a modification of the bass oboe, bassoon, or brummer, than of the treble instrument, and that it corresponded to the forgotten Chalumeau, which figures in the scores of Gluck. The harmonics of the oboe, like those of conical instruments generally, are consecutive, and similar to those of an open organ-pipe. Its extreme compass, excluding the low B♭—not present in many instruments, and only occasionally needed, as in the Intermezzo of Mendelssohn's Midsummer Night's Dream music—is of two octaves and a fifth, from the B♭ or B♮ below the treble stave; or even two semitones higher, the last three or four upper notes being difficult to produce and ineffective in combination. In consequence of its peculiar and somewhat strident tone, it is not well adapted to rapid or arpeggio passages, although a long and difficult solo of this character has been allotted to it in the Benedictus of the Mass known as 'Mozart No. 12,' extending to the upper E♭, very little below the extreme compass of the instrument.

The fingering in the older and less complicated specimens is not dissimilar from that of the flute and bassoon, the latter of which is its natural bass. From the lowest note, whether B♭ or B♮ (1), to the B♮ next above (2), thirteen or fourteen consecutive semitones are successively obtained by lifting fingers or depressing keys, those of the lowest C and C♯ being very unnecessarily transposed. The next C (3) resembles that of the flute in its cross fingering by lifting the fore-finger, and keeping the middle finger of the left hand pressed down, or the upper F of the bassoon in adding to this a depression of the three first fingers of the right hand also. The top orifice remains open or half stopped, for the C♯, D, and E♭. E♮ (4) is produced by closing this and the other left-hand orifices, as well as the first two for the right, and pinching the embouchure with

the lips. In older instruments the scale is thus carried up to the Eb above (5), beyond which the slide, or octave-key, manipulated by the thumb of the left hand, is called into requisition. Extreme treble A can thus be reached (6), though



the F below this may be considered as the practical limit of the oboe's compass. In more modern instruments a second octave-key has been introduced, worked by the knuckle of the left forefinger, which is usually lifted on reaching A above the stave. In the most recent instruments of all, these two 'vent-holes,' or harmonic keys, which serve only to determine a node in the tube, and which, unlike the corresponding mechanism of the clarinet, do not furnish an independent note of their own, are made automatic, and practically independent of the player's will. For most of the higher notes above A, the bottom D♯ key requires to be raised by the right little finger, just as occurs in the flute.

The above scale, from its close similarity to those of the flute and bassoon, may be looked upon as traditional and fundamental. But hardly any wind-instrument, except the flute, has been so altered and modified of late years in its mechanism as the oboe. The so-called Boehm fingering has been applied to it with considerable success, though the system has not been largely adopted by musicians. The form most in use at the present day is a modification of the older model described above, but with many devices borrowed from the Boehm system. It has thus become by far the most elaborate and complicated of reed instruments, and it is a question whether a return to an older and simpler pattern, by lessening the weight of the machine, and the number of holes breaking the continuity of the bore, and by increasing the vibratory powers of the wooden tube, would not conduce to an improved quality of tone.

The bulk of these additions is due to the late M. Barret, at once a distinguished artist and an ingenious mechanic, who devoted a long and laborious professional life solely to the elaboration of his favourite instrument. In this task he was ably seconded by the French instrument maker, Triebert, with whom he was in constant correspondence, and whose instruments have, until of late, almost monopolised the trade.

Comparative woodcuts of the simpler form as made by Mahillon of Brussels, and of the more elaborate model adopted by Morton of London, exhibit these differences better than verbal description.

Barret's chief modifications may be briefly named as (1) the introduction of a plate for the left-hand thumb, somewhat similar to that on modern flutes, by which this member, formerly idle, is called into action; (2) the double automatic octave keys named above; (3) a vast number of double, triple, and even quadruple alternative fingerings for particular notes which materially reduce the mechanical difficulty of inconvenient passages. On these and other points, the writer has to thank Mr. Mitcalfe, of Lowestoft, for some valuable suggestions.

It is not however in the mechanism only that the oboe of to-day is entirely different from that of half a century ago, but also in the sound-producer or reed. The writer is happy to have it in his power to illustrate this fact by parallel photographs, reduced in the woodcut to half dimensions, of two oboe reeds, which stand to each other in about the chronological relation named above. The right-hand cut is a reproduction of the modern reed as just sent over from France by Triebert. That on the left-hand is one of several given to the writer by the late Mr. Waddell, formerly bandmaster of the First Life Guards, and which belonged to the oboist who accompanied Rossini on his first visit to this country, in 1823, the great melodist being unwilling to entrust his elaborate oboe parts to any English pretender. It will be at once seen that it is a reproduction of the Pifferaro reed, approximating more to that of the bassoon and oboe di caccia, than to that of the modern oboe. A very similar reed was used even by so recent a player as Grattan Cooke. The effect of 26 such, as in the first Handel celebration, against about 40 violins, is difficult to realise.

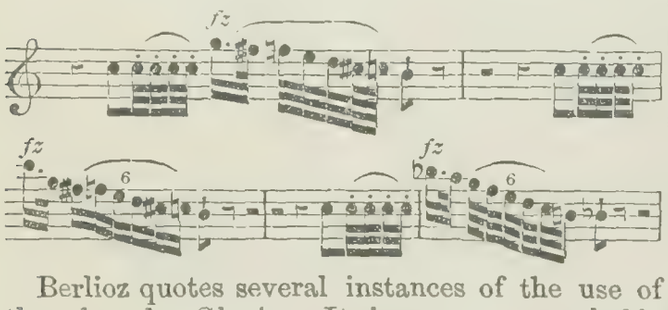
The oboe has from ancient times held the prescriptive right to give the tuning A to the orchestra. This doubtful privilege obviously dates from the period before Handel, when it was the only wind-instrument present. The writer has elsewhere expressed his opinion that, for acoustical reasons, the function should rather devolve on the far more refractory and untuneable clarinet, than on any member of the double-reed family. For the bass section of the band however the low D of the bassoon, reproducing the open note of the middle string of the double bass, has many advantages.

It is impossible within brief limits to do more than indicate the use made by great composers of an instrument which is at once historically the oldest and musically the most important of the reed band. It may however be noted that it possesses singularly little solo or concerted music. Handel composed six concertos for it in 1703,

which are still occasionally performed. Mozart also wrote one for G. Ferlandi, of the Salzburg band, which was on several occasions played by Ramm; the composer himself in a letter noting its performance for the fifth time in 1778, and playfully terming it 'Ramm's cheval de bataille.' The score was formerly in the possession of Andre, but appears to have been lost or mislaid, as no trace of it can now be found. Kalliwoda wrote for his friend Reuther a concertino (op. 110) of considerable length and difficulty. Schumann contributes three romances for 'Hoboe, ad libitum Violine oder Clarinet,' which seem better known under the latter instruments. Beethoven has (op. 87) a trio for the singular combination of two oboes and English Horn, an early composition in symphony form with four complete movements.

Six concertos of Sebastian Bach for trumpet, flute and oboe, with a sextet of strings, were first published from the original MSS. in the library at Berlin by Dehn in 1850. Two oboes, with a like number of clarinets, horns, and bassoons, take part in several ottets by Haydn, Mozart, and Beethoven. They have been already referred to under CLARINET.

It is however in the great symphonies, oratorios, and masses that its full value must be appreciated. Bach indeed uses chiefly the more ancient form of the oboe d'amore. [See OBOE D'AMORE.] But the scores of Handel abound with fine passages for it. Indeed, it seems at his period to have been almost convertible with the violins as the leading instrument. This fact probably accounts for the large number in proportion to the strings which, as named above, were present at once in the orchestra. The oboe is distinctly anterior in use to its bass relative the bassoon, although this also often figures as reinforcing the violoncellos and basses in a similar manner. Haydn's works are equally liberal in its use. With him it appears as a solo instrument, usually in melodies of a light and sportive character. It may be noted that in a large number of his symphonies the minuet and trio are assigned to this instrument, often answered by the bassoon. Probably its pastoral tone and history pointed it out for use in a dance movement. There is however a fine adagio for it in the oratorio of 'The Seasons,' as well as a long and difficult solo passage (No. 11) in which the crowing of the cock is imitated, and which is a perfect study of minute realism in notes.

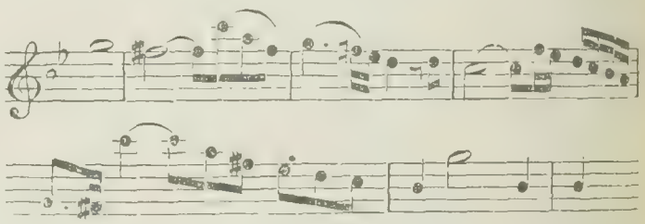


Berlioz quotes several instances of the use of the oboe by Gluck. It is moreover probable that the 'chalumeau' which occurs in his scores was some form of this instrument.

No writer has made more frequent and varied use of the oboe than Beethoven. It takes a prominent part in many of his symphonies, in the opera of Fidelio, and in his church music. In the two last, it is hardly necessary to name the air of Florestan, and passages in the Masses in C and in D. In the Symphonies it leads the wind band in the funeral march of the Eroica, has a singular little cadenza of six notes and a turn in the first movement of the C minor, and the *reprise* of the Trio in the Finale; a long rustic melody preceding the storm in the Pastoral, several effective passages in the 7th, and the scherzo in the Choral Symphony.

Mozart is in no wise behind Beethoven in the prominence he awards to the oboe; indeed, the fact that many of his greatest works, such as the Jupiter Symphony, several of his masses, and even of his operas, were written for limited bands in which all the wind-instruments were not represented at once, gives this, which except in the Eb Clarinet Symphony is almost always present, a still more marked predominance.

It is perhaps from the increase and greater development of the wind band that later writers, such as Weber and Mendelssohn, appear to make less use of the oboe than their forerunners. The former of these writers, however, evidently had a predilection for the clarinet and horn, as is shown by his concerted music; the latter has used the oboe most effectively in St. Paul, Elijah, the Hymn of Praise, and elsewhere.

Hummel, in his fine Mass in Eb, assigns it the subject of the 'Et incarnatus,' which as being less familiar to many readers may deserve quotation.

He has also left as op. 102 a series of variations for oboe with orchestra.

Solos etc. for Oboe.

HANDEL.—Six Concertos for Oboe.

MOZART.—Grand Quintet in A for Oboe, 2 Violins, Tenor and Violoncello, op. 108.

BEETHOVEN.—Trio for two Oboes and Cor Anglais, op. 87.

HUMMEL.—Variations, with Orchestra, op. 102.

KALLIWODA.—Concertino in F with Orchestra, op. 110.

KREUTZER.—Trio for Oboe, Tenor, and Bassoon.

SCHUMANN.—Drei Romanzen, etc., op. 94.

For other concerted music see CLARINET and BASSOON. [W.H.S.]

OBOE D'AMORE (Fr. *Hautbois d'amour*). An instrument of exactly the same compass and construction as the ordinary oboe, except that it stands a minor third lower than that, being in the key of A. It has also a hollow globular bell instead of a conical one, which renders the tone more veiled and pathetic. In this respect

it is intermediate between the first and the Corno Inglese. It is chiefly in the scores of Bach that this instrument is met with, most of his works containing important parts for it. As a good instance may be cited the air No. 4 in the first part of the Christmas oratorio—'Bereite dich Zion.'

It has been common of late to replace this fine but almost obsolete instrument by the ordinary oboe. Occasionally, however, as in No. 7 of the work above named, the two are written for together, and the extreme note A is required, two lines below the treble stave, which is below the compass of the ordinary oboe.

The instrument has lately been reconstructed by Mons. Mahillon, of Brussels, according to the designs of Mons. Gevaert, the learned director of the Conservatoire of Music in that capital, for the special purpose of playing Bach's scores correctly. It was thus used in Westminster Abbey on Jan. 15, 1880. [W.H.S.]

OBOE DI CACCIA, *i. e.* hunting oboe (*Fagottino*; *Tenoroon*). An old name for an instrument of the Oboe or Bassoon family standing in the F or Eb between those respectively in use. It occurs frequently in the scores of Bach, who assigns prominent solo and concerted parts to it. There is also a double part for instruments of this nature in Purcell's 'Dioclesian'; and two important movements, the 'O quam tristis' and the 'Virgo virginum praeclara' in Haydn's Stabat mater are scored for two oboi di caccia obbligati. As specimens of Bach's treatment of the instrument may be named the Pastoral Symphony and other movements of the Christmas Oratorio, scored for two, and a beautiful Aria in the Johannes Passion for the singular quartet of flute, soprano, oboe di caccia, and basso continuo, preceded by an Arioso for tenor, with 2 flutes, 2 oboi di caccia, and quartet of strings. It is much to be regretted that this magnificent instrument has almost entirely gone out of use, and is confounded by recent writers with the very different Corno Inglese. For whereas the latter is essentially an oboe lowered through a fifth, the real oboe di caccia is a bassoon raised a fourth. It therefore carries upwards the bass tone of the latter, rather than depresses the essentially treble quality of the oboe. It is obvious from Bach's practice that he looks on it as a tenor and not as an alto voice. In his older scores the part is headed *Taille de Basson*, Taille being the usual name for the Tenor Voice or Violin. In the older scores of Haydn's Stabat the parts are actually, and as a recent writer[1] says 'curiously enough,' marked 'Fagotti in Eb,' that being the older name by which it was designated. Even as late as the time of Rossini the instrument was known, and to it is given the beautiful Ranz des Vaches, imitating very exactly the Alpenhorn, in the Overture to Guillaume Tell. This is scored in the F or bass clef, as is also remarked by the writer above referred to,[2] who singularly concludes that the notation is 'an octave lower than the real sounds produced.' The fact is that when the opera was first heard in this country, the passage was actually played *as written* on the oboe di caccia by a gentleman still living, namely Signor Tamplini. There can be little doubt that Beethoven's Trio for two oboes and cor anglais (op. 87) was really intended for this instrument, since it takes the fundamental bass part throughout.

In construction, scale, and compass the oboi di caccia in F and Eb exactly resemble bassoons on a miniature scale. They are played with a small bassoon reed. The writer is fortunate enough to possess two fine specimens in F by the great maker Savary, and one in Eb by Marzoli. The former he has twice played in Bach's Christmas Oratorio in Westminster Abbey, and also at the Hereford Festival of 1879. [W.H.S.]

OBRECHT, Jacob, sometimes given Hobrecht, one of the great masters of the 15th century, born probably about the year 1440. In early life he was chapel-master at Utrecht, and Erasmus[3] learnt music from him, as a choir-boy in the cathedral, about the year 1474. He was also living some time in Florence, where Aaron met him in company with Josquin, Isaac, and Agricola, at the court of Lorenzo il Magnifico.

In 1491 Obrecht was elected chapel-master in Antwerp cathedral, already a great musical centre, with a fine choir of nearly 70 voices, exclusive of boys. Of the higher honours and emoluments he received there, of the visits paid him by foreign musicians, of his work in the revision of the cathedral music-books, and lastly of his poor health, M. Leon de Burbure has found ample evidence in the records of that church.[4]

Many of his works are preserved, and 8 masses were printed, the merits of which are fully discussed by Ambros.[5] The finest of these, 'Fortuna desperata,' has been published in modern notation (Amsterdam, 1870). The first volume of printed music in 1501 contained two secular pieces, and Petrucci included many more in his collection of the next few years. Eitner gives titles of about 30 printed chansons and motets still existing. Dr. Burney has scored some movements from the mass 'Si dedero,' in his note-books, and Forkel has given two examples in his history.

Baini speaks of MS. works in the Papal Chapel, and there is reason to think that among them is the mass written for the Bruges choir. This mass was so appreciated that the singers came to Antwerp in a body to thank the great master. Surely, to provoke such enthusiasm, there must be some power which we can hardly appreciate, hidden behind that 'clean and clear counterpoint' which Dr. Burney so coldly admires. To the mind of Erasmus, Obrecht ever remained 'nulli secundus.' He was greatly struck, as amateurs are to this day, by the wonderful rapidity with

[1] Mr. E. Prout. 'On the growth of the Modern Orchestra,' a paper read before the Musical Association, Jan. 6, 1879.

[2] 'Instrumentation,' in Novello and Co.'s Music Primers.

[3] Glarean, who was a pupil of Erasmus, mentions this in the 'Dodecachordon.'

[4] See article 'Obrecht' in Fétis's Biographie.

[5] Geschichte der Musik, iii. 180.

which a great musician could throw off his work. A certain mass of Obrecht's astonished the old music world, as the 'Don Juan' overture has done the new, in being the superhuman product of a single night's toil. [J.R.S.-B.]

OCA DEL CAIRO, L'. Opera buffa in 2 acts; libretto by Varesco, music by Mozart, 1783.

Mozart left it unfinished, being dissatisfied with the text. It was completed by Andre with pieces from other operas of Mozart's, was adapted to new French words by Victor Wilder, and performed at the Theatre des Fantaisies Parisiennes June 6, 1867; at Vienna 1868; at Drury Lane, in Italian, May 12, 1870. [G.]

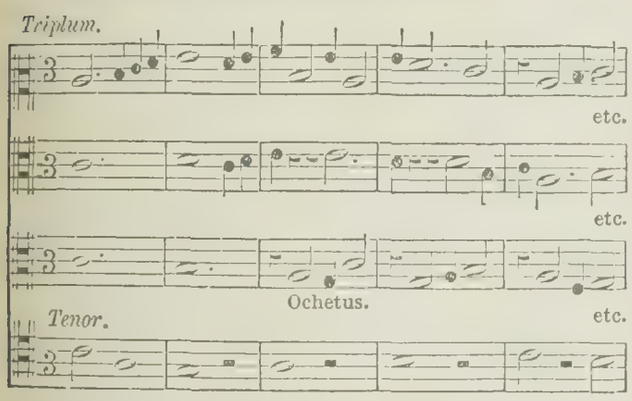
OCARINA. A family of small terra-cotta instruments, in character somewhat resembling flageolets, made of various sizes, and introduced into this country some years ago by a travelling troupe of German or Tyrolese musicians. The fingering is something intermediate between the instrument named above and that of the 'picco' pipe. The only point of acoustical importance they illustrate is due to their large internal cavity, and the absence of any bell. They have in consequence a hollow, rather sweet tone, similar to that of a stopped organ pipe. They are of no musical significance whatever. [W.H.S.]

O'CAROLAN, or CAROLAN, Turlogh, one of the last and certainly the most famous of the bards of Ireland, was born in the year 1670, at a place called Newtown, near Nobber, in the county of Meath. He lost his sight at 16 years of age from small-pox, and, in allusion to this used to say, 'my eyes are transplanted into my ears.' He was descended from an ancient and respectable family in Meath, where a district is still known as Carolanstown. Turlogh began to learn the harp at 12 years of age, but owed nearly all his education to Madame MacDermot Roe of Alderford, a fine dame of the old school, who lived to 80 years of age, and survived her *protegé*. She it was who, when O'Carolan's father settled at Carrick-on-Shannon, perceived the talent of the boy, had him taught the Irish language and music, and provided him with a horse and an attendant, when, at 22, he became an itinerant minstrel. He was susceptible towards the gentler sex; his first love was one Bridget Cruise, and he must have preserved a tender remembrance of her, since long after they parted he recognised her fingers, as his hand touched them accidentally in a boat at Lough Dearg. He solaced himself for her loss by falling in love with Mary Maguire, a young lady from Tempo, Fermanagh. She became his wife, and they lived happily together. He now took a farm in Leitrim, but imprudent hospitality soon dissipated his means. He then (1692) adopted the life of a travelling minstrel. Wherever he went, the doors of the nobility and gentry were thrown open, and he was ever ready to compose both words and music in praise of those who welcomed him. Later in life O'Carolan was much addicted to intemperance; he required to be supplied with stimulants before composing, but after drinking, his muse rarely failed him. One instance however is recorded in which his invention was utterly at fault. It related to a Miss Brett. In order to celebrate her charms, O'Carolan tried and tried in vain, till throwing aside the harp in a fit of vexation he declared to the young lady's mother that after frequent attempts to compose for her, there was not a string in his harp that did not vibrate with a melancholy sound; 'I fear,' said he, 'she is not long for this world: nay,' he added, with emphasis, 'she will not survive twelve months!' The event proved the bard a true prophet, for Miss Brett died within that time. With a view to wean him from his inordinate fondness for drink, O'Carolan's friends made him promise to shun all places where liquor could be purchased, and he for a while abstained; but at last, visiting the town of Boyle, and chancing to pass a spirit-shop, he prevailed on the shopman to pour out a glass of the spirit, intending to smell but not to taste. His resolution however failed him, and he not only swallowed the one draught, but many others, until his mind had fully recovered its tone, and in this state of exhilaration he produced his famous tune 'The Receipt for drinking whiskey.' It was said that Geminiani and other foreign artists entertained a very high opinion of his musical talents, but though some stories are told of his immediately executing from memory long and difficult pieces which the Italian musicians had just played, these tales are musically improbable, and are inconsistent with the generally received accounts of his moderate skill on the harp. It is enough to allow him the decided talent for improvising music and words, to which his claim has been undisputed.

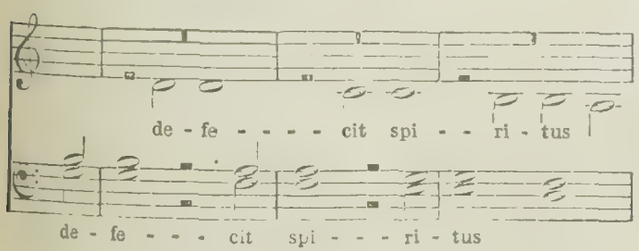
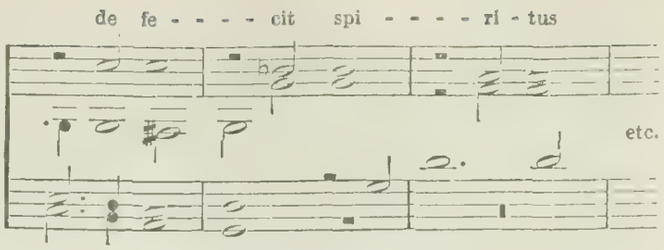
In 1733 his wife died. She had borne him six daughters and also one son, who subsequently taught the Irish harp in London, and before he quitted Ireland, in 1747, published an imperfect collection of his father's compositions. Turlogh O'Carolan died March 25, 1738, at Alderford House, where his room is still shown, with his high-backed chair, his engraved punch-ladle, and a press in the wall where he kept his whiskey. His funeral was attended by 60 clergymen of different denominations, by a number of the gentry of the district, and by a vast crowd of the humbler class; and his *wake* lasted four days, during which the harp was never silent, and the bottle never ceased to flow. Some biographies allude to the visible preservation of the poet's skull; the facts are these:—Early in the present century it occurred to a Ribbonman named Reynolds, to steal the skull of O'Carolan, and dispose of it to Sir John Caldwell, for his museum. The museum however has long ceased to exist, and the skull and letter describing it are both gone. Of late years the grave of the bard (hardly to be distinguished from those of the Macdermot Roes amongst whom he lies) has been neatly enclosed, and an inscription placed near the spot, by Lady Louisa Tenison. O'Carolan's fecundity as a musician was undoubted; one of the ten harpers assembled at

Belfast in 1792 had acquired more than 100 tunes composed by him, and asserted that this was but a small portion of them. In 1809 a sort of commemoration of him was held in Dublin. The late Lady Morgan bequeathed £100 to the Irish sculptor Hogan, for the purpose of executing a bas-relief of the head in marble, which has been placed in St. Patrick's Cathedral. It was copied from a rather youthful and idealized portrait prefixed to 'Hardiman's Irish Minstrelsy.' [R.P.S.]

OCHETTO (Lat. *Ochetus*; Fr. *Hoquet*; Old Eng. Hocket). A curious device in mediæval Discant, the sole merit of which consisted in interrupting one or more Voice parts—generally including the Tenor—by meaningless rests, so introduced as to produce an effect analogous to that of the hiccough—whence the origin of the word. [See HOCKET.] It seems to have made its first appearance in the Sæcular Music of the 13th century; but no long time elapsed before it was introduced into the Discant sung upon Ecclesiastical Plain Chaunt, on which account it was severely condemned in the Decretal issued by Pope John XXII, in 1322. The following specimen is from a Sæcular Song of the 14th century, preserved in MS. at Cambrai, and printed *in extenso* in Coussemaker's 'Histoire de l'Harmonie au Moyen Age' (Paris, 1852).



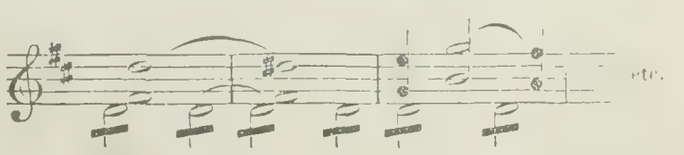
In the latter half of the 14th century the popularity of the Ochetus began rapidly to wane; and in the 15th it was so far forgotten that Joannes Tinctoris does not even think it necessary to mention it in his 'Diffinitorum Terminorum Musicorum.'

But though the Ochetus so soon fell into disrepute as a contrapuntal device, its value, as a means of dramatic expression, has been recognised, by Composers of all ages, with the happiest possible result. An early instance of its appearance, as an aid to expression, will be found in Orazio Vecchi's Motet, 'Velocitur exaudi me' (Venice, 1590), where it is employed, with touching pathos, at the words *defecit spiritus meus.*



As instances of its power in the hands of our greatest Operatic Composers, we need only mention the death-scenes of Handel's Acis, the Commendatore in 'Don Giovanni,' and Caspar in 'Der Freischütz.' [W.S.R.]

OCTAVE. An octave is the interval of eight notes, which is the most perfect consonance in music. The ratio of its sounds is 1 : 2; that is, every note has twice the number of vibrations of its corresponding note an octave lower. The sense of identity which appears to us between notes of the same name which are an octave or more apart, arises chiefly from the upper octaves and their harmonics corresponding with the most prominent harmonics of the lower note. Thus Helmholtz says, 'when a higher voice executes the same melody an octave higher, we hear again a part of what we heard before, namely the even-partial tones of the former compound tones, and at the same time we hear nothing that we had not previously heard. Hence the repetition of a melody in the higher octave is a real repetition of what has been previously heard, not of all of it, but of a part. If we allow a low voice to be accompanied by a higher in the octave above it, the only part-music which the Greeks employed, we add nothing new, we merely reinforce the even-partials. In this sense, then, the compound tones of an octave above are really repetitions of the tones of the lower octaves, or at least of part of their constituents.'

Irregularly consecutive octaves are forbidden in music in which the part-writing is clearly defined. The prohibition is commonly explained on the ground that the effect of number in the parts variously moving is pointlessly and inartistically reduced; at the same time that an equally pointless stress is laid upon the progression of the parts which are thus temporarily united either in octaves or unison. Where however there is an appreciable object to be gained by uniting the parts, for this very purpose of throwing a melodic phrase or figure into prominence, such octaves are not forbidden, and small groups or whole masses of voices, or strings, or wind instruments, are commonly so united with admirable effect.

The interval of an augmented octave, exceeding the octave by a semitone, is occasionally met with; as in the following example from the first subject of the Overture to Don Giovanni:—

It is very dissonant. [C.H.H.P.]

OCTAVE, or PRINCIPAL. An open metal cylindrical organ-stop, of four feet on the manual and eight feet on the pedal; the scale and strength of tone of which are determined by those of the open diapason on the same department. Where there are two Principals the second one is sometimes of wood, open, as at Christ's Hospital, when it partakes of the flute character. In the Temple organ the two stops, of metal, are called 'Octave' and 'Principal' respectively; the former being scaled and voiced to go with the new open diapason, and the latter to produce the first over-tone to the old diapason. In foreign organs the Octave stop sounds the first octave above the largest metal Register of Principal (Diapason) measure on the clavier; and is therefore of eight, four, or two feet size according to circumstances. [See PRINCIPAL.] [E.J.H.]

OCTAVE FLUTE. [See PICCOLO.]

OCTET, or OTTETT (*Ottetto*), a composition for eight solo instruments. It differs from a double quartet, such as those of Spohr, as that master explains in his Autobiography (ii. 153); the eight instruments working together independently, and not in two bodies—just as in the case of a composition for eight voices compared with one for two choirs or double chorus. Mendelssohn's Octet for strings is a splendid example. [See MENDELSSOHN, 2586.] So is Schubert's, for 2 violins, viola, cello, contrabass, clarinet, horn, and bassoon. Gade and Svendsen have each written one for strings. Beethoven's 'Grand Octuor' (op. 103), originally entitled 'Parthia in Es,' is an arrangement of his early String Quintet (op. 4), for 2 oboes, 2 clarinets, 2 horns, and 2 bassoons. [G.]

ODE (Gr. ᾠδή, from ἀείδω, I sing). A form of poetry which, both in its origin and in its later forms, has been peculiarly adapted for musical expression; in fact, the words of the earliest odes were probably written to fit music already existing. The form which has been most frequently and successfully set to music in modern times is that of the Greek odes, in which the rhythm and metre are constantly changing, thus giving great scope for variety of treatment. Modern instances of this kind of odes are Milton's 'L'Allegro' and 'Il Penseroso,' Dryden's 'Ode on St. Cecilia's Day,' Gray's 'Bard' and 'Progress of Poesy,' Collins's 'Ode to the Passions,' Wordsworth's 'Ode on Intimations of Immortality,' and Shelley's odes. Another form of ode is where the metre of the verses remains the same, as in the odes of Horace, Milton's 'Ode on the Nativity,' etc. To this class belongs Schiller's 'Ode to Joy,' used by Beethoven in the 9th Symphony. Of musical settings of odes the following are the most important, besides those already mentioned:—Handel's four odes, a list of which is given in the catalogue of his works (see HANDEL, vol. i. p. 657 *a*); Purcell's 'Odes and Welcome Songs,' 28 in number, many of which are still in MS.; in later times, Sir W. Sterndale Bennett's setting of Tennyson's 'Ode for the opening of the International Exhibition of 1862.' Most of these compositions are for chorus and orchestra, and in many there are solos or semi-choruses interspersed, representing the Strophe and Antistrophe of the classic chorus. [J.A.F.M.]

ODÉON. A theatre near the Luxembourg in Paris, known at various times under different names. The original building, by Peyre and de Wailly, containing 1500 seats, was begun in 1773 on the site of the Hôtel de Condé, at right angles to its present position, to which it was transferred in 1779 by command of Louis XVI. It was opened in 1782 as the 'Théâtre Français,' became in 1790 the 'Théâtre de la Nation,' was burnt down March 18, 1799, and rebuilt in 1807 by Chalgrin as the 'Odéon, Théâtre de l'Impératrice,' again partially burnt March 20, 1818, but immediately restored. As an offshoot of the 'Comédie Française' ('le second Théâtre Français') it receives a subsidy from the state; but its musical relations alone concern us.

From 1808 to 1814 comedy was given at the Odéon four days in the week, and on the other three Italian opera; the chief works of Paisiello, Mozart, Salieri, Zingarelli, and Cimarosa, being produced together with those of the second-rate composers popular at the beginning of the century, Simon Mayer, Generali, Nasolini, Pavesi, etc.

In 1816 ballets were tried, but none were produced of any musical importance. From 1824 to 28 the Odéon became almost a branch of the Opéra, and took an important part in popularising the revolution of Rossini and of Weber. In 1824 the 'Barbiere di Siviglia,' translated by Castil Blaze, was performed there for the first time in Paris on May 6; and on Dec. 7 'Freischütz' was produced and hissed. Castil Blaze then remodelled it to suit French taste, and as 'Robin des Bois' it reappeared on Dec. 16, and ran for 327 nights! The able conductor, Pierre Crémont (1784–1846), also a good player on the violin and clarinet, contributed much to the success of the operas given there, among which may be specified Mozart's 'Figaro' and 'Don Juan'; Rossini's 'Gazza Ladra,' 'Otello,' 'Tancredi,' and 'Donna del Lago'; Winter's 'Sacrifice interrompu'; Meyerbeer's 'Marguerite d'Anjou'; and Weber's 'Preciosa,' all in French; besides several adaptations, such as 'La Forêt de Senart,' 'Pourceaugnac,' 'Ivanhoe,' and 'Le dernier jour de Missolonghi,' set by Hérold, in which the overture alone was a success.

On Oct. 2, 1838, M. Louis Viardot's Italian company took refuge at the Odéon after the burning of the Salle Favart in the previous January, and continued there till the autumn of 1841. Since that date it has remained open, but as a second 'Théâtre Français,' music being only occasionally introduced, *e.g.* Mendelssohn's 'Antigone' in 1844, and Elwart's 'Alceste' in 1847. Of late years a success was achieved by Leconte de Lisle's tragedy 'Les Erinnyes,' with incidental music by Massenet, whose fine oratorio 'Marie Magdeleine' was also performed for the first time at the Odéon. [G.C.]

ŒDIPUS. Mendelssohn was commanded by the king of Prussia to set music to the three

plays of Sophocles—Antigone, Œdipus Tyrannus, and Œdipus at Colonus—as a trilogy.[1] Antigone was first performed at the New Palace, Potsdam, Oct. 28, 1841. On March 12, 1845, Mendelssohn informs His Majesty that the music to Œdipus at Colonos is finished and ready for performance, and that for Œdipus Tyrannus completely sketched, meaning no doubt in full score, as was usually the case with his 'sketches.' The first of the two was produced at Potsdam on Nov. 1, 1845, and was published, before the end of 1851, as op. 93 (22 of the posthumous works). It contains an introduction and nine numbers. A full analysis of the work by Mr. G. A. Macfarren will be found in the earlier numbers of the Musical World for 1854. Œdipus Tyrannus appears never to have come to performance, and the finished sketch of the music seems to have disappeared. [G.]

OESTEN, Theodor, born at Berlin, Dec. 31, 1813, learned various instruments, both wind and string, from Politzki, Stadtmusicus of Fürstenwald, a small town between Berlin and Frankfort-on-the-Oder. At nineteen he went to Berlin, and studied composition with Böhmer, Rungenhagen, Schneider, and A. W. Bach, but before this he had written a quantity of dance-music, variations, etc. He also learned the clarinet from Tanne, a Kammermusicus. He was soon in great request as a teacher, and in 1843 his P.F. rondo called 'Les premières Violettes,' cleverly written in the sentimental taste of the day, had an enormous success, and was followed by a host of similar pieces, easy to play and with attractive titles, which ruled the market for many years. He had many more or less successful imitators, his own son Max among the number. Oesten died March 16, 1870. [F.G.]

OFFENBACH, Jacques, born at Cologne, June 21, 1819, of Jewish parents; came to Paris as a youth, and in Nov. 1833, entered the cello class of Professor Vaslin at the Conservatoire. He quitted in a year, without having distinguished himself, or shown any taste for serious study. He then entered the orchestra of the Opéra Comique, where he played by the side of Seligmann, and doubtless picked up much of his knowledge. He first appears as the composer of some chansonettes to parodies of La Fontaine's poems. He then became conductor of the orchestra at the 'Théâtre Français,' and composed the 'Chanson de Fortunio,' in Alfred de Musset's 'Chandelier' (1848), a song which is certainly one of the best of his melodies. Henceforward he made use of every expedient to place himself before the public, giving concerts of a kind to excite public curiosity, and in various ways illustrating the saying that 'a grain of wit is better than a bushel of learning' (le savoir-faire vaut mieux que le savoir). His first piece, 'Pepito,' produced at the Opéra Comique Oct. 28, 1853, attracted little notice, but he followed it by a host of operettas, suited to small theatres, and careless audiences, and at last found his real field in 'Les deux Aveugles,' 'Le Violoneux,' and other musical trifles which he gave at the small theatre in the Champs Elysées. At length, in Dec. 1855, he took the 'Théâtre Comte,' in the Passage Choiseul, named it the 'Bouffes Parisiens,' and produced a succession of operettas which became immensely popular, and eventually opened to him the doors of the Opéra Comique, and even of the Académie, where his ballet-pantomime, 'Le Papillon,' was brought out, Nov. 26, 1860, with considerable success. Thus this very clever and prolific musical caricaturist ran some danger of being treated as a first-rate composer at a time when Cafés-concerts were encouraged, and Concerts du Conservatoire were out of fashion at the Tuileries. The following list of his works is arranged for convenience' sake in alphabetical order.

Apothicaire et Perruquier, 1 act; 1862.
Bagatelle, 1 act; 1871.
Barbe bleue, 3 acts; 1866.
Barkouf, 3 acts; 1861.
Ba-ta-clan, 1 act; 1855.
Bavards, Les, 2 acts; 1863.
Belle Hélène, La, 3 acts; 1865.
Bergers, Les, 3 acts; 1866.
Boite au lait, La, 4 acts; 1877.
Bonne d'enfant, La, 1 act; 1856.
Boulangère, La, a des écus, 3 acts; 1875.
Boule de neige, 3 acts; 1872.
Braconniers, Les, 3 acts; 1873.
Brigands, Les, 3 acts; 1870.
Chanson de Fortunio, La, 1 act; 1861.
Château, à Toto, Le, 3 acts; 1868.
Chatte, La, métamorphosée en femme, 1 act; 1858.
Créole, La, 3 acts; 1875.
Croquefer, 1 act; 1857.
Daphnis et Chloé, 1 act; 1860.
Deux Aveugles, Les, 1 act; 1855.
Diva, La, 3 acts; 1869.
Docteur Ox, Le, 3 acts; 1877.
Dragonette, 1 act; 1857.
Fantasio, 3 acts; 1872.
Fifre enchanté, Le, 1 act; 1868.
Fille du Tambour major, La, 3 acts; 1879.
Financier, Le, et le Savetier, 1 act; 1856.
Foire St. Laurent, La, 3 acts; 1877.
Geneviève de Brabant, 3 acts; 1860.
Géorgiennes, Les, 3 acts; 1864.
Grande duchesse de Gérolstein, La, 3 acts; 1867.
Ile de Tulipatan, L', 1 act; 1868.
Jeanne qui pleure et Jean qui rit, 1 act; 1865.
Jolie Parfumeuse, La, 3 acts; 1873.
Madame Favart, 3 acts; 1878.
Madame l'Archiduc, 3 acts; 1874.
Maître Péronilla, 3 acts; 1878.
Mariage aux lanternes, Le, 1 act; 1858.
Marocaine, La, 3 acts; 1879.
Mesdames de la Halle, 1 act; 1858.
Monsieur Choufleuri, 1 act; 1861.
Monsieur et Madame Denis, 1 act; 1862.
Orphée aux enfers, 3 acts; 1858.
Papillon, Le, ballet, 2 acts; 1860.
Pepito, 1 act; 1853.
Périchole, La, 3 acts; 1868.
Permission de dix heures, La, 1 act; 1874.
Pierrette et Jacquot, 1 act; 1876.
Pomme d'api, 1 act; 1873.
Pont des soupirs, Le, 2 acts; 1861.
Princesse de Trébizonde, 3 acts; 1870.
Robinson Crusoé, 3 acts; 1867.
Roi Carotte, Le, 4 acts; 1872.
Romance, La, de la rose, 1 act; 1870.
Rose de St. Flour, La, 1 act; 1856.
Signor Fagotto, 1 act; 1868.
Soixante sixième, Le, 1 act; 1856.
Trois baisers du diable, Les, 1 act; 1857.
Tromb al Cazar, 1 act; 1856.
Une demoiselle en loterie, 1 act; 1857.
Une nuit blanche, 1 act; 1855.
Un mari à la porte, 1 act; 1859.
Vent du Soir, 1 act; 1857.
Vert-Vert, 3 acts; 1869.
Vie parisienne, La, 5 acts; 1866.
Violoneux, Le, 1 act; 1855.
Voyage dans la lune, 4 acts; 1876.
Voyage, Le, de MM. Dunanan, 3 acts; 1862.

—69 pieces and 143 acts, written in 25 years! Such astonishing facility implies abundance of ideas, rather than originality or fastidiousness. Offenbach's melodies are often vulgar and often wanting in piquancy. He never hesitates to repeat a good phrase, or to break a rule, if any purpose is to be served by it; but this and other faults are much concealed by the bustle, gaiety, and extravagance of his effects, the frequent happy hits, and the strong natural vein of irony. It is melancholy to predict that of all these musical *bouffonneries* little or nothing will remain; since in order to live, a work of art must possess either style or passion, whilst these too often display merely a vulgar scepticism, and a determination to be funny even at the cost of propriety and taste.

Offenbach has twice visited England. In 1844

[1] Letter of Müller in Mendelssohn's Briefe, March 19, 1845.

he played the cello in public (*e.g.* with Döhler, at the Musical Union) and private. In 1866, when his Belle Hélène was running at the Adelphi, he made no public appearance. [G.C.]

OFFERTORIUM (Fr. *Offertoire*). A portion of a Psalm, or Verse from some other part of Holy Scripture, sung by the Choir, at High Mass, immediately after the *Credo*, during the time occupied by the Priest in making ready the Oblations, and offering them upon the Altar.

A proper Offertorium is appointed for every Festival and Feria in the year, except Good Friday and the Saturday in Holy Week; and the Plain Chaunt Melodies adapted to the entire series are contained in the Gradual. As these Melodies are rarely long enough to fill up the interval which must necessarily elapse before the priest is ready to begin the *Sursum Corda*, they are usually supplemented, either by a Motet —as in the Pontifical Chapel—or by a grand Voluntary on the Organ. Palestrina provided for this contingency by setting the special forms for all the Sundays and most of the principal Festivals in the year in the Motet style, for five Voices, and publishing them in the year 1593 in two books, entitled 'Offertoria totius [1]anni.' But when the appointed words have already been sung in Plain Chaunt, it is not at all *de rigueur* that they should be repeated in the Motet which follows, provided this be an appropriate one for the Festival. It is, indeed, in this part of the Mass that the Motet, properly so called, finds its strongest *raison d'être*; and a rich store of compositions, well adapted to the end in view, has been bequeathed to us by the Great Masters of the 15th and 16th centuries. [See MOTET.]

Among the so-called Motets of the modern school, a few are specially entitled Offertories; but these differ in no respect from the ordinary 'Motet' with Instrumental Accompaniment. Many very popular Offertoires, in the form of Organ Voluntaries, will be found among the works of modern French Composers. Among the best are those of Lefebure Wely, Batiste, and Mons. Widor, the talented organist of S. Sulpice.

The Sentences appointed to be used at the Offertory, in the Book of Common Prayer, were printed by John Marbeck in his 'Booke of Common-Praier, noted' in 1550, with Plain Chaunt Melodies, evidently adapted from antient sources; but the best English Composers of the Polyphonic School do not seem to have thought it desirable to harmonise them. [W.S.R.]

OGINSKI. A noble and distinguished Polish family. (1) Prince MICHAEL CASIMIR, who died at Warsaw in 1803, resided at Slonim in Lithuania, where he maintained an establishment of orchestra and singers. He is said to have invented the addition of pedals to the harp, and to have proposed the Creation to Haydn as the subject of an oratorio. He formed a canal between two rivers at his own expense—a national work, which connected the Baltic with the Black Sea. (2) His nephew, MICHAEL CLEOPAS, born Sept. 25, 1765, at Gutzow, near Warsaw, was grand treasurer of Lithuania and Senator of the Russian Empire. Of his diplomatic and literary achievements we need not speak. In the matter of music he was a pupil of Kozlowski's, and was known for his Polonaises. Of these 14 are published, one of which became very widely celebrated owing to its merit and to a romantic story attached to its origin. It is printed in the Musical Library, with the story referred to. Twelve others are printed in the Harmonicon of 1824. He also wrote songs to French words. During his residence in Paris in 1823 Prince Oginski was well known in the best musical circles. He died at Florence, Oct. 31, 1833, and is buried in Santa Maria Novella. (3) Prince GABRIEL, born in 1788, though a musician and violin-player, left no compositions. He was driven from home by the revolutions of 1831, but was forced to re-return by nostalgia, and died in Lithuania in 1843. [G.]

OKEGHEM, JOANNES, born early in the 15th century, probably at Termonde in East Flanders, where a family of that name then resided. The form OCKENHEIM was introduced by Glarean, and has been very generally copied, but Okeghem (with such slight variations as Okenghem, Okekem, etc.) appears on his compositions and in all important documents relating to him. As he belonged to the college of singers in Antwerp cathedral in 1443, we may place his birth as early as 1415 or 1420. There is some reason for supposing Binchois to have been his master, but in any case there was no lack of excellent musicians at the time when he was a boy. He gave up his place at Antwerp in 1444, and soon afterwards entered the service of the king of France. In 1461, the year of Charles VII's death, he is mentioned as head of the chapel. With Louis XI he appears to have been in great favour, and was by him appointed treasurer of the church of St. Martin's at Tours, where he resided the greater part of his life. He is said to have served three kings of France for forty years, and resigned his position at Tours soon after the year 1490. He then lived in retirement for many years and died about the year 1513 nearly 100 years old.

No wonder if by this time he was somewhat out of fashion, and that the invention of music-printing at the beginning of the 16th century was more to the advantage of his distinguished pupils than to his own. In the earliest of Petrucci's publications five French chansons are given; but no mass or motet bearing Okeghem's name was printed till many years after his death, and even then the mass which Petreius published, 'Missa cujusvis toni,' seems to have been chosen on account of its special scientific interest, and no others were printed entire. Extracts from the 'Missa Prolationum' were given in various theoretical treatises, but both these masses exhibit Okeghem as a great teacher, rather than a great church composer. The Brussels library possesses two MS. masses, 'Pour

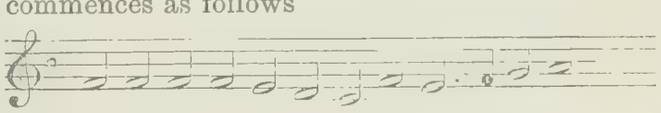
[1] They form the 5th vol. of Alfieri's edition and the 9th of Breitkopf's. Burney has printed one of them—'Exaltabo te Domine,' the Offertory for the 11th Sunday after Pentecost—in vol. iii. p. 191.

quelque peine' and 'Ecce ancilla Domini,' and the papal chapel, one, 'De plus en plus.' Baini speaks of others at Rome, but does not name them, and though looked for since, they have not been found. A tradition asserts that costly music books containing many of Okeghem's works were destroyed when the imperial troops plundered the city in 1527, and his compositions at St. Martin's at Tours were probably lost in the same way. Ambros speaks of one motet, 'Alma redemptoris,' and three songs, 'D'ung aultre amer,' 'Aultre Venus,' and 'Rondo Royal' in MS. at Florence, and of other chansons at Rome and Dijon.

These compositions, insufficient as they are for forming a satisfactory judgment on Okeghem's powers, are sufficient to separate him very distinctly from his predecessors, and show the astonishing progress made during the forty years of his supremacy (1550–1590). He is regarded as the founder of the second or new Netherland school, in contradistinction to the older school of Dufay, Brasart, Eloy, Binchois and Faugues. Kiesewetter, who first made this classification, and has given numerous examples from the works of the earlier period, distinguishes Okeghem and his contemporaries 'by a greater facility in counterpoint and fertility in invention; their compositions, moreover, being no longer mere premeditated submissions to the contrapuntal operation, but for the most part being indicative of thought and sketched out with manifest design,[1] being also full of ingenious contrivances of an obligato counterpoint, at that time just discovered, such as augmentation, diminution, inversion, imitation: together with canons and fugues of the most manifold description.' One of these canons has gone the round of the musical histories, but its solution has not always been successful, and Fétis has had to correct the editions given by Forkel, Kiesewetter, Burney and Hawkins. The 'Missa cujusvis toni,' which Kiesewetter, without sufficient reason, regards as a comical mass, is a work possibly written for the sake of his pupils, but more probably as an intellectual treat for the highly educated musicians who formed the church choirs in those days. It would be valued by them, not only as a test of their thorough acquaintance with the church modes, and an exercise in the transposition of the mass from one mode to the next, but also for the endless charm of variety, which the special characteristics of the various modes would impart to it. Many years after Okeghem's death it was still used by the great chapel choir at Munich, and the copy now exists there, with the notes and corrections made by those who actually sang from it. Another piece of Okeghem's, famous in its time, was a motet for 36 voices, which was probably (like Josquin's 'Qui habitat in adjutorio') written with 6 voices, the other parts being derived from them canonically.[2]

As a teacher Okeghem stands alone in the whole history of music. 'Through his pupils the art was transplanted into all countries, and he must be regarded (for it can be proved by genealogy) as the founder of all schools from his own to the present age.'[3] The names of Josquin[4] and De la Rue stand foremost in the list of his pupils. Josquin, himself a great teacher, carried the new Netherland art into Italy, and the first important representatives both of German and French music, Isaac and Mouton, with many others less famous, learnt through him the Okeghem traditions. [J.R.S.-B.]

OLD HUNDREDTH TUNE, THE. The great popularity of this tune in England and America has given birth to much discussion respecting its origin and authorship. The greater part however of what has hitherto been written on the subject is either purely conjectural or based on an imperfect knowledge of the facts. The recent researches of [5]Bovet, [6]Douen, and others into the history of the Genevan Psalter have cleared up almost all difficulties, and shown that it was in that work that the tune first appeared. A brief sketch of the history of the Genevan Psalter will be given in a supplemental notice of Louis Bourgeois.[7] For the present it is enough to say that the 'Old Hundredth' was the melody adapted to Beza's version of the 134th Psalm included in the first instalment of psalms, 34 in number, added by him to the Genevan Psalter in 1551. No copy of that Psalter containing the tunes to these psalms is known of earlier date than 1554, but there is little doubt that they were added to the psalms either at the time of publication of the latter or in 1552; and, as will be seen in another article, this date falls within the time when Bourgeois was musical editor of the Genevan Psalter—that is, from 1542 to 1557. To Bourgeois therefore the tune in its present form may be ascribed, but how far it is original is uncertain. The greater part of the melodies in the Genevan Psalter are known to be adaptations of secular tunes of the time, and the 'Old Hundredth' is, no doubt, one of the number. Douen cites a melody from 'Chansons du XV^e^ Siècle publiées par G. Paris et A. Gevaert,' Paris, 1875, which commences as follows



to the words 'Il n'y a icy celluy Qui n'ait sa belle.'

It was a not uncommon practice of the old writers to construct new tunes by adding different terminations to the same fragment of older melody. The strain with which the 'Old Hundredth' commences seems to have been very popular from this point of view. We find it, with different endings, in 'Souter Liedekens

[1] Ambros (iii. 175) mentions the motet 'Alma redemptoris' as affording a proof of this statement.' [2] Ambros, iii. 174.

[3] Kiesewetter's History of Music, English edition, p. 131.

[4] The elegy composed by Josquin in memory of his master is spoken of elsewhere. See articles Josquin and Motet.

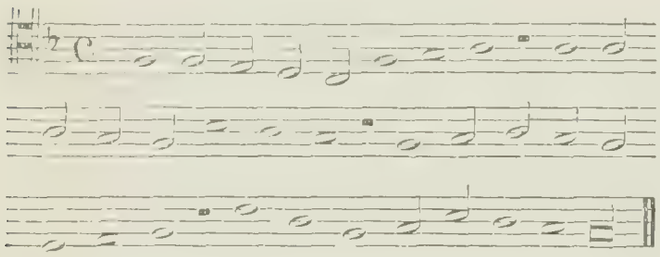
[5] 'Histoire du Psautier des églises reformées,' Neuchatel and Paris, 1872.

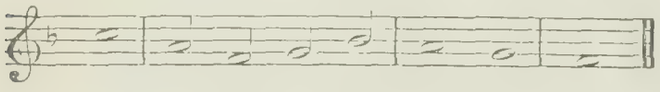
[6] 'Clement Marot et le Psautier Huguenot,' 2 vols., Paris, 1878–79.

[7] See appendix, Bourgeois.

ghemaect ter eeren Gods' (Pure Songs made to the honour of God), Antwerp, [1]1540; in Utenhove's Dutch Psalter ('Hondert Psalmen Davids'), printed in London by John Daye in 1561; in Este's Psalter,' 1592, and elsewhere.[2]

The Genevan tune soon found its way to England, where it was set to Kethe's version of the 100th psalm, 'All people that on earth do dwell,' with which it has since remained indissolubly connected.

The name 'Old Hundredth' is peculiar to England.[3] The psalm was originally known as the 'Hundredth,' but after the appearance of the New Version by Brady and Tate in 1696, the word 'Old' was added to the titles of the tunes continued in use from the preceding Psalter of Sternhold and Hopkins, to which no special names had been given. The name 'Savoy,' sometimes applied to the Old Hundredth in the last century, was derived, not, as Mr. Havergal supposes, from a vague fancy respecting its Savoyard origin, but from its use by the French congregation established in the Savoy, London, in the reign of Charles II. The original form of the Old Hundredth is as follows.

Several variations of the tune are found in English and German tune-books, but chiefly in the value of the notes, the melody remaining unchanged. The version most commonly adopted in England in the present century is that in which all the notes, except the final note of each strain, are of equal length. This form however tends to produce monotony, and necessitates too slow a time, the tune being essentially jubilant in character. Its original form is in all respects the best, with perhaps a slight modification in the fourth strain for the sake of symmetry,[4] as in Ravenscroft's 'Booke of Psalmes,' 1621:



An interesting monograph on the history of the Old Hundredth psalm-tune was published in 1854 by the Rev. W. H. Havergal, with an appendix of 28 specimens of the tune as harmonised by different composers from 1563 to 1847. In the light of our present knowledge, however, several of Mr. Havergal's conjectures and statements must now be regarded as obsolete.

See also the works of Bovet and Douen already cited. [G.A.C.]

O'LEARY, ARTHUR, was born in 1834 near Killarney in the south of Ireland. He received his early instruction in music at home. When between 7 and 8 years old, his pianoforte playing attracted the attention of Mr. Wyndham Goold, through whose instrumentality he was sent to the Leipzig Conservatorium in the year 1847. At Leipzig he studied the piano with Moscheles and Plaidy, counterpoint with Hauptmann, and composition with Julius Rietz. He lived in the house of Herr Preusser, where he became acquainted with Mendelssohn, Robert and Clara Schumann, and many other musical celebrities. After a five years' stay at Leipzig, Mr. O'Leary returned to London and entered at the Royal Academy of Music, studying under Cipriani Potter and Sterndale Bennett. In 1856 Lord Westmoreland appointed him Professor at the Academy, and on the opening of the National Training School for Music, he was appointed to that institution. Mr. O'Leary's compositions include songs, dance-music, transcriptions and original pieces for the pianoforte, etc. He has also edited Bach's Christmas Oratorio, Bennett's Pianoforte works, and Masses by Hummel, Sechter, and Schubert.

His wife, ROSETTA, is the daughter of Mr. W. S. Vinning, and was married to Mr. O'Leary in 1860. She was elected King's Scholar at the Academy in 1851, and is known as the composer of several successful songs. [W.B.S.]

OLE BULL. [See Appendix, BULL, OLE.]

OLIMPIADE. An opera of Metastasio's, written to celebrate the birthday of the Empress Elizabeth, wife of Charles VI, Emperor of Germany in 1733. It supplies a good instance of the persistent adherence of the composers of the last century to one libretto, having been composed no less than 31 times, by the following composers —Caldara (1733), Pergolesi, Leo, Duni, Scolari, Latilla, Perez, Sarti, Hasse, Piccinni (2), Bernasconi, Gassmann, Bertoni, Jomelli, Cafaro, J. C. Bach, Traetta, Arne, Anfossi, Mysliwecz, Andreozzi, Schwanberg, Gatti, Borghi, Paisiello-Federici, Reichardt, Tarchi, Perrino, Conti (1829), as given in Clement's Dict. Lyrique. [G.]

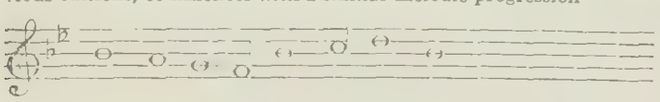
OLIPHANT, THOMAS, born 1799, was in 1830 admitted a member of the Madrigal Society, and soon afterwards became its Honorary Secretary. He adapted English words to many Italian madrigals, some of which have become exceedingly popular, notably 'Down in a flow'ry Vale,' to Festa's 'Quando ritrovo.' In 1834 he published 'A Brief Account of the Madrigal

[1] In this, the earliest Flemish Psalter, all the psalms (excepting the 116th and the 118th, and also the Song of Simeon) are set to popular Flemish and French tunes. Psalm xix, which begins with the same strain as the Old Hundredth, is to the melody of—

'Ick had een boelken utuercoren, die ick met Herten minne.'

I had chosen a lover whom I heartily loved.

[2] The tune adapted to Psalm xxv in the Genevan Psalter of 1551, replacing the melody to which that Psalm had been set in the previous editions, commences with a similar melodic progression—



[3] In America the tune is commonly called 'Old Hundred'; probably an English provincialism imported by some of the early colonists. In fact the writer has some recollection of hearing that this name was in use in some parts of England not many years since.

[4] The old psalter tunes being originally unbarred, strict symmetry between the strains was sometimes disregarded for the sake of effect.

Society,' and in 1836 'A Short Account of Madrigals.' In 1837 he published an 8vo volume entitled 'La Musa Madrigalesca,' a collection of the words of nearly 400 madrigals, with remarks and annotations. He wrote an English version of Beethoven's 'Fidelio,' and English words to several songs, and edited Tallis's 'Service and Responses.' In his latter years he was President of the Madrigal Society. He died March 9, 1873. [W. H. H.]

OLYMPIE. Tragédie lyrique, in 3 acts, imitated from Voltaire by Dieulafoy and Briffaut (and others); music by Spontini. Produced at the Académie Royale Dec. 22, 1819. At Berlin, in German (E. J. A. Hoffmann), May 14, 1821. [G.]

ONSLOW, GEORGE, born at Clermont-Ferrand (Puy-de-Dôme) July 27, 1784, was a grandson of the first Lord Onslow, and descended through his mother, a de Bourdeilles, from the family of Brantôme. Although eventually a prolific composer, he showed as a child no special love for music, and the lessons he took on the piano from Hullmandel, Dussek, and Cramer, during a stay of some years in London, developed nothing beyond manual dexterity. Having returned to France, and settled in a province more famous for its scenery than for its opportunities of artistic relaxation, he associated with some amateurs who played chamber-music, and was thus induced first to study the cello, and then to compose works modelled after those which gave so much pleasure to himself and his friends. The analytical faculty, properly used, reveals to its possessor many secrets, but it neither supersedes lessons from an experienced teacher, nor can in any case supply genius. Thus Onslow, even after he had composed a considerable amount of chamber-music, felt the necessity for further instruction before attempting dramatic composition, and applied to Reicha, who was an able master so far as grammar went, but incapable of transmitting to his pupil that sacred fire which he did not possess himself. Onslow therefore proved as cold on the stage as he had done in the concert-room, and his three opéras-comiques, 'L'Alcalde de la Vega' (Aug. 10, 1824), 'Le Colporteur' (Nov. 22, 1827), and 'Le Duc de Guise' (Sept. 8, 1837), after securing successive 'succés d'estime,' disappeared, leaving the overture to 'The Colporteur,' which till lately was to be heard in concert rooms, as their only representative. His three published symphonies, though performed several times by the Société des Concerts du Conservatoire, are also forgotten. A musician of respectable attainments and indefatigable industry, an accomplished gentleman, and moreover a man of fortune, he had no difficulty in finding either editors or appreciative friends, as was proved by his election in 1842 to succeed Cherubini at the Institut. Such an appointment must have been gratifying to those musicians who believe with Buffon that 'genius is nothing more than a great power of patience.' With the above reservations it must be admitted that Onslow, by the number of his works, and the elegant style of his best passages, merited the reputation he enjoyed during his lifetime. He died at Clermont on Oct. 3, 1853, leaving 34 quintets and 36 quartets for strings, 6 trios for P.F., violin and cello; a sextuor (op. 30) for P.F., flute, clarinet, horn, bassoon and contrabasso, or P.F., 2 violins, viola, cello, and contrabasso; a nonetto (op. 77) for violin, viola, cello, contrabasso, flute, oboe, clarinet, bassoon, and horn, which he also arranged (op. 77 *bis*) as a sextuor for P.F., flute, clarinet, horn, bassoon and contrabasso, or for P.F., 2 violins, viola, cello, and contrabasso; a septet (op. 79) for P.F., flute, oboe, clarinet, horn, bassoon, and contrabasso; sonatas and duos for P.F. and violin, or cello; sonatas for P.F., 4 hands, and many pieces for P.F. solo. His quintets are undoubtedly his best works, and contain much charming music. No. 15, called 'Le Quintette de la balle,' describes his emotions—the pain, the irregular beating of his pulse, and his gratitude on his recovery—consequent on an accident that happened to him at a wolf-hunt, where a spent ball hit him in the face, rendering him somewhat deaf in one ear for the rest of his life. His earlier quintets were written for 2 celli, but at a certain performance in England the 2nd cello failed to arrive, and it was proposed that Dragonetti should play the part on his double-bass. Onslow positively refused, saying the effect would be dreadful. However, after waiting some time, he was obliged to consent, and after a few bars was delighted with the effect. After this he wrote them for cello and double-bass, and the preceding ones were then re-arranged in that way under his own inspection by Gouffé, the accomplished double-bass of the Paris Opera. Halévy pronounced his eulogium at the Institut, and printed it in his 'Souvenirs et Portraits.' D'Ortigue collected materials for his biography, but only published an abstract of them in the 'Ménestrel' (1863-64, p. 113). Fétis drew his information from these two sources, to which the reader is referred for further detail. [G.C.]

OPERA (Ital. *Opera*, abbrev. of *Opera in Musica*, a 'Musical Work,' *Dramma per la Musica*; Fr. *Opéra*; Germ. *Oper, Singspiel*). A Drama, either Tragic or Comic, sung, throughout, with appropriate Scenery and Acting, to the Accompaniment of a full Orchestra.

It may seem strange to speak of the Opera as one of the oldest institutions in existence; yet, our search for its origin leads us back to a time long antecedent to the beginning of the Christian Æra; and he who would read the story of its infancy aright, must collect its details from the History of Antient Greece: for it is as old as the Drama itself. It was nurtured at Athens, in that glorious Theatre, the acoustic properties of which have never yet been rivalled. Its earliest librettists were Æschylus and Sophocles; and its earliest Orchestra, a band of Lyres and Flutes. There is no doubt about this. It is quite certain that not only were the Choruses of the 'Agamemnon' and the 'Antigone' sung to the grandest music that could be produced at the time they were written, but also that every word of the Dialogue was musically declaimed. Musical

Dialogue has been censured, by unmusical critics, as contrary to Nature. It is, undoubtedly, contrary to the practice of every-day life, but not to the principles of Art. It is necessary that the truth of this proposition should be very clearly established; for unless we make it our starting-point, we shall never arrive at the true *raison d'être* of the Lyric Drama, nor be prepared with a satisfactory answer to the cavils of those who, like Addison and Steele, condemn it as a monstrous anomaly. It is open to no charge of inconsistency to which the Spoken Drama is not equally exposed. The Poet writes his Tragedy in Verse, because he thereby gains the power of expressing great thoughts with the greatest amount of dignity that language can command. His Verses are sung, in order that they may be invested with a deeper pathos than the most careful form of ordinary declamation can reach. No one objects to the Iambics of the 'Seven against Thebes,' or the Blank Verse of 'King John'; yet surely our sense of the fitness of things is not more rudely shocked by the melodious *Ah! soccorso! son tradito!* uttered by the Commendatore after Don Giovanni has pierced him through with his sword, than by the touching couplet with which Prince Arthur, at the moment of his death, breaks forth into rhyme—

> O me! my uncle's spirit is in these stones:—
> Heaven take my soul, and England keep my bones!

The conventionalities of common life are violated no less signally in the one case than in the other; yet, in the Opera as well as in the Play, the result of their violation is an artistic conception, as easily defensible on logical grounds as the proportions of a statue or the colouring of a picture—neither of which are faithful imitations of Nature, though founded upon a natural Ideal.

These appear to have been the views entertained, towards the close of the 16th century, by a little band of Men of Letters and Musicians—all ardent disciples of the Renaissance—who met in Florence at the house of Giovanni Bardi, Conte di Vernio, with the avowed object of resuscitating the style of musical declamation peculiar to Greek Tragedy. This end was unattainable. The antagonism between Greek and modern tonalities would alone have sufficed to make it an impossibility, had there been no other difficulties in the way. But, just as the search for the Philosopher's Stone resulted in some of the most important discoveries known to Chemistry, this vain endeavour to restore a lost Art led to the one thing upon which, above all others, the future fate of the Lyric Drama depended—and compassed it, on this wise.

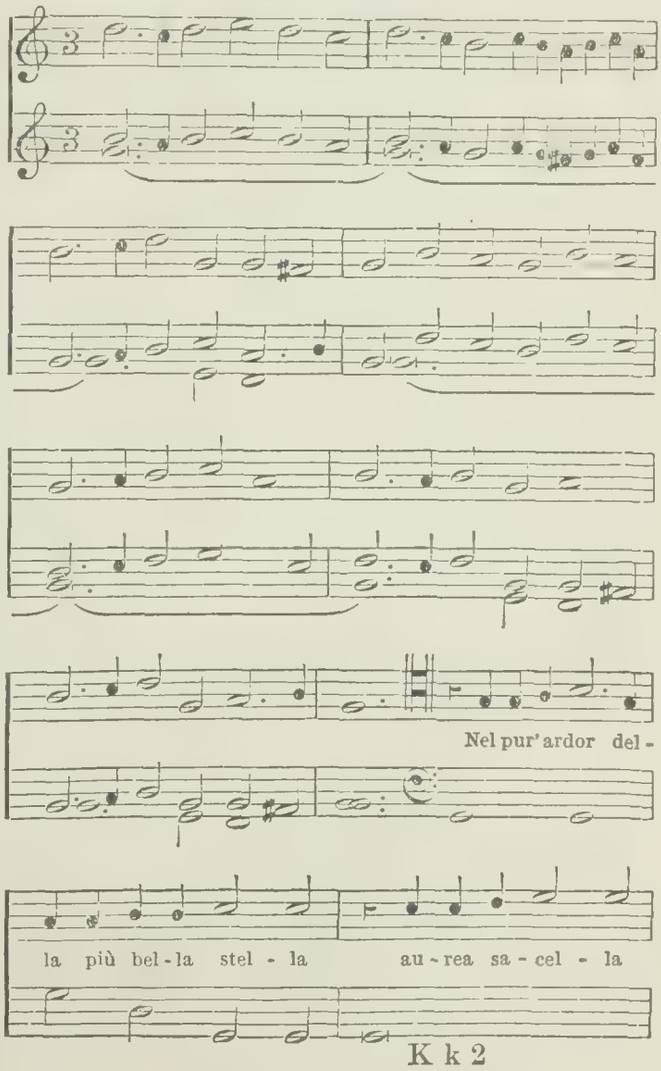
Among the Musicians who frequented the Count of Vernio's *réunions* were three whose names afterwards became celebrated. Vincenzo Galilei—the father of the great Astronomer—was a pupil of the old school, but burning to strike out something new. Jacopo Peri and Giulio Caccini were young men, with little or no knowledge of Counterpoint, but gifted with a wealth of original genius, and sufficient energy of character to enable them to turn it to the best account. All were thoroughly in earnest, thoroughly dissatisfied with the Music of the period, and longing for a style of composition better fitted to express the varying shades of human passion than that then generally cultivated. The first result of their tentative efforts to reach this long-cherished Ideal was the invention of the Cantata—a sæcular composition, for a single Voice accompanied by a single Instrument. Galilei produced a work of this description, entitled 'Il Conte Ugolino,' which has unhappily been lost. Caccini—already celebrated for the beauty of his Voice, and the excellence of his performance upon the Lute—wrote a number of shorter pieces, which he sang with unbounded applause at Bardi's house, to the Accompaniment of a Theorbo, played by Bardilla. Some of these Canzonette were published, in 1602, under the title of 'Le nuove Musiche'; and an entire verse of one of them will be found in the article Monodia in the present volume. They are, indeed, most interesting, as examples of the earliest phase of the style—fitly called Monodic—which exchanged the contrapuntal richness of the Polyphonic School for the simplest of Melodies, confined to a single part, and accompanied by a Bass, which was often not only simple, but of the rudest possible construction. The particular verse to which we have referred—*Diteli voi se di me vi cale*—is exceptionally symmetrical in form. As a general rule, the Melodies of this transitional period were so destitute of what we now call 'Figure' as to be all but amorphous; and it is precisely to this peculiarity that we are indebted for the extraordinary effect they wrought. All that their Composers aimed at in constructing them, was the exact oratorical rendering of the words with which they had to deal; and in striving to attain this they unconsciously, and as if by a kind of inspiration, achieved that potent medium of passionate expression which alone was needed to make the Lyric Drama possible—pure, well-accented, declamatory Recitative. Not, as they fondly imagined, the exact method of delivery cultivated by the Greek Dramatists; but, we may fairly believe, the nearest approach to it consistent with the modern Scale—the true *Musica parlante*, or *Stilo rappresentativo*, which, by regulating the inflections of the Voice in accordance with the principles of sound rhetorical science, invests them, if the experience of nearly three centuries may be trusted, with an amount of dramatic power attainable by no other means.

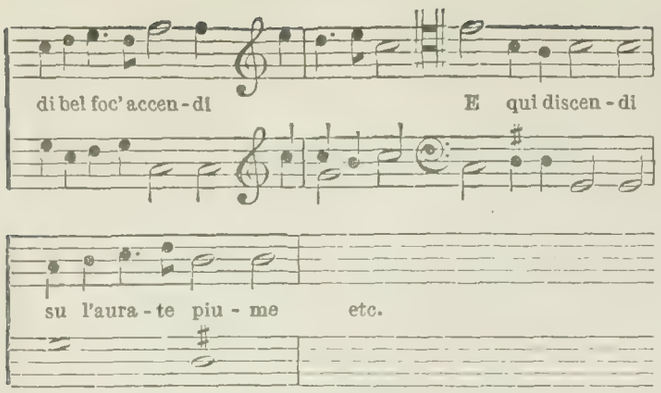
The necessity for some such provision as this must have been painfully apparent to all thinking men. The Polyphonic School, brought to absolute perfection by Palestrina and his great contemporaries, was utterly unfit for dramatic purposes; yet, in ignorance of a more appropriate form of expression, attempts to turn it to account in that direction had not been wanting. It is certain that great part of Poliziano's 'Orfeo,' written in the latter half of the 15th century, was set to Music of some kind; and Leo Allatius

mentions, in his 'Drammaturgia,' the names of eight Musical Representations produced between the years 1569 and 1582. The bare titles of these works, to one of which the name of Claudio Merulo is attached, are all that now remain to us; and, unfortunately, we possess no printed copies of three still more important productions—'Il Satiro,' 'La Disperazione di Fileno,' and 'Il Giuoco della Cieca'—set to Music by Emilio del Cavaliere, the two first in 1590, and the last in 1595: but we may form a tolerably safe estimate of their style from that of Orazio Vecchi's 'L'Amfiparnasso, performed at Mantua in 1594, and printed soon afterwards in Venice. This curious *Commedia armonica*, as the Composer himself calls it, is presented in the form of a series of Madrigals, for five Voices, written in the true Polyphonic Style, and equally remarkable for the beauty of their effect, and the learning displayed in their construction. There is no Overture; and no Instrumental Accompaniment, or Ritornello, of any kind. When the Stage is occupied by a single character only, the four superfluous Voices are made to sing behind the Scenes; when two persons are needed for the action, three are kept out of sight. All doubt on this point is removed by the woodcuts with which the Music is illustrated: but, before we condemn the absurdity of the arrangement, we must remember that the grand old Madrigalist only uses his unseen Voices as later Composers have used the Orchestra. He could not leave his characters to sing without any accompaniment whatever; and has therefore supported them, and, to the best of his ability, enforced the action of the Scene, by the only harmonic means within his reach.

It must be confessed that, though Orazio Vecchi was a skilful Contrapuntist and Peri was not, the Florentine Composer had all the advantage on his side, when, three years after the first performance of 'L'Amfiparnasso,' he produced his Music to Rinuccini's 'Dafne.' Count Bardi having been summoned to Rome in 1592 to act as *Maestro di camera* to Pope Clement VIII, the meetings formerly held at his house were transferred to that of his friend Jacopo Corsi, as enthusiastic a patron of the Fine Arts as himself. It was at the Palazzo Corsi that 'Dafne' was first privately performed, in 1597. No trace of it now remains; but Peri himself tells us, in the preface to his 'Euridice,' that he wrote it at the instigation of Signor Corsi and the Poet Rinuccini, 'in order to test the effect of the particular kind of Melody which they imagined to be identical with that used by the antient Greeks and Romans throughout their Dramas'; and we learn from the account given by Giov. Batt. Doni, that 'it charmed the whole city.' The success of the experiment was, indeed, so decided, that, in the year 1600, Peri was invited to provide a still greater work, to grace the festivities which followed the marriage of King Henri IV of France with Maria de' Medici. It was on this occasion that he produced his famous 'Euridice,' the first true Italian Opera that was ever performed in public, and the acknowledged prototype of all later developments of the *Dramma per la musica*. The work excited an extraordinary amount of attention. Ottavio Rinuccini furnished the Libretto. Several noblemen took part in the public performance. Behind the Scenes, Signor Corsi himself presided at the Harpsichord, assisted by three friends, who played upon the Chitarone, the Lira grande, or Viol di gamba, and the Theorbo, or Large Lute. These Instruments, with the addition of three Flutes used in a certain Ritornello, seem to have comprised the entire Orchestra: and a considerable amount of freedom must have been accorded to the performers, with regard to their manner of employing them; for, in the barred Score published at Florence, with a dedication to Maria de' Medici, in 1600, and reprinted at Venice in 1608, the accompaniment consists of little more than an ordinary Figured Bass. This Score is now exceedingly scarce. Hawkins did not even know of its existence; and Burney succeeded in discovering one example only, in the possession of the Marchese Rinuccini, a descendant of the Poet, at Florence: but a copy of the Venice edition is happily preserved in the Library of the British Museum, and from this we transcribe a portion of one of the most melodious Scenes in the Opera—that which introduces the three Flutes to which we have already alluded.

TIRSI viene in Scena, sonando la presente Zinfonia, con un Triflauto.





Peri himself tells us, in his preface, that a portion of this interesting work was written by Caccini, though his own name alone appears upon the title-page: but Caccini also set the entire Libretto to Music, on his own account, and published it in Florence in the same year (1600), with a dedication to Giovanni Bardi. The style of the two Operas is so nearly identical, that whole Scenes might easily be transferred from one to the other, without attracting notice; though it cannot be denied that there are situations, such as that in which Orpheus returns with Euridice from Hades, wherein Peri has reached a higher level of dramatic expression than his rival. It is, perhaps, for this reason, that Caccini's 'Euridice' seems never to have been honoured with a public performance: the young Composer was, however, commissioned to produce, for the wedding festivities, another *Favola in musica*, entitled 'Il Rapimento di Cefalo,' some portion of which afterwards appeared among the 'Nuove musiche.'

The study of these early attempts becomes especially interesting, when we regard them as the fairest possible types of the style of composition which characterised the First Period of the history of the modern Lyric Drama.

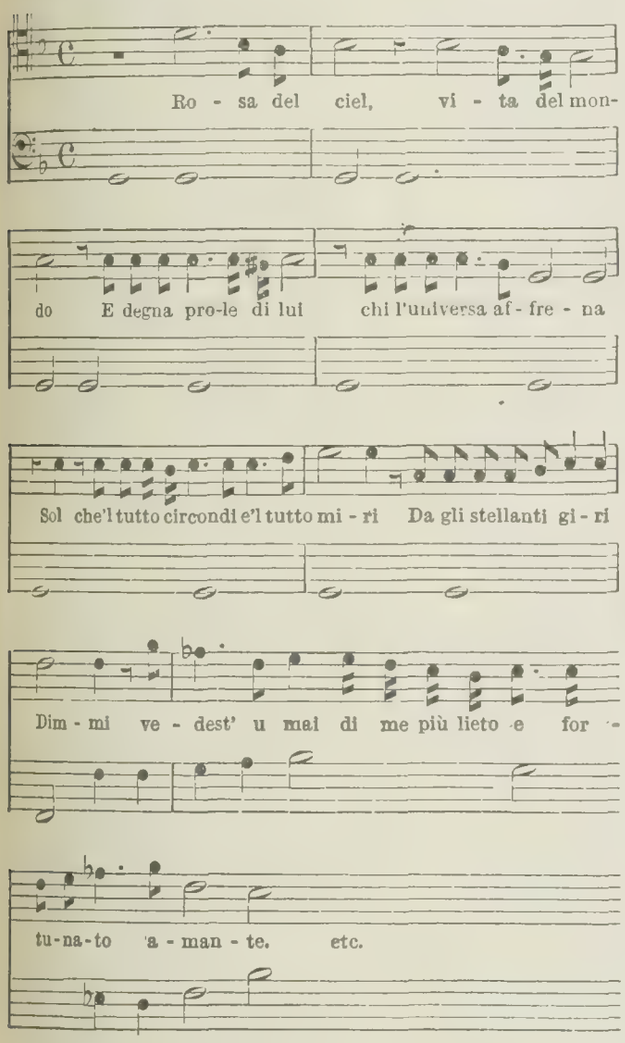
The immediate result of their success was the recognition of the Opera as a form of Art no longer tentative, but fairly established upon true æsthetic principles, embarrassed by no grave practical difficulties, and perfectly consistent, in all its details, with the received traditions of Classical Antiquity—which last recommendation was no light one, in the estimation of men whose reverence for Greek and Roman customs amounted to a species of insanity. It was impossible that Florence could be permitted to monopolise an invention conceived in such complete accordance with the spirit of the age—the latest product of the Renaissance. Accordingly we find the scene of its triumphs transferred before long to Mantua, in which city the Second Period of its history was inaugurated with extraordinary splendour in the year 1607, on the occasion of the marriage of Francesco Gonzaga with Margherita, Infanta of Savoy. At the invitation of Vincenzo Gonzaga, the reigning Duke, Rinuccini prepared for this Festival the Libretti of two Operas, entitled 'Dafne' and 'Arianna,' the first of which was set to Music by Marco di Zanobi da Gagliano, and the second by Claudio Monteverde, the Duke's Maestro di Cappella—a man of extraordinary genius, already famous for the boldness of his opposition to the established rules of Counterpoint. Both Operas were written in the newly invented *Stilo rappresentativo*; and both were deservedly successful, though not in an equal degree. After the first performance of 'Dafne' we hear of it no more; but 'Arianna' produced so extraordinary an effect upon the audience, more especially in the Scene in which the forsaken Ariadne bewails the departure of her faithless lover,[1] that Monteverde was at once invited to compose another Opera, for the ensuing year. For the subject of this he chose the never-wearying story of Orpheus and Eurydice, which was dramatised for him by some Poet whose name has not transpired. The new work—entitled 'Orfeo,' to distinguish it from Peri's illustration of the same myth—was, in many respects, immeasurably superior to any that had preceded it. Though Monteverde did not actually invent the Opera, he proved himself more competent to deal with it than any man then living. Dramatic expression was one of the most prominent characteristics of his genius. Moreover, he was an accomplished Violist; and, while his natural love for Instrumental Music tempted him to write for a far larger Orchestra than any of his predecessors had ventured to bring together, his technical skill enabled him to turn its resources to excellent account. The Instruments used on the occasion of the first performance were—

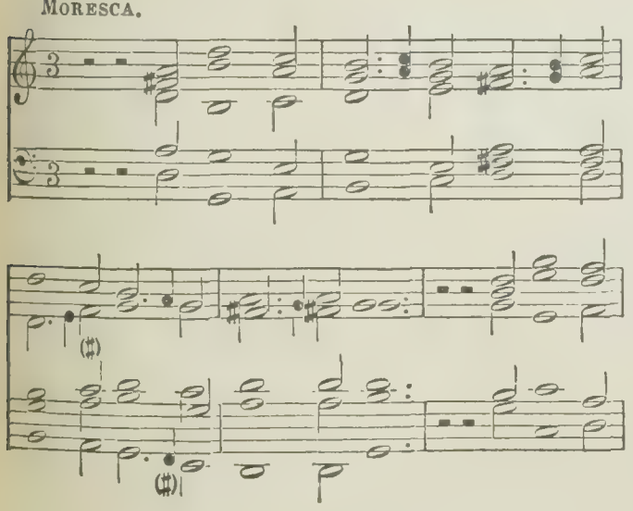
2 Gravicembani.	3 Bassi da gamba.
2 Contrabassi de Viola.	4 Tromboni.
10 Viole da brazzo.	1 Regale.
1 Arpa doppia.	2 Cornetti.
2 Violini piccoli alla Francese.	1 Flautino alla vigesima seconda.
2 Chitaroni.	1 Clarino, con 3 Trombe sordine.
2 Organi di legno.	

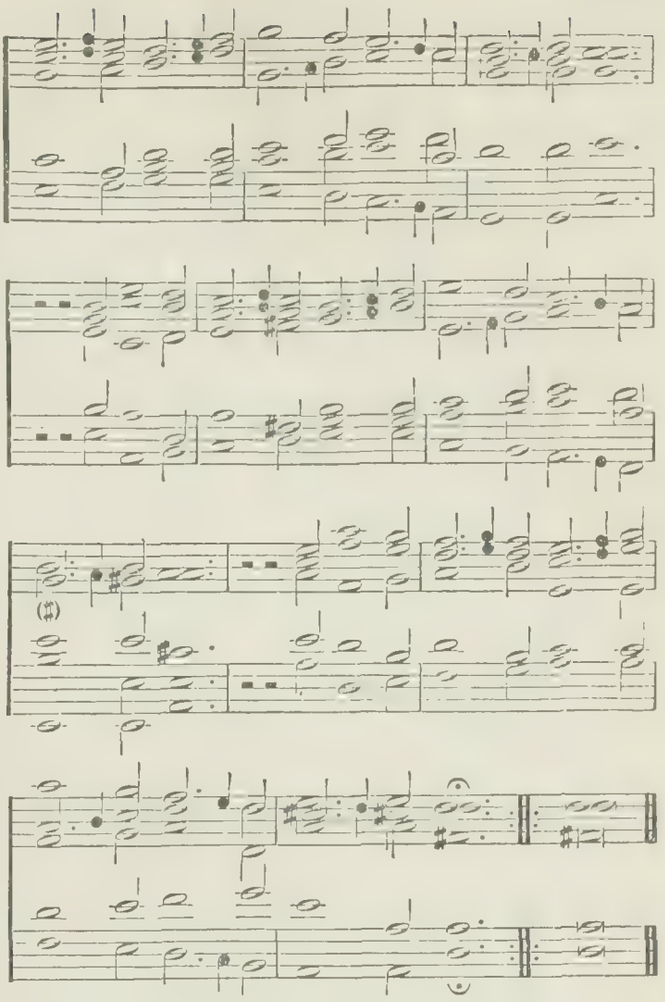
Hawkins, strangely misinterpreting the lists of Characters and Instruments given at the beginning of the printed Score, imagines every Singer to have been accompanied by an Instrument of some particular kind set apart for his exclusive use. A very slight examination of the Music will suffice to expose the fallacy of this idea. Nevertheless, the Instruments are really so contrasted and combined as to invest each Character and Scene with a marked individuality which cannot but have added greatly to the interest of the performance. The introductory Toccata—founded, throughout, upon a single Chord—is followed by a Ritornello, so gracefully conceived, that, had it been written even in our own time, its simple beauty could scarcely have failed to please.[2] Another Ritornello, in five parts, is written in close imitation, almost resembling Canon. The Recitatives are accompanied, sometimes, by a Figured Bass only; and sometimes by two or more Instruments, the

1 This Scene—*Lasciatemi morire*—generally known as the 'Lament of Ariadne,'—is almost the only portion of the Opera that has been preserved to us. It may be found entire in C. von Winterfeld's 'Joannes Gabrieli,' and also in a Memoir of Monteverde published in the 'Musical Times' for March 1880.

2 The Toccata and Ritornello will be found entire in an Essay 'On the Life, Work, and Influence, of Monteverde,' printed in the 'Musical Times' for April 1880.

names of which are indicated at the beginning. A complete Score of the Opera was published at Venice in 1609, and reprinted in 1613. A copy of the second edition, now preserved in the Royal Library at Buckingham Palace, was formerly in the possession of Sir John Hawkins, who quoted from it largely, in vol. iii. of his 'History of Music.' As specimens of the general style of the work, we subjoin a few bars of Recitative from a Scene in the First Act, and the 'Moresca' or 'Moorish Dance' with which the Opera concludes—a movement full of interest, as an indication of the Composer's desire to unite a graceful flow of melody with a symmetrical and well constructed Form. [See FORM.]

MORESCA.





The expense attendant upon the production of these early Operas must have been enormous. The gorgeous dresses, and other incidental appointments, occasionally mentioned by writers of the period, sufficiently explain why the *Dramma in Musica* was reserved exclusively for the entertainment of Princes, on occasions of extraordinary public rejoicing. No such occasions appear to have presented themselves for some considerable time after the marriage of Franceso Gonzaga. Accordingly we find, that, after following up 'Orfeo' with a grand Mythological Spectacle called 'Il Ballo delle Ingrate,' Monteverde produced no more dramatic works till the year 1624, when, having settled permanently in Venice, he wrote, at the instance of Girolamo Mocenigo, an Intermezzo, 'Il Combattimento di Tancredi e Clorinda,' in which he introduced, for the first time, two important Orchestral Effects, which have remained in common use to the present day—*pizzicato* passages for the Stringed Instruments, and the well-known *tremolo*. [See MONTEVERDE.] In 1630 he again took higher ground, and composed, for the marriage of Giustiniana Mocenigo with Lorenzo Giustiniani, a grand Opera called 'Proserpina Rapita,' which was brought out with extraordinary magnificence, and seems to have been very successful. The Music, however, was soon destined to be forgotten; for this was the year rendered memorable by the terrible plague, which, completely devastating the larger Italian Cities, rendered all intellectual advancement for the time being impossible. As we shall presently see, when it had had time to recover from this

serious hindrance, Art flourished more brilliantly than ever; but, before proceeding with the history of its triumphs in Venice, it is necessary that we should glance, for a moment, at its position in some other parts of Italy.

Pietro della Valle, writing in 1640, tells us that, like Tragedy at Athens under the guidance of Thespis, the Lyric Drama made its first appearance in Rome upon a Cart. During the Carnival of 1606, this ambulant Theatre was driven from street to street, surmounted by a moveable Stage, whereon five masked performers enacted a little Play, set to Music for them by Paolo Quagliati. The idea seems to have originated with Della Valle himself. He it was who arranged the performances, and induced Quagliati to write the Music: and so great was the success of the experiment, that from four o'clock in the afternoon until after midnight, the little band of Strollers found themselves surrounded by a never-failing concourse of admiring spectators. Rough indeed must these primitive performances have been when compared with the entertainments presented to the Florentines by Peri and Caccini; yet it is strange, that, notwithstanding their favourable reception, we hear of no attempts either to repeat them or to encourage the introduction of anything better, until the year 1632, when a Musical Drama called 'Il Ritorno di Angelica nell' Indie,' by a Composer whose name is not recorded, appears to have been privately performed in the palace of one of the Roman nobles. Representations of this kind were afterwards not uncommon; but many years elapsed before any really great Opera was produced in the Eternal City.

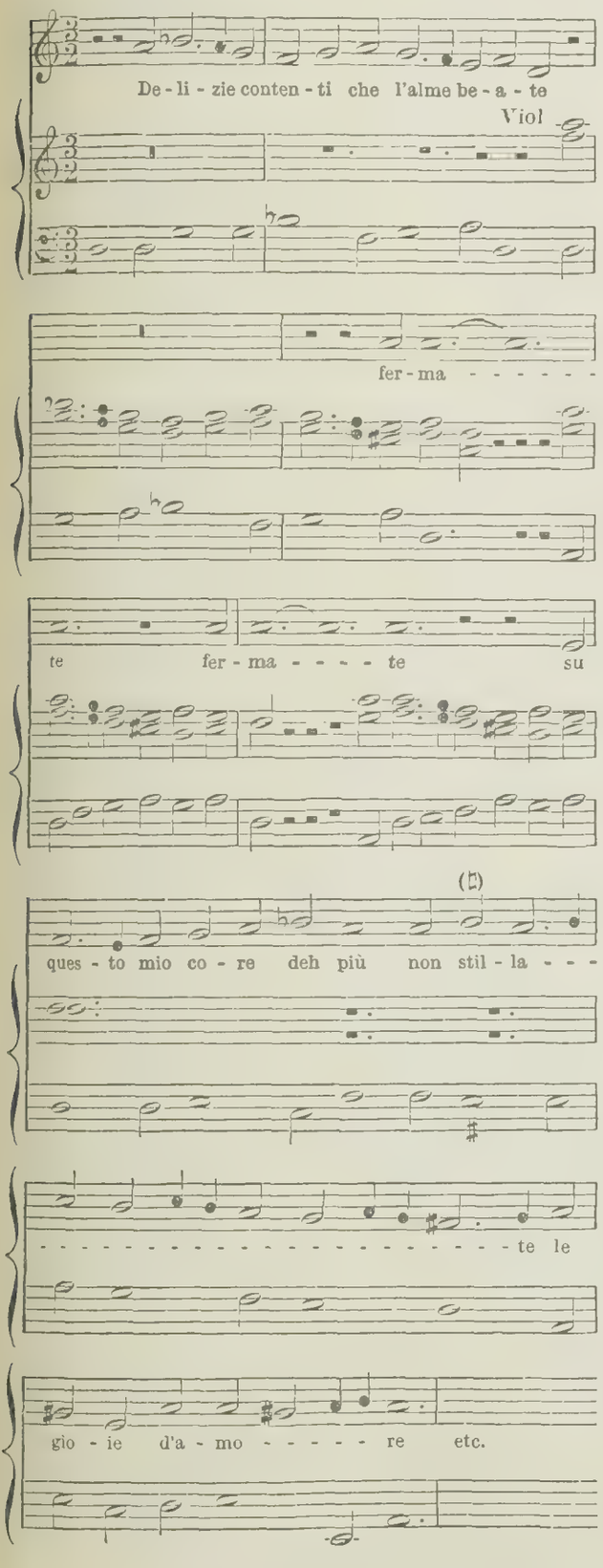
The Bolognese claim to have encouraged the Opera in very early times, and even to have invented it; but they are far from being able to prove their case. A Chronological Catalogue, published at Bologna in 1737, gives a list of all the Musical Dramas performed in the city from the year 1600 down to that in which it was printed. The names of the Poets who furnished the Libretti are here very carefully recorded, from the earliest times; but no native Composer is mentioned until the year 1610, when Girolamo Giacobbi brought forward his 'Andromeda,' which produced so great an impression that it was again revived in 1628. The works of the Florentine and Venetian Composers seem however to have met with a more favourable reception at Bologna than the products of native genius. Peri's 'Euridice' was performed there in 1601, and again in 1616, on which occasion it attracted a vast and most enthusiastic audience; and for very many years afterwards the Bolognese were quite contented with the importation of successful Operas from Venice.

The early records of the Neapolitan Drama are lamentably imperfect. We hear of no Opera produced in Naples, until 1646, when mention is made of a Pasticcio called 'Amor non a legge,' by several different Composers, none of whose names have transpired. It seems however more reasonable to believe that our information is at fault, than that a School which afterwards became so deservedly famous, should have been first called into existence at so late a period. Still, we cannot fail to observe, that, notwithstanding the enthusiastic cultivation of Dramatic Music, the centres of its development were, at this period, very far from numerous. The more luxuriantly it flourished in any highly privileged city, the less we hear of it elsewhere.

The THIRD PERIOD in the history of the Lyric Drama was preluded by the bold transfer of its patronage from the Prince to the people. In the year 1637 the famous Theorbo player, Benedetto Ferrari, and Francesco Manelli da Tivoli, the Composer, opened at their own private risk the first public Opera House in Venice, under the name of the Teatro di San Cassiano. For this new Theatre, Ferrari wrote the words, and Manelli the Music, of an Opera called 'Andromeda,' which was so well received, that in the following year the same two authors brought out a second work, 'La Maga fulminata'; while in 1639 the text of Giulio Strozzi's 'La Delia, ossia la Sposa del Sole' was set to Music, either by Manelli or Paolo Sacrati—it is difficult to say which, and Ferrari produced 'L'Armida' to poetry of his own. This was an eventful season. Before its close, Monteverde once more appeared before the public with a new Opera called 'L'Adone,' which ran continuously till the Carnival of 1640; and his pupil, Pièr-Francesco Caletti-Bruni, nicknamed by the Venetians 'Il Checco Câ-Cavalli,'[1] made his first appearance as a Dramatic Composer with 'Le Nozze di Peleo e di Tetide'—a work which proved him to be not only the faithful disciple of an eminent *Maestro*, but a true genius, with originality enough to enable him to carry on that *Maestro's* work in a spirit free from all trace of servile imitation. His natural taste suggested the cultivation of a more flowing style of Melody than that in which his contemporaries were wont to indulge; and he was not so bigoted a disciple of the Renaissance as to think it necessary to sacrifice that taste to the insane Hellenic prejudice which would have banished Rhythmic Melody from the Opera for no better reason than that it was unknown in the time of Pericles. Vincenzo Galilei and his Florentine associates condemned such Melody as puerile and degraded to the last degree. Monteverde never ventured to introduce it, save in his Ritornelli. But Cavalli—as he is now generally called—not only employed it constantly, for the sake of relieving the monotony of continuous Recitative, but even foreshadowed the form of the regular Aria, by that return to the first part which Alessandro Scarlatti afterwards indicated by the term *Da Capo*. Cavalli's genius was as prolific as it was original. The author of 'Le Glorie della Poesia e della Musica' (Venice, 1730) gives the names of 34 Operas which he produced, for Venice alone, between the years 1637 and 1665. Fétis mentions 39, but Quadrio assures us that he wrote, altogether, more than 40; Burney laments that after diligent search he could

[1] That is, 'Little Frank, of the House of Cavalli.'

meet with the Music of only one, 'L'Erismena,' produced in 1655: but, complete copies of 20, including two undoubted autographs, may be found in the Contarini collection in the Library of S. Mark at Venice; and the autograph of 'L'Egisto' is preserved in the Imperial Library at Vienna. Some interesting examples from 'L'Erismena' will be found in vol. iv. of Burney's History; and a comparison of these with the subjoined extract from an Air in 'Il Giasone' (1649), with Accompaniments for two Violins and a Bass, will shew that the Composer's feeling for Melody was by no means exhibited in one production only.



Cavalli's predilection for Rhythmic Melody was fully shared by his talented contemporary, Marc Antonio Cesti—a pupil of the celebrated Roman Maestro, Giacomo Carissimi, to whose example, though he himself did not care to write for the Stage, the Dramatic Composers of the day were indebted for a higher ideal than they could possibly have conceived without his assistance. Honest work in one branch of Art seldom fails to react favourably upon another: and it is certain, that, by transferring to the Opera the methods of phrasing and instrumentation employed by Carissimi in the Cantata di Camera, Cesti not only elevated the former to a more dignified level than it had ever before attained, but at the same time laid the foundation of his own triumphant success. His earliest attempt, 'L'Orontea'—first performed at Venice in 1649, at the Teatro dei SS. Apostoli, in the teeth of Cavalli's 'Giasone' at the rival House of S. Cassiano—retained its popularity, throughout the whole of Italy, for more than 30 years. Of his later Operas, six—'Cesare amante,' 'La Dori, o lo schiavo regio,' 'Tito,' 'Argene,' 'Genserico,' and 'Argia'—were written for Venice, and two—'La Schiava fortunata' and 'Il Pomo d'oro'—for Vienna. Many of these are, it is to be feared, irretrievably lost; but we still possess enough to give us a very clear idea of the Composer's general style. Some fragments from 'L'Orontea,' discovered in a MS. Music-book once belonging to Salvator Rosa, will be found in vol. iv. of Burney's History; and a complete Score of 'Il Pomo d'oro' is preserved at Vienna, in the Imperial Library. A Score of 'La Dori' is also mentioned in the catalogue of the collection formed by the late Abbé Santini: and the Library of Christchurch, Oxford, boasts 15 of Cesti's Cantatas, which differ but little in style from his Music written for the Theatre.

The honours of the Venetian School were upheld, about this time, by a crowd of popular Composers, the most successful of whom were Carlo Pallavicino, D. Giov. Legrenzi, Antonio Sartorio, Pietro and Marc Antonio Ziani, Castrovillari, Strozzi, and some other aspirants for public fame, who found ample employment in the numerous Opera Houses which before the close of the century sprang up in every quarter of the City. We have already had occasion to mention the inauguration of the Teatro di S. Cassiano in 1637. It was not long suffered to stand alone. The Teatro di SS. Giovanni e Paolo was opened in 1639 with 'La Delia, ossia la Sposa del Sole'; the Teatro di S. Mosè in 1641 with a revival of Monteverde's 'Arianna'; the Teatro nuovo, in the same year, with Strozzi's 'La finta pazza'; the Teatro dei SS. Apostoli in 1649 with 'L'Orontea,' as already described; the Teatro di S. Aponal in 1651 with Cavalli's 'L'Oristeo'; the Teatro di S. Luca, o di San Salvatore, in 1661, with Castrovillari's 'La Pasife'; the Teatro di S. Gregorio in 1670 with a Pasticcio entitled 'Adelaida'; the Teatro di S. Angelo in 1677 with Freschi's 'Elena rapita da Paride'; the Teatro di S. Giovanni Griso-

stomo in 1678 with Pallavicini's 'Vespasiano'; and the Teatro di S. Fantin in 1699 with Pignotta's 'Paolo Emilio.' The mere existence of these eleven Theatres proves, more clearly than any amount of written description, the readiness with which the Venetians received the Opera as one of their most cherished amusements. They had already learned to look upon it as quite a national institution; and supported it with a liberality altogether unknown elsewhere. In Rome, for instance, there were, at this time, three Opera Houses only—the Torre di Nona, opened in 1671 with Cavalli's 'Giasone'; the Sala de' Signori Capranica, for the inauguration of which Bernardo Pasquini composed his 'Dov' è Amore è Pietà' in 1679; and a Theatre in the Palazzo Aliberti, which started with Perti's 'Penelope la casta' in 1696. No public Theatre was established in Bologna till 1680.

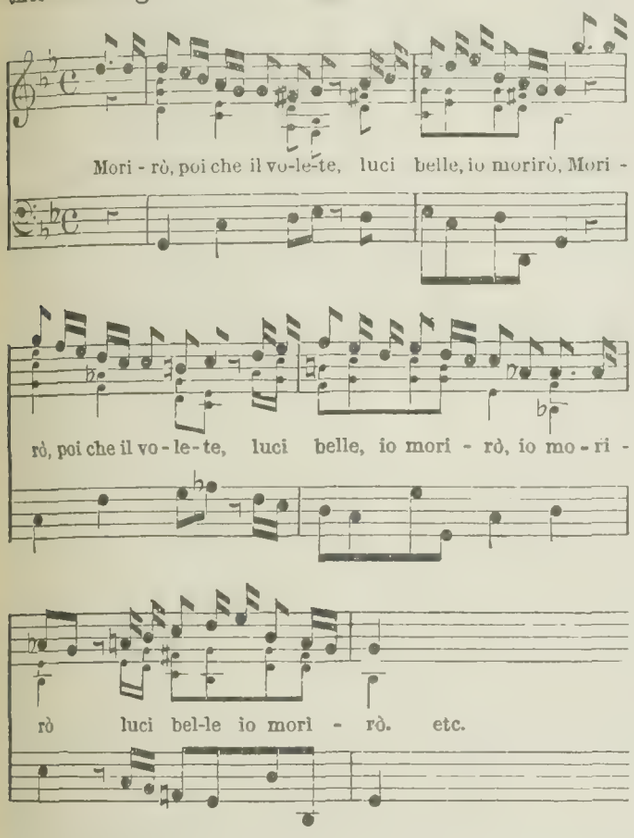
The FOURTH PERIOD of our history was a very significant one, and productive of results so important, that it may be said to mark the boundary between a class of works interesting chiefly from an antiquarian point of view, and those grander productions the intrinsic value of which entitles them to be remembered throughout all time.

The earlier Dramatic Composers, from Peri downwards, held the Art of Counterpoint in undisguised contempt, and trusted for success entirely to the brilliancy of their natural talents. Alessandro Scarlatti, beyond all comparison the brightest genius of the epoch we are considering, had wisdom enough to perceive that natural gifts lose more than half their force, when uncultivated by study. Acting upon this conviction, he never ceased to labour at the Science of Composition, until he found himself universally recognised as the most learned Musician of his day; and thus it was that he took even the best of his contemporaries at an incalculable disadvantage. His knowledge of Counterpoint so far aided him in the construction of his Basses and the elaboration of his Accompaniments, that, under his masterly treatment, the timidity, which, in the infancy of Modern Art, so fatally weakened its effect, and rendered it so miserable a substitute for the richer combinations of Polyphony, was exchanged for a freedom of style and breadth of design which at once elevated it to the rank of a finished School, capable indeed of future development to an unlimited extent, but no longer either tentative in conception or rudimentary in structure. On the other hand, his splendid natural talents did him good service in quite another way. Tired of the monotony of uninterrupted Recitative, he boldly started on a new path, and, rejecting the experience of his immediate predecessors as altogether effete, availed himself of three distinct forms of dramatic expression—the simple form of Recitative, called by the Italians *Recitativo secco*; Accompanied Recitative, or *Recitativo stromentato*; and the regular *Aria*. The first of these he employed for the ordinary business of the Stage; the second, for the expression of deep pathos, or violent emotion, of any kind; the third, for impassioned, or at least strongly individualised soliloquy. As these three methods of enunciation are still used, for exactly similar purposes, we shall frequently have occasion to refer to them hereafter. For the present, it is sufficient to say that no radical change has ever taken place in the structure of *Recitativo secco* since it was first invented. Then, as now, it was supported by a simple 'Thorough-bass,' the Chords of which were filled in, in former times, upon the Harpsichord, but are now more frequently played by the principal Violoncello, in light Arpeggios, to which the late Robert Lindley was wont to impart a charm which no old frequenter of Her Majesty's Theatre will ever forget. Accompanied Recitative, on the contrary, unknown, so far as we can discover, before the time of Scarlatti, has since passed through an infinity of changes, naturally dictated by the gradual enlargement of the Orchestra, and the increased strength of its resources. But, it is still what its inventor intended it to be—a passionate form of declamation, in which the sense of the verbal text is enforced by the continual interposition of Orchestral Symphonies of more or less elaborate construction. Lastly, the symmetrical form of the Aria had only been very imperfectly suggested, before Scarlatti completed it by the addition of a 'Second Part,' followed by that repetition of the original Strain now known as the *Da Capo*. Within the last hundred years this *Da Capo* has been discontinued, from a not unnatural objection to the stiffness of its effect; but that very stiffness was, in the first instance, a notable sign of life. We cannot but welcome it as the healthy indication of a desire to escape from the dreariness of the interminable Monologue which preceded it; and, however formal we may now think it, we owe something to the Composer who first made it a distinctive feature in the Dramatic Music he did so much to perfect, and whose love of regular design led him to introduce improvements of equal value into the form of the Instrumental Prelude which was afterwards recognised as the indispensable Overture.

Scarlatti's first Opera, 'L'Onestà nell' Amore,' produced at Rome in the Palace of Christina, ex-Queen of Sweden, in 1680, was followed by 108 others, written from Rome, Vienna, Venice, and more especially Naples, which justly claims him as the founder of its admirable School. The most successful of them seem to have been, 'Pompeo' (Naples, 1684); 'La Teodora' (Rome, 1693); 'Pirro e Demetrio,' 'Il Prigioniero [1] fortunato,' 'Il Prigioniero superbo', 'Gli Equivochi nel sembiante,' 'Le Nozze col nemico,' 'Laodicea e Berenice,' 'Il Figlio delle Selve' (Naples, 1694-1703); 'Il Medo' and 'Il Teodoro' (Rome, 1703-1709); 'Il Trionfo della Libertà' and 'Mitridate' (Venice, 1707); and the most celebrated of all, 'La Principessa fedele.' To these must be added an enormous collection of Cantatas, of more or less dramatic character, MS.

[1] A MS. Score of this Opera will be found in the Dragonetti collection in the British Museum.

copies of which are preserved in most of the larger European Libraries, both public and private, though very few were ever published—a circumstance the more to be regretted, since the freshness of their Melodies rarely fails to attract attention, even at the present day. It would be difficult, for instance, to find, in a composition of any date, a more delicious phrase than the following:—

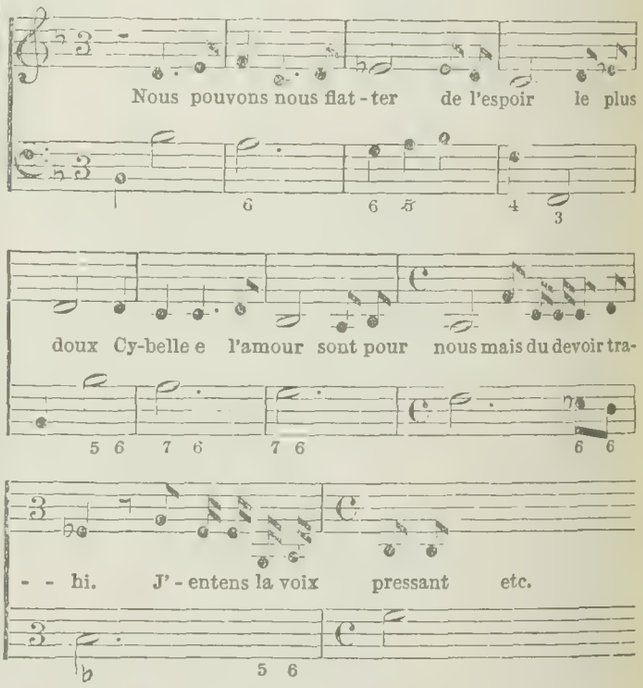


The most talented of Scarlatti's contemporaries were, among Neapolitans, Alessandro Stradella and Francesco Rossi; in Venice, Antonio Caldara and Antonio Lotti; in Bologna, Antonio Perti, Francesco Pistocchi, and Giovanni Maria Buononcini; and, in Vicenza, Domenico Freschi. But for his untimely death, Stradella's genius would undoubtedly have entitled him to take rank as the founder of an original and highly characteristic School. As it was, he lived but to compose one single Opera, 'La Forza dell' Amor paterno,' the Libretto of which was printed at Genoa in 1678. Rossi, though born in Naples, wrote chiefly for Venice, where he met with very great success. Lotti produced eighteen successful Operas in that city, between the years 1683 and 1717; and one in Dresden. Caldara enriched the Venetian School with five, besides writing many more for Vienna, founded for the most part upon the Libretti of Apostolo Zeno and Metastasio. The greater number of Freschi's works were also written for Venice; but his famous 'Berenice' was first performed at Padua, in 1680, the year in which Scarlatti made his first appearance in Rome, with a *mise en scène* which exceeded in magnificence anything that had ever been previously attempted. Among the attractions mentioned in the printed book of the Opera, we find Choruses of 100 Virgins, 100 Soldiers, and 100 Horsemen in iron armour; besides 40 Cornets, on horseback; 6 mounted Trumpeters; 6 Drummers; 6 Ensigns; 6 Sackbuts; 6 Flutes; 12 Minstrels, playing on Turkish and other Instruments; 6 Pages; 3 Sergeants; 6 Cymbaleers; 12 Huntsmen; 12 Grooms; 12 Charioteers; 2 Lions, led by 2 Turks; 2 led Elephants; Berenice's Triumphal Car, drawn by 4 Horses; 6 other Cars, drawn by 12 Horses; 6 Chariots, for the Procession; a Stable, containing 100 living Horses; a Forest, filled with Wild-boar, Deer, and Bears; and other scenic splendours, too numerous to mention in detail, but highly significant, as indicative of a condition of the Drama in which, notwithstanding an honest desire on the part of many a true Artist to attain æsthetic perfection, the taste of the general public was as yet unable to soar above the vulgarities of a frivolous peep-show. To so great an extent was this absurdity carried, that Pistocchi's 'Leandro' (1679) and 'Girello' (1682) were performed in Venice by Puppets, and Ziani's 'Damira placata' by mechanical Figures, as large as life, while the real Singers officiated behind the scenes. Concerning the influence of such vanities upon the future prospects of Art we shall have occasion to speak more particularly hereafter.

The FIFTH PERIOD, though very nearly synchronous with the Fourth,[1] differs from it in so many essential characteristics, that it may be said to possess, not merely a history, but an Art-life peculiar to itself. The scene of its development was Paris, to which city its leading spirit, Giovanni Battista Lulli, was brought from Florence in the year 1646, in the character of Page to Mademoiselle de Montpensier, Niece of Louis XIV. For the personal history of this extraordinary genius we must refer our readers to pp. 172–174 of the present volume; all that concerns us here is his influence upon the Musical Drama. Removed from Italy at the age of 13, he brought none of its traditions to France, and was thus left to form a School—for he did nothing less—by the aid of his own natural talent alone. He has not, indeed, escaped the charge of plagiarism; and it is well known that he profited not a little by the study of such works of Cavalli and Cesti as he could obtain in Paris: but the assertion that he imitated the forms invented by the great leaders of the Venetian School, from inability to strike out new ones for himself, is equally inconsistent with the known conditions under which his Operas were produced, and the internal evidence afforded by a careful analysis of the works themselves. The French Grand Opera was no importation from foreign parts. It had an independent origin of its own; and is as clearly traceable to the Ballet, as its Italian sister is to Classical Tragedy. As early as the year 1581, a

[1] Throughout this Article, we have used the word PERIOD less for the purpose of expressing a definite term of years, than for that of indicating a definite stage of artistic development. Hence, though our 'Periods' will be constantly found to overlap each other in point of time, they will introduce no confusion either of styles or nationalities. Notwithstanding certain anomalies inseparable from this method of classification, we venture to offer it as the best we have been able to devise, after long and careful consideration of this very difficult subject.

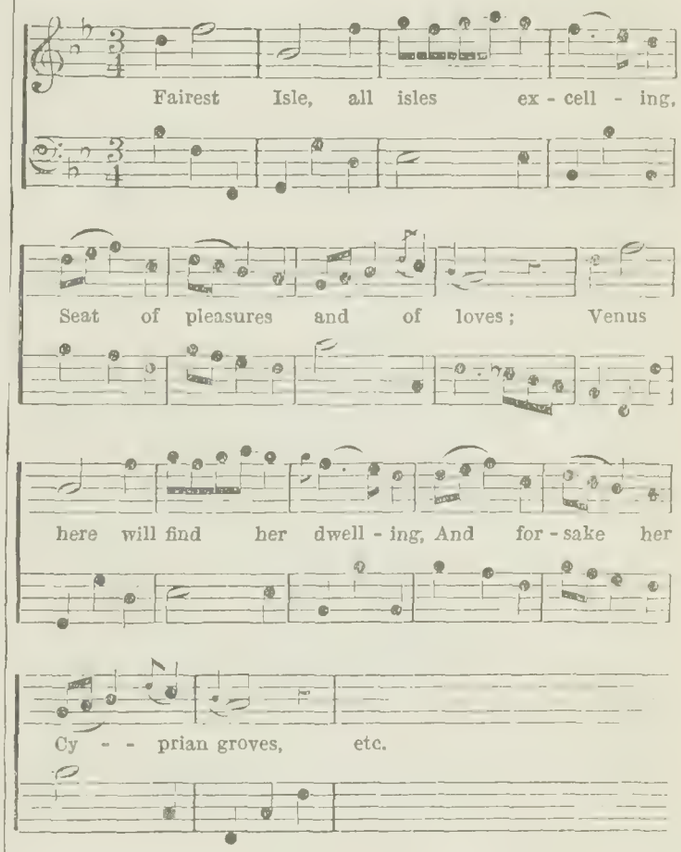
piece, called 'Le Ballet comique de la Royne,' arranged by Baltazar de Beaujoyeaulx, with Dance Tunes, Choruses, Musical Dialogues, and Ritornelli, composed for the occasion by Beaulieu and Salmon, was acted, at the Chateau de Moutiers, in presence of Henri III, with extraordinary splendour. [Vol. i. p. 133 *a*.] The entire work is, fortunately, still in existence; and the Music —of which an example will be found under ORCHESTRATION—is far more likely to have suggested ideas to Lulli than the productions of his own countrymen. The first attempt to introduce Italian Music was made by Rinuccini, who visited France in the suite of Maria de' Medici in 1600; but it does not seem to have accorded with the national taste. During the reign of Louis XIII, the Ballet was more warmly patronised at Court than any other kind of musical entertainment. Cardinal Mazarin endeavoured to re-introduce the Italian Opera, during the minority of Louis XIV; but its success was very transient, and far less encouraging than that of the early attempts at French Opera. The first of these was 'Akebar, Roi de Mogol,' written and composed by the Abbé Mailly, and performed at Carpentras in 1646, in the presence of the Papal Legate, Cardinal Bichi. In 1659, Perrin wrote a Pastoral, with Music by Cambert, which was first privately performed at Issy, and afterwards, in presence of the King, at Vincennes. Louis was delighted with it; and, supported by his approval, its authors produced some other works, of which the most successful was 'Pomone,' played first in 1669 at the Hotel de Nevers, and in 1677 in the Tennis Court at the Hotel de Guénégaud. This was the first French Opera ever publicly performed in Paris. Meanwhile, Lulli was industriously engaged in the composition of Ballets, designed to meet the taste of the young King, who was passionately fond of dancing, and cared little for any kind of Music unsuited to his favourite pastime. But in March, 1672, he obtained, by Royal Patent, the entire monopoly of the 'Académie de Musique,' and then it was that he entered upon that portion of his career which exercised the strongest influence upon the subsequent progress of Dramatic Music in France. Too politic to imperil his position at Court by the introduction of unwelcome novelties, he still made Ballet Music his *cheval de bataille*; and, so popular were his Dance Tunes and rhythmic Choruses, that the occupants of the *Parterre* are said to have been constantly tempted to join in singing them. Moreover, his bold and highly cultivated taste for Instrumental Music led him to mould the Overture into a form more perfect than any with which it had been previously invested. [See OVERTURE.] For the meagre Prelude affected by his Italian contemporaries he substituted a dignified Largo, followed by an Allegro, in the Fugato style, with a well-marked Subject, and many clever points of imitation, broadly conceived, and designed rather to please by their natural sequence than to surprise by any extraordinary display of ingenuity. Sometimes he added a third Movement, in the form of a Minuet, or other stately Dance Tune, which never failed to delight the hearer: and so successful was the general effect of the whole, that no long time elapsed before it was imitated by every Composer in Europe. Had Lulli done nothing for Art but this, posterity would still have been indebted to him for a priceless bequest: but he did far more. Inspired by the Verses of Quinault, who wrote 20 pieces for him between the years 1672 and 1686, he had genius enough to devise a style of Recitative so well adapted to the spirit of the best French Poetry, that the declamatory portions of his Operas soon became even more attractive than the scenes which depended for their success upon mere spectacular display. In order to accomplish this purpose, he availed himself of an expedient already well-known in the Venetian School — the constant alternation of Duple and Triple Rhythm. This he used to an excess, which, while it secured the perfect rhetorical expression of the text, injured the flow of his Melody very seriously, and would be a fatal bar to the revival of his Music at the present day. But, it helped him to found the great French School; and France will ever be grateful to him for doing so. A comparison of the following extract from 'Atys' (1676) with the Scene from Cavalli's 'Giasone' given at page 503, will clearly exemplify the distinction between his style and that of the Venetian Composers :—



Lulli was the last man in the world to encourage the talent of a possible rival, or even to allow him a fair hearing. While he lived, he reigned supreme; and his successors, Colasse, Danchet, Campra, and Destouches, were quite incompetent to carry on his work. But though Art languished in France, good service was done in its cause, in our own country, by a contemporary writer, the originality of whose genius renders it necessary that we should treat of the epoch in which he flourished as a SIXTH PERIOD.

With the sole exception of Alessandro Scarlatti,

no dramatic Composer of the 17th century has left behind him so great a number of works, the beauty of which time has no power to destroy, as Henry Purcell. In all essential points, he was immeasurably in advance of the age in which he lived. His Melodies sound as fresh to-day as they did when they were first written; and for the best of all possible reasons. Apart from their skilful construction, which betrays the hand of the accomplished Musician in every bar, they are pervaded throughout by a spontaneity of thought which can never grow old. Springing directly from the depths of the Composer's heart, they never fail to find, in the hearts of their hearers, a response over which the tyranny of fashion can exercise no influence. It is not surprising that their author should have created his own model, instead of following the example of the French or Italian Composers. The idea of English Opera was suggested neither by the Ballet nor the Tragedy. It was the legitimate offspring of the Masque; and the Masque, in England at least, was very far from presenting the characteristics of a true Lyric Drama. Its Music was, at first, purely incidental—as much so as that introduced into the Plays of Shakespeare. It is true, that as early as 1617 Nicolo Lanière set an entire Masque of Ben Jonson's to Music, in the *Stilo recitativo*, and may therefore justly claim the credit of having composed the first English Opera, though he was by birth an Italian. But the practice was not continued. The Music written by Henry Lawes for Milton's 'Comus,' in 1634, is far less dramatic than Lock's 'Macbeth'; and it was really Purcell who first transformed the Masque into the Opera; or rather, annihilated the one, and introduced the other in its place: and this he did so satisfactorily, that, measuring his success by the then condition of Art in France and Italy, he left nothing more to be desired. His Recitative, no less rhetorically perfect than Lulli's, was infinitely more natural, and frequently impassioned to the last degree; and his Airs, despite his self-confessed admiration for the Italian style, shew little trace of the forms then most in vogue, but breathing rather the spirit of unfettered National Melody, stand forth as models of refinement and freedom. Purcell's dramatic compositions are very numerous, and it is not improbable that many of them have been lost. The names have been preserved of 'Dido and Æneas' (1677), 'Abelazor' (ib.), 'Timon of Athens' (1678), 'The Virtuous Wife' (1680), 'Theodosius' (ib.), 'The Indian Queen,' 'Dioclesian, or the Prophetess' (1690), Dryden's 'Tempest' (ib.), 'King Arthur' (1691), 'Amphitrion' (ib.), 'The Gordian Knot untied' (ib.), 'Distressed Innocence' (ib.), 'The Fairy Queen' (1692), 'The Old Bachelor' (1693), 'The Married Beau' (1694), 'The Double Dealer' (ib.), 'Don Quixote' (ib.), and 'Bonduca' (1695). Of these, some were complete Operas; some, Plays with Incidental Music; and some, dramatic pieces for which he wrote only the Overtures and Act Tunes. The complete Score of 'Dioclesian' was published in 1691, with a dedication to Charles Duke of Somerset. A splendid edition of 'King Arthur' was published by the Musical Antiquarian Society. MS. Scores of 'Dido and Æneas,' 'Bonduca,' 'Timon of Athens,' 'Dioclesian,' and 'A Second Interlude,' will be found in the Dragonetti Collection, in the British Museum; and a large selection of Songs and other pieces from the entire series are preserved in a work called 'Orpheus Britannicus,' published by the Composer's widow in 1698, and now becoming scarce. It would be difficult to point to a finer example of his style than the following enchanting Melody from 'King Arthur':



What Lulli did for France, and Purcell for England, Reinhard Keiser, the leading Composer of our SEVENTH PERIOD, did for Germany. The Opera was first imported into that country from Italy in 1627, when Rinuccini's 'Dafne,' translated into German by Martin Opitz, and set to Music by Heinrich Schütz, was performed at Torgau, on the occasion of the marriage of George II, Landgraf of Hesse, with the sister of the Elector of Saxony. At Regensburg, the Musical Drama made its first appearance with Benedetto Ferrari's 'L'Inganno d'Amore,' in 1653. Antonio Draghi's 'Alcindo,' and 'Cloridia,' were produced in 1665 at Vienna; and Giulio Riva's 'Adelaida Regia Principessa di Susa,' at Munich. But all these last-named works were sung in Italian. The true cradle of the German Opera, despite its transient success at Torgau, was Hamburg; in which city Johann Theile produced his 'Adam und Eva'—the first 'Singspiel' ever publicly performed in the German language—in 1678. This was followed, in the same year, by 'Orontes'; and from that time forward the Hamburg Theatre retained

the first place among the public Opera Houses of Germany for more than half a century. Nikolaus Strunck wrote 6 operas for it, between the years 1678 and 1685. Between 1679 and 1686, Johann Franck wrote 13. Johann Förtsch wrote 12, between 1684 and 1690; Johann Conradi, 8, between 1691 and 1693; Johann Cousser, 5, between 1693 and 1697; and Mattheson, 3, between 1699 and 1704: but between 1694 and 1734, Keiser produced quite certainly not less than 116, and probably many more. Handel also brought out his 'Almira' and 'Nero' there in 1705, and his 'Daphne' and 'Florinda' in 1706; his connection with Hamburg was, however, of no long duration, and it was to Keiser's exertions alone that the Theatre was indebted for its world-wide fame. Keiser's first attempt —'Basilius'—which had already been successfully performed at Wolfenbüttel in 1693, was received in 1694 with the utmost possible enthusiasm; and, after that, his popularity continued undiminished, until, 40 years later, he took leave of his admiring audience with his last production, 'Circe.' The number of his published works is, for some unexplained reason, exceedingly small. By far the greater portion of them was long supposed to be hopelessly lost, in the city which had once so warmly welcomed their appearance; but in 1810, Pölchau was fortunate enough to discover a large collection of the original MSS., which are now safely stored in Berlin. Their style is purely German; less remarkable for its rhetorical perfection than that of Lulli, but exhibiting far greater variety of expression, and a more earnest endeavour to attain that spirit of dramatic truth which alone can render such Music worthy of its intended purpose. Their author's love for scenic splendour did indeed sometimes tempt him to place more reliance upon its effect than was consistent with the higher aspirations of his genius; yet he was none the less a true Artist; and, though Schütz and Theile were before him in the field, it would be scarcely just to deny him the honour of having founded that great German School which has since produced the finest Dramatic Composers the world has ever known.

But the advance we have recorded was not confined to one School only. The opening decades of the 18th century introduce us to a very important crisis in the annals of the Lyric Drama, in most of the principal cities of Europe. So steadily had it continued to increase in general favour, since it was first presented to a Florentine audience in the year 1600, that, after the lapse of little more than a hundred years, we find it firmly established, in Italy, France, England, and Germany, as a refined and highly popular species of entertainment. Meanwhile, its progress towards artistic perfection had been so far unimpeded by any serious difficulty, that a marked improvement in style is perceptible at each successive stage of its career; and the EIGHTH PERIOD of its history, upon which we are now about to enter, is pregnant with interest, as suggestive of a far higher ideal than any that we have hitherto had occasion to consider.

Though Handel, as we have already seen, made his first essay, at Hamburg, in German Opera, his natural taste sympathised entirely with the traditions of the Italian School, which had already been ennobled by the influence of Carissimi, Colonna, and other great writers of Chamber Music, as well as by the works of Alessandro Scarlatti, and the best Dramatic Composers of the Fourth Period. Attracted by the fame of these illustrious *Maestri*, he studied their works with all possible diligence during his sojourn in Italy; and having learned from them all that he cared to know, put his experience to the test by producing his first Italian Opera, 'Roderigo,' at Florence, in 1706, and his second, 'Agrippina,' in the following year, at Venice, besides composing, at Rome, a third Musical Drama, called 'Silla,' which, though never publicly performed, served afterwards as the basis of 'Amadigi.' Even in these early works, his transcendant genius asserted itself with a power which completely overcame the national exclusiveness of the Italians, who affectionately surnamed him 'Il caro Sassone': but a still more decided triumph awaited him in London, where he brought out his famous 'Rinaldo' (composed in a fortnight!) at the Queen's Theatre in the Haymarket, on February 24, 1711. This was, beyond all comparison, the finest opera that had ever been placed upon the Stage, in any country; and its success was both brilliant and lasting. On its first production, it was played fifteen times in succession. It had a second run, of nine nights, in the following year; a third in 1715; a fourth in 1717, and another as late as 1731. Moreover, it was enthusiastically received in 1715 at Hamburg; and equally so, three years afterwards, at Naples. For this long-continued popularity it was chiefly indebted to the exceeding beauty of its Arias, of which it contained many, such as 'Lascia ch'io [1]pianga,' 'Cara sposa,' 'Vieni o cara,' 'Figlia mia,' 'Il tricerbero [2]umiliato,' and others equally fine, concerning which it may be safely prophesied, that, like the magnificent March, afterwards introduced by Dr. Pepusch into the 'Beggar's Opera,'[3] (1727), they will last for ever. The original decorations were very splendid; and, if the testimony of an avowed enemy may be trusted, not altogether conceived in irreproachable taste. Though it is pretty well understood that we owe some portion, at least, of the pleasantries contained in No. V. of the 'Spectator,' to Addison's disgust at the failure of his own so-called English Opera, 'Rosamond,' the remarks there passed upon the release of a flight of living birds during the Flute Symphony[4] of 'Augelletti che

[1] Originally written, in the form of an instrumental Sarabande, for 'Almira,' at Hamburg, in 1705.

[2] Once extremely popular as an English Bacchanalian Song, 'Let the waiter bring clean glasses.'

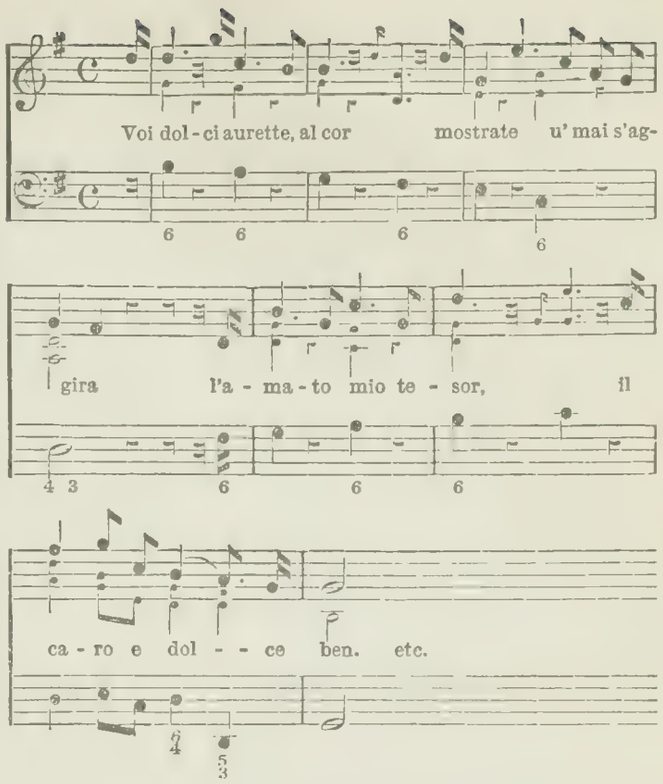
[3] To the words, 'Let us take the road. Hark! I hear the sound of coaches.' Another equally fine March, from 'Scipio,' afterwards appeared in 'Polly,' as 'Brave Boys, prepare.'

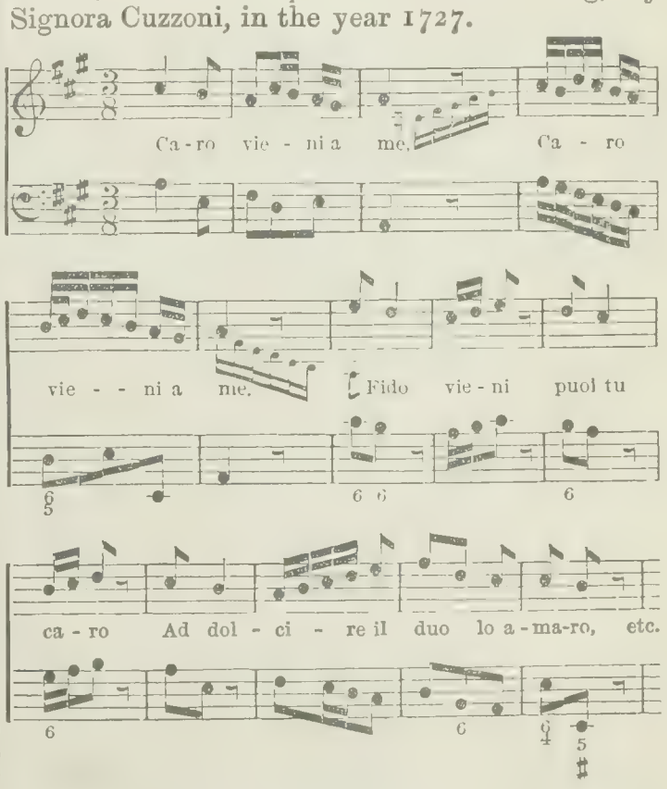
[4] This Symphony, though contained in Handel's 'conducting' Score, is not given in the early printed copies.

cantate' serve to show that the puerilities which had amused the Venetians in the time of Freschi and Ziani, had not yet passed entirely out of fashion, and that the Lyric Drama was still disfigured by anomalies which needed careful excision. When Italian Operas were first introduced into this country, in place of the miserable productions which succeeded the really great works of Purcell, they were performed by a mixed company of Italians and Englishmen, each of whom sang in his own language. A similar absurdity had long prevailed in Hamburg, where the Airs of certain popular Operas were sung in Italian, and the Recitatives in German; and even in Italy the conventionalities of fashion, and the jealousies of favourite Singers, exercised a far more potent influence upon the progress of Dramatic Art than was consistent with true æsthetic principles. During the greater part of the 18th century, the laws which regulated the construction of an Opera were so severely formal, that the Composer was not permitted to use his own discretion, even with regard to the distribution of the Voices he employed. The orthodox number of *Personaggi* was six—three Women and three Men; or, at most, three Women assisted by four Men. The First Woman (*Prima donna*) was always a high Soprano, and the Second or Third a Contralto. Sometimes a Woman was permitted to sing a Man's part, especially if her voice, like those of Mrs. Barbier and Mrs. Anastasia Robinson, happened to be a low one: but, in any case, it was *de rigueur* that the First Man (*Primo uomo*) should be an artificial Soprano, even though the *rôle* assigned to him might be that of Theseus or Hercules. The Second Man was either a Soprano, like the first, or an artificial Contralto; and the Third, a Tenor. When a Fourth male Character (*Ultima parte*) was introduced, the part was most frequently allotted to a Bass: but Operas were by no means uncommon in which, as in Handel's 'Teseo,' the entire staff of male Singers consisted of artificial Sopranos and Contraltos, who monopolised all the principal Songs, and upon whose popularity for the time being the success of the work in no small degree depended.

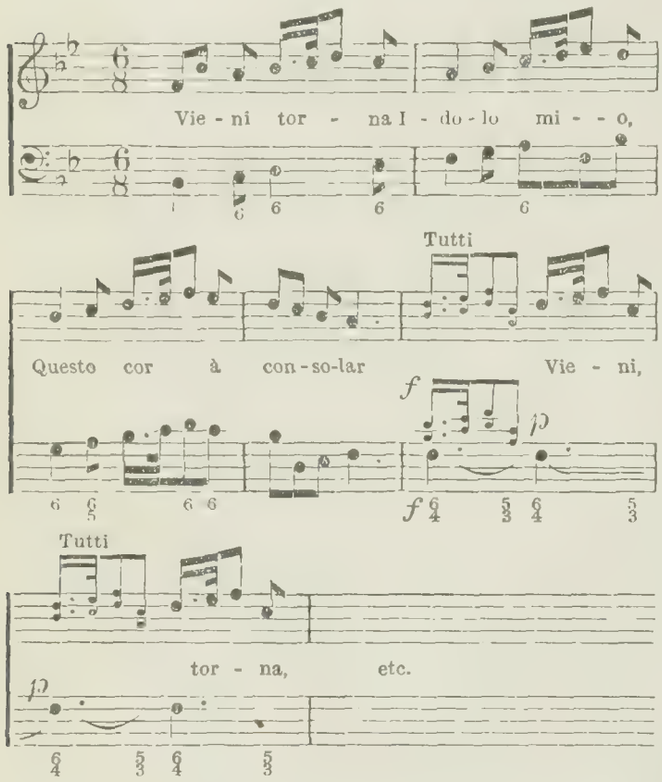
The Airs entrusted to these several performers were arranged in five unvarying Classes, each distinguished by some well-defined peculiarity of style, though not of general design; the same mechanical form, consisting of a First and Second Part, followed by the indispensable *Da Capo*, being common to all alike.

1. The *Aria cantabile* was a quiet Slow Movement, characterised, in the works of the best Masters, by a certain tender pathos which seldom failed to please, and so contrived as to afford frequent opportunities for the introduction of extempore ornamentation at the discretion of the Singer. Its accompaniment, always very simple, was limited in most cases to a plain Thorough-Bass, the chords of which were filled in upon the Harpsichord. The following beautiful melody, from Handel's 'Tolomeo,' was sung with great effect by Signora Faustina, in the year 1728.

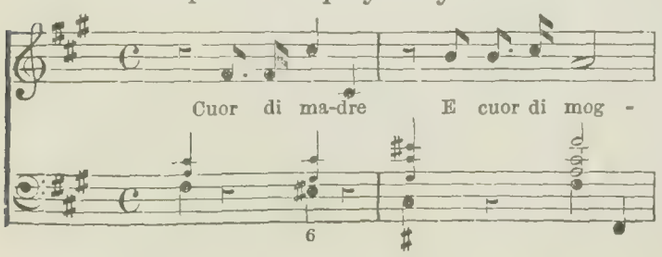


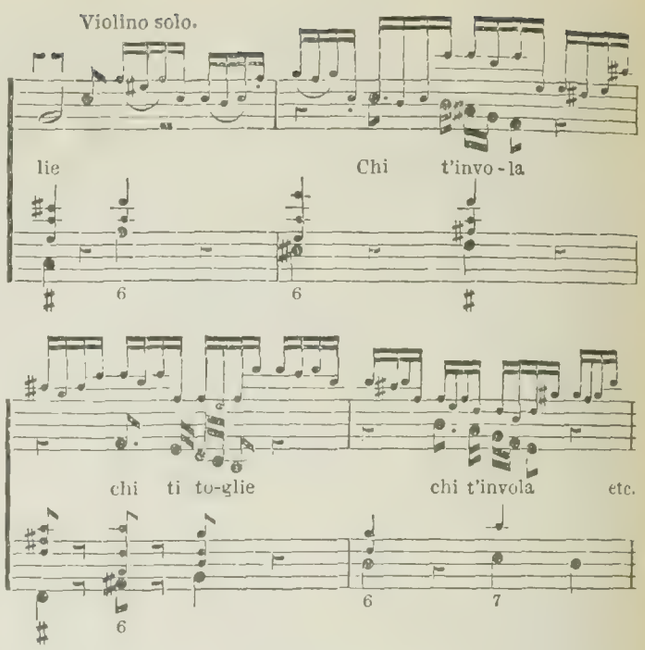
2. The *Aria di portamento* was also a Slow Movement, and generally a very telling one. Its Rhythm was more strongly marked than that of the *Aria cantabile*, its style more measured, and its Melody of a more decidedly symmetrical character, freely interspersed with sustained and swelling notes, but affording few opportunities for the introduction of extempore embellishments. Flowing and graceful in design, its expression was rather sedate and dignified than passionate; and its Accompaniment rarely extended beyond a well-phrased Thorough-Bass, with one or two Violins, used chiefly in the Symphonies. The following example is from Handel's 'Riccardo Primo,' in which Opera it was first sung, by Signora Cuzzoni, in the year 1727.

3. The *Aria di mezzo carattere* was open to

great variety of treatment. As a general rule, it was less pathetic than the *Aria Cantabile*, and less dignified than the *Aria di portamento*, but capable of expressing greater depths of passion than either. Its pace was generally, though not necessarily, Andante; the second part being sung a little faster than the first, with a return to the original time at the *Da Capo*. Its Accompaniment was rich and varied, including at least the full Stringed Band, with the frequent introduction of Oboes and other Wind Instruments. Some of Handel's most celebrated Songs belong to this class, the style of which is well exemplified in the subjoined Air from 'Teseo,' sung in 1713 by Margherita de l'Epine.

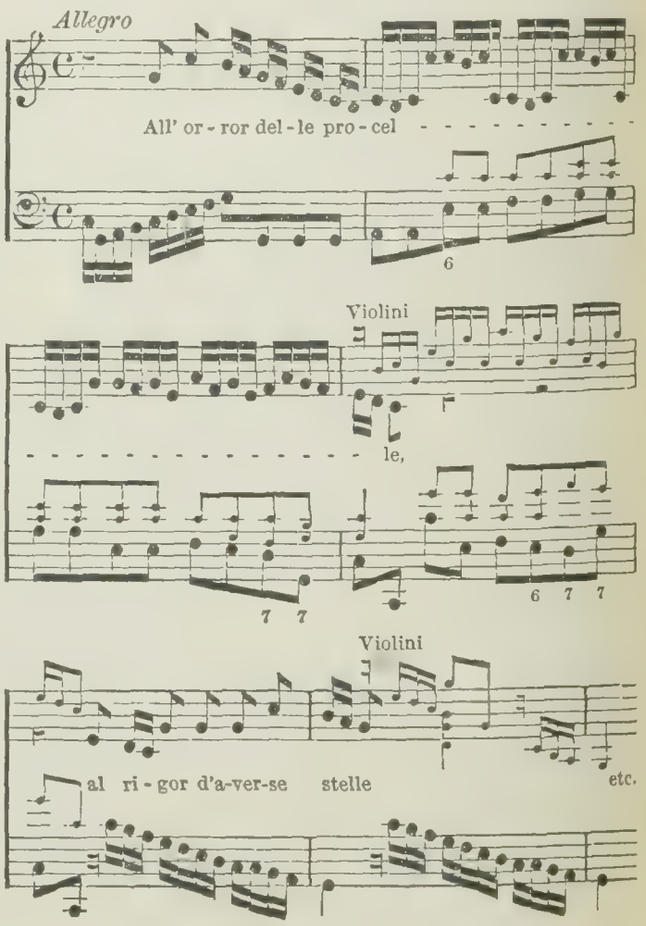


4. The *Aria parlante* was of a more declamatory character, and therefore better adapted for the expression of deep passion, or violent emotion of any kind. Its Accompaniments were sometimes very elaborate, and exhibited great variety of Instrumentation, which the best Masters carefully accommodated to the sense of the Verses they desired to illustrate. Different forms of the Air were sometimes distinguished by special names: for instance, quiet Melodies, in which one note was accorded to each several syllable, were called *Arie di nota e parola*; while the terms *Aria agitata*, *Aria di strepito*, and even *Aria infuriata*, were applied to Movements exhibiting a greater or less amount of dramatic power. The following example, from Handel's 'Sosarme,' was sung in 1732 by Signora Bagnolesi, to an obbligato Violin Accompaniment played by Castrucci.





5. The *Aria di bravura*, or *d'agilità*, was generally an Allegro, filled with brilliant 'divisions' or passages of rapid *fioritura* calculated to display the utmost powers of the Singer for whom the Movement was intended. Some of the passages written for Elizabetta Pilotti Schiavonetti, Cuzzoni, Faustina, Nicolini, Farinelli, and other great Singers of the period, were so amazingly difficult, that few Artists of the present day would care to attack them without a considerable amount of preparatory study, though it is certain that the Vocalists for whom they were originally composed overcame them with ease. Among such *volate* we may class the following, sung in 'Ricardo Primo,' by the celebrated Sopranist, Senesino.



Though we sometimes meet with Operatic Airs of the 18th century which seem, at first sight, inconsistent with this rigid system of classification, a little careful scrutiny will generally enable us to refer them, with tolerable certainty, to one or other of the universally-recognised orders.

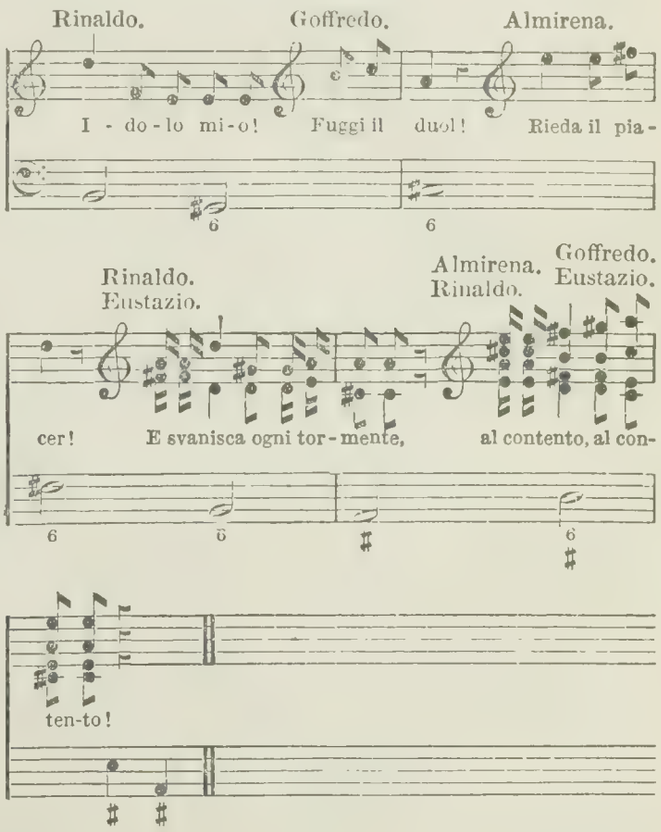
The *Cavatina*, for instance, distinguished from all other types by the absence of a Second Part and its attendant *Da capo*, is, in reality, nothing more than an abbreviated form, either of the *Aria cantabile*, the *Aria di portamento*, or the *Aria di mezzo carattere*, as the case may be. The Second Act of 'Teseo' opens with an example which establishes this fact very clearly, needing only the addition of a subordinate Strain in order to convert it into a regular *Aria cantabile*.

The *Aria d'imitazione* was written in too many varieties of style to admit the possibility of its restriction to any single Class. Warlike Airs with Trumpet obbligato, Hunting-Songs with Horn Accompaniment, Echo-Songs—such as 'Dite che fà,' in 'Tolomeo'—Airs with obbligato Flute passages or vocal trills suggestive of the warblings of birds, and descriptive pieces of a hundred other kinds, all fell within this category, and generally exhibited the prominent characteristics of the *Aria di mezzo carattere*, unless, as was sometimes the case, they were simple enough to be classed as *Arie cantabili*, or even *Arie parlanti*, with a more or less elaborate obbligato Accompaniment, or contained *volate* of sufficient brilliancy to enable them to rank as *Arie d'agilità*.

The *Aria all' unisono* is of comparatively rare occurrence. 'Bel piacer,' sung by Isabella Girardeau, in 'Rinaldo,' and generally regarded as the typical example of the style, is a pure *Aria cantabile*, written for an expressive Soprano, supported only by a single Violin part, playing in unison with the Voice throughout. In the Symphonies, a Violoncello part is added; but it is never heard simultaneously with the Singer. Similar Airs will be found in 'Il Pastor Fido' and 'Ariadne'; but we meet with them so seldom, that it is doubtful whether they were ever held in any great degree of favour, either by Singers or the public. The fine Song, 'Il tricerbero umiliato,' in 'Rinaldo,' represents a less rare form, wherein the Basses and other Instruments all supported the Voice in Unisons or Octaves.

The *Aria concertata* was simply an *Aria di mezzo carattere*, or an *Aria parlante*, with a more than usually elaborate or original Accompaniment. Among the finest-known examples of this class, we may mention 'Priva son,' in 'Giulio Cesare,' with Flute obbligato; 'Hor la tromba,' in 'Rinaldo,' with four Trumpets and Drums obbligati; an Air in 'Il Pastor Fido,' with Accompaniments for Violins, and Violoncellos in Octaves pizzicato, with a Harpsichord part, arpeggiando, throughout; 'Ma quai notte,' in 'Partenope,' accompanied by 2 Flutes, 2 Violins, Viola, and Theorbo, with Violoncelli and Bassi pizzicato; 'Se la mia vita,' in 'Ezio,' for 1 Violin, Viola, Violoncello, 2 Flutes, and 2 Horns; 'Alle sfere della gloria,' in 'Sosarme,' for the Full Stringed Band, enriched by 2 Oboes, and 2 Horns; and a highly characteristic Scena, in 'Semele'—'Somnus, awake!'—for 2 Violins, Viola, Violoncello, 2 Bassoons, and Organ.

The sequence and distribution of these varied Movements was regulated by laws no less stringent than those which governed their division into separate Classes. It was necessary that every Scene in every Opera should terminate with an Air; and every member of the *Dramatis personæ* was expected to sing one, at least, in each of the three Acts into which the piece was almost invariably divided; but no Performer was permitted to sing two Airs in succession, nor were two Airs of the same Class allowed to follow each other, even though assigned to two different Singers. The most important Airs were played at the conclusion of the first and second Acts. In the second and third Acts, the hero and heroine each claimed a grand Scena, consisting of an Accompanied Recitative—such as 'Alma del gran Pompeo,' in 'Giulio Cesare'—followed by an *Aria d'agilità* calculated to display the power of the Vocalist to the greatest possible advantage; in addition to which the same two characters united their Voices in at least one grand Duet. The third Act terminated with a Chorus of lively character, frequently accompanied by a Dance: but no Trios, Quartets, or other Concerted Movements were permitted in any part of the Opera, though three or more Characters were sometimes suffered—as in 'Rinaldo'[1]—to join in a harmonised exclamation, at the close of a Recitative.



[1] More than seventy years afterwards, Mozart used the same expedient, with irresistible effect, in 'Le Nozze di Figaro.' Old Opera-goers will scarcely need to be reminded of the frantic 'double encore' which followed the delivery of the words, 'E schiatti il Signor Conte al gusto mio,' by Mlle. Jenny Lind, Mme. Grimaldi, Signor Lablache and Herr Staudigl, at Her Majesty's Theatre, in the year 1847.

It seems strange, that with so many Voices at command, so little advantage should have been taken of the opportunity of combining them; but the law was absolute, and no doubt owed its origin to the desire of popular singers rather to shine alone, at any cost, than to share their triumphs with rival candidates for public favour.

The effect of these formal restrictions, pressing with equal severity on the Composer and the author of the Libretto, was fatal to the development of a natural and consistent Drama. Of the numerous Poets who wrote for the Lyric Stage, during the earlier half of the 18th century, two only, Apostolo Zeno and Metastasio, succeeded in producing really good pieces, in spite of the difficulties thrown in their way. Goldoni would probably have been equally successful, had he been equally persevering; but after one or two vexatious failures, he threw up the Opera in disgust, and devoted his attention to Comedy. Among Composers, Handel alone so far overcame the trammels of pedantry as to suffer them to exercise no deleterious influence whatever upon his work. When it suited his good pleasure to submit to them, he did so with such exceeding grace that they seemed to have been instituted rather for his convenience than otherwise. When submission would have interfered with his designs, he followed the dictates of his own clear judgment, and set both Critics and Singers at defiance. For instance, contrary to all precedent, he enriched the third Act of 'Radamisto' with an elaborate Quartet; while, in 'Teseo'—the Scenes of which are distributed into five Acts—he seems, from first to last, to have made it a point of conscience to assign two Airs in succession to each of his principal Characters, as often as it was possible to find an opportunity for doing so.

That Critics should attack, and Singers openly rebel against a Composer who shewed so little consideration for their prejudices was only to be expected: but, meanwhile, the jealousies he excited, and the opposition he provoked, served the double purpose of bearing testimony to the greatness of his genius, and stimulating him to the most strenuous exertions of which it was capable. His famous contest with Giovanni Battista Buononcini was triumphantly decided, in the year 1721, by the verdict unanimously passed upon 'Muzio Scevola,' of which he composed the third Act, Buononcini the second, and Attilio Ariosti[1] the first. A full description of the work will be found in Burney, vol. iv. pp. 273–278; and the student who desires to form his own conclusion on the subject will scarcely feel inclined, after consulting the MS. Score preserved in the Dragonetti Collection in the British Museum, to dispute the fairness of Burney's criticism. This however was by no means one of his greatest successes. He was continually working at high pressure; and, as a natural consequence, even the weakest of the 42 Grand Operas he has bequeathed to us contain beauties enough to render them imperishable. The four produced at the Opera House in the Haymarket, between the years 1711 and 1715, rank among his best. In 1717 a change took place in the arrangements at the Theatre, followed, three years later, by the inauguration of the 'Royal Academy of Music,' of which he undertook the entire direction, and for which he wrote a series of fourteen Operas, beginning with 'Radamisto,' in 1720, and terminating, in 1728, with 'Tolomeo, Re d'Egitto.' Soon after the production of this last-named work, the Company became bankrupt, and the Theatre passed into the hands of a Swiss, named Heidegger—one of the heroes of Pope's 'Dunciad'—for whom Handel wrote six Operas between the years 1729 and 1733. Heidegger's management was brought to an untimely close by a quarrel between Handel and Senesino. A large party of the nobility espoused the cause of the popular Sopranist; and, under their patronage, a rival Opera Company was established at the 'Little Theatre, in Lincoln's Inn Fields.' Nearly all the Singers previously engaged at the Haymarket deserted to the opposition. Handel endeavoured to make good their defection by the engagement of the celebrated Contralto, Carestini. The rival Company secured the still more famous Farinelli. But, the result was equally disastrous to both parties. We need not enter into the details of the feud. Suffice it to say that Handel fought the battle bravely; took the Theatre in Lincoln's Inn Fields, and, afterwards, Covent Garden, on his own account; and only succumbed at last under the pressure of expenses which resulted in the loss of his entire fortune, and but for the success of his Oratorios, would have reduced him to beggary. It is difficult to understand how his Singers could have been so imprudent as to quarrel with him; for no man then living understood so well as he how to make the most of their several capabilities. We see this very clearly in the Airs he wrote for Isabella Girardeau, Mrs. Robinson, Cuzzoni, Faustina, Strada, Margherita de l'Epine, and Durestanti, the artificial Sopranos, Nicolini, Bernacchi, Valentini, Valeriano, Senesino, and Carestini; and the host of illustrious Vocalists who took part, at different times, in his Operas, and no doubt benefitted largely by his advice—for he always insisted on having his own Music sung in the way which seemed to him best. In his power of adapting the most difficult melodic phrases to the varying range of the vocal register he has indeed been equalled only by very few of the best Composers of any age, and surpassed by none; and to this rare though indispensable quality his Operas are indebted for some of their most irresistible charms. It has been said that they have had their day, and can never again be placed upon the Stage; but much remains to be said on the opposite side. While preparing our materials for the present article, we subjected the entire series to a most careful and minute re-examination; and the more closely we carried out our analysis, the more deeply were we impressed by the dramatic power which proves

[1] Chrysander attributes the first Act to Filippo Mattei. In the Dragonetti Score it is said to be by 'Signor Pipo.'

almost every Scene to have been designed for an accomplished Actor, as well as a finished Singer. The opportunities thus afforded for histrionic display are unlimited; while, as far as the Music is concerned, it seems almost incredible that such a host of treasures should have been so long forgotten—for the works contain, not merely a few beautiful Songs, here and there, but scores of deathless Melodies, which only need to be as well known as 'Angels ever bright and fair,' or 'Let the bright Seraphim,' in order to attain an equally lasting popularity. It is true that a large proportion of these Songs were written for artificial Voices, now, happily, no longer cultivated: but, the Contralto parts invariably lie well within the range of Female Voices; while those originally designed for such Singers as Nicolini or Valeriano, might safely be entrusted to an accomplished Tenor—an exchange with which we are all familiar in the case of some of our best-known Oratorio Music.[1] That the formality of the Libretti need no longer be regarded as an insuperable bar to their reproduction was sufficiently proved, in 1842, by the successful run which followed the revival of 'Acis and Galatea,' at Drury Lane, under the management of Macready. If a work never intended to be acted could command attention under such circumstances, surely it would not be too much to hope for the same success from Operas, such as 'Rinaldo,' or 'Ariadne,' full of equally beautiful Music, and expressly designed for a splendid *mise en scène*. An attempt has already been made by the revival of 'Almira,' Handel's first German opera, at the commemoration festival of the Hamburg Opera-house in Jan. 1878. Let us hope that some enterprising Manager will, one day, turn his attention to the still finer Italian Operas. Meanwhile, a clever party of Dilettanti might do good service to the cause of Art by testing their powers upon many detached Scenes, or even entire Acts, which they would find quite within their compass.

Though Handel's Operas so far excelled all others produced, either during his lifetime, or for many years after his death, they seem, except in a few isolated cases, to have excited very much less attention on the Continent than in our own country. While they were steadily increasing his fame and ruining his fortune in London, a NINTH PERIOD was progressing successfully on the banks of the Elbe, under the superintendence of the greatest of his contemporaries, Johann Adolph Hasse, a native of North Germany, who, after a long course of study in Naples, adopted the Italian style, and eventually settled in Dresden, where, between the years 1731 and 1763, he brought the Italian Opera to a higher state of perfection than it enjoyed in any other continental City. He died at Venice in 1783, leaving behind him more than 100 Operas, most of which exhibit great merit though little depth of inspiration, while all, probably, owed some part at least of their popularity to the matchless singing of his wife, the celebrated Faustina. To this Period belong also the Operas produced by Graun, at Brunswick and Berlin, between the years 1726 and 1759, and those written about the same time, by Fux, at Vienna. These compositions, though they never became equally famous, were undoubtedly greater, considered as works of Art, than those of Hasse; as were also those given to the world a little later by John Christian Bach. Meanwhile, good service was done, in Italy, by Vinci—one of the greatest geniuses of the age—Domenico Scarlatti, Leonardo Leo, Francesco Feo, Nicolo Porpora, and many other talented Composers whose works we have not space to notice, including the now almost forgotten Buononcini, who was by no means a poor Composer, and, but for his unfortunate contest with Handel, would probably have attained an European reputation. [See vol. i. 649 note.]

The history of our TENTH PERIOD transports us once more to Naples, where rapid progress was made, about the middle of the 18th century, in a new direction. We have already described, in our Article INTERMEZZO, the gradual development of the Opera Buffa from the Interludes which were formerly presented between the Acts of an Opera Seria, or Spoken Drama. These light works were, at first, of very simple character: but a significant change in their construction was introduced by Nicolo Logroscino, a Neapolitan Composer, who first entertained the idea of bringing his principal Characters on

[1] It is by no means certain that the part of Acis was not originally intended for a Soprano Voice. The subject is not free from perplexities, which are increased by Handel's frequent custom of writing Tenor and Alto parts in the Treble (Violin) clef, when intended for English Singers. Even with Italian Singers there are difficulties. Concerning such Voices as those of Senesino, Carestini, and Farinelli, we have already been told as much as it is desirable that we should know: but we should be thankful for more detailed information touching the *Voci di Falsetto*, both Soprano and Contralto, which were in common use in Italy before the middle of the 17th century. We know that until some time after the close of the 16th century Boys' Voices were used, not only in the Papal Choir, but in many royal and princely chapels, both in and out of Italy—as, for instance, that of Bavaria, when under the command of Orlando di Lasso. It is even certain that the part of Dafne, in Peri's 'Euridice,' was originally sung by Jacopo Giusti, '*un fanciulletto Lucchese*'; though, except in England, Boys' Voices were not much used on the Stage. Their place was afterwards supplied, in Italy, by *Falsetti*, who sang extremely high notes, and managed them with wonderful skill, by virtue of some peculiar method which seems to be entirely lost—like the art of playing upon the old-fashioned Trumpet. Della Valle mentions a certain Giovanni Luca, who sang roulades and other 'passages which ascended as high as the stars'; and speaks highly of another Singer, called Ludovico Falsetto, whose Voice was of so lovely a quality, that a single long note sung by him was more charming than all the effects produced by later Singers, though he seems to have possessed but little execution, and to have pleased rather by the excellence of his method and the delicate sweetness of his sustained notes than by any extraordinary display of musical ability. These *Falsetti* were mostly Spaniards; but they found no difficulty in obtaining employment in Italy, where at one time they were preferred to Boys, whose Voices so frequently change just when they are beginning to sing with true expression. The last Soprano falsetto who sang in the Papal Chapel was a Spaniard named Giovanni de' Sanctos, who died in 1625. The first artificial Soprano was the Padre Girolamo Rossini da Perugia, a Priest of the Congregation of the Oratory, who was appointed a member of the Pontifical Choir in 1601, and died in 1644. From this time forward, artificial Voices were preferred to all others in Italy: but they were never tolerated in France, and only at the Italian Opera in England; the Soprano parts being still sung, in this country, by Boys, and the Contralto by adult Falsetti, as well on the Stage as in Cathedral Choirs. Ben Jonson's Lament for the little Performer for whom 'Death himself was sorry,' is familiar to every one. In the Masques sung in his day, the principal parts were almost always sung by Boys, who were generally selected from the Children of the King's Chapel. It was by these Boys that Handel's 'Esther' was sung, with dramatic action, in 1731; and he frequently used Boys' Voices in his later works. Thus a Boy, named Goodwill, sang in 'Acis and Galatea' in 1732, and in 'Athaliah' in 1735; another, called Robinson's Boy,' in 'Israel in Ægypt' in 1738; and a third, named Savage, in 'Sosarme' in 1749, and 'Jephtha' in 1751.

the Stage together towards the close of the piece, and combining their Voices in a more or less elaborate Concerted Finale.[1] Originally, this consisted of a single Movement only; and that, comparatively, a simple one. Later Composers enlarged upon the idea; extended it to several Movements in succession, often in different Keys; and finally introduced it into the Opera Seria, in which it soon began to play a very important part, naturally leading to the introduction of Trios, Quartets, and the host of richly harmonised *pezzi concertati* upon which the dignity of the Grand Opera was afterwards made so largely to depend.

The distribution of parts in the Opera Buffa differed, in some important particulars, from that which so long prevailed in the Opera Seria; introducing fewer artificial Voices, and giving far greater prominence to the Basses. The *Personaggi* were grouped in two divisions. The chief, or *Buffo* group, consisted of two Female Performers, called the *Prima* and *Seconda Buffa*, and three Men, distinguished as the *Primo Buffo*, the *Buffo caricato*, and the *Ultima parte*, of whom the first was a Tenor, while the second was generally, and the third always, a Bass. The subordinate group was limited to the two inevitable lovers, entitled the *Donna seria*, and *Uomo serio*. This arrangement was, originally, very strictly enforced; but, as time progressed, departures from the orthodox formula became by no means uncommon.

Most of the great Composers of this Period excelled equally in Opera Buffa and Opera Seria; and the style of their Melodies was so much more modern than that cultivated either by Handel or Hasse, that we have found it necessary to include among them some, whose names, by right of chronology, should rather have been referred to the preceding epoch, with which however they can claim but very little æsthetic connection. First among them stands Pergolesi, whose serious Opera 'Sallustia' produced a *furore* in Naples in 1732, while his comic Intermezzo, 'La serva padrona,' written in 1734, was received with acclamations in every Capital in Europe. Jomelli's style, though less truly Italian than Pergolesi's, so nearly resembled it, that it would be impossible to class him with any other Composer. He wrote an immense number of Operas, both Serious and Comic; and the Melodies he introduced into them obtained for him an amount of public favour which had by no means begun to wane when Burney visited him, at Naples, in 1770.[2] The work of these great Masters was vigorously supplemented by the efforts of Sacchini, Guglielmi, Galuppi, and Perez; and still more nobly by those of Paisiello and Piccinni, both of whom brought rare and brilliant talents into the field, and enriched their School with a multitude of valuable productions. The graceful spontaneity of Paisiello's manner prevents many of his Songs from sounding 'old-fashioned,' even at the present day. Piccinni was also a most melodious writer; but our thanks are chiefly due to him for the skilful development of his Finales, which he wrought into long Concerted Pieces, not only excellent as Music, but remarkable as the earliest known instances of an attempt to make the interest of the piece culminate, as it approaches its conclusion, in the richest harmonies producible by the united Voices of the entire *Dramatis personæ*.

By a deplorable perversion of justice, Piccinni's real merits are too frequently passed over in silence by Critics who would lead us to believe that his only claim to remembrance rests upon the details of a miserable feud, the consideration of which will occupy our attention in connection with the ELEVENTH PERIOD of our history.

The leading spirit of this eventful epoch was Christoph Willibald Gluck; a Composer whose clear judgment and unerring dramatic instinct exercised an influence upon the progress of Art which has not, even yet, ceased to make its presence felt, and to which the modern German School is largely indebted for the strength of its present position. An accomplished rather than a learned Musician, Gluck rendered himself remarkable, less by any extraordinary display of technical skill, than by his profound critical acumen; but it was not until he was well advanced in life that this great quality bore the fruit which has since rendered his name so deservedly famous. In early youth, and even after the approach of middle age, he seems to have been perfectly contented with the then prevailing Italian style, which he cultivated so successfully, that, but for a certain depth of feeling peculiar to himself, his 'Artamene,' or 'Semiramide,' might be fairly classed with the best productions of Jomelli or Sacchini, as may be seen in the following extract from the former Opera:—

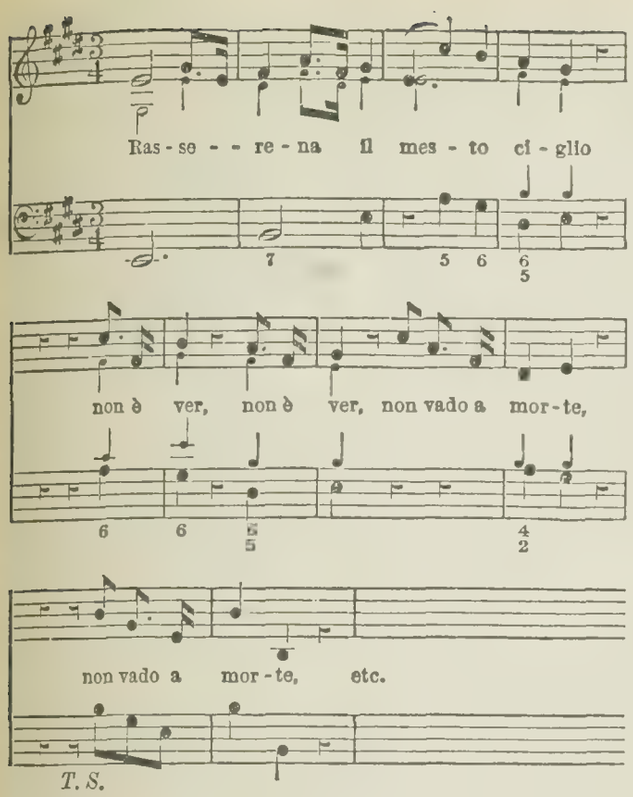
[1] LOGROSCINO, NICOLÒ, composer of comic operas, was born at Naples about the year 1700. His contemporaries, Leo, Pergolesi, and Hasse, also wrote works in the *buffo* style that are justly celebrated, but Logroscino's seem to have differed from these in being more entirely and grotesquely comic. From the outset of his career his chief endeavour was to find fit subjects for the exercise of his inexhaustible vein of burlesque humour. He succeeded so well as to be called by his countrymen *Il Dio dell' Opera buffa*, and his operas were so popular in Naples that when the young Piccinni first came into notice as a possible rival, no small amount of diplomacy and powerful influence had to be exercised to obtain a hearing for even one of his works. These however eventually displaced those of the popular idol.

Very little of Logroscino's music exists now, although some MS. specimens are to be found in the collection of the British Museum. He never would compose but in Neapolitan dialect, and so was little known beyond his own country, even during his lifetime. But he deserves to be remembered for the invention, which is due to him, of the *finale*, such as we now understand it. For the duet, trio, or quartet, with which, up to that time, it had been the fashion to conclude each act of an opera, he substituted a continuous series of pieces more or less connected with each other, including several scenes, and as many musical themes, or various treatments of one principal theme, solo, concerted and choral. By this combination of forces he more vividly conveyed the dramatic situation, and immensely added to the general effect.

For a long time however these concerted *finales* were only introduced into comic pieces, and Paisiello was the first to extend the idea to serious opera.

In 1747 Logroscino settled in Palermo, where the God of Comedy became first master of counterpoint in the Conservatorio of the 'Figliuoli Dispersi.' He ultimately returned to Naples, and died there in 1763. Fétis mentions by name four of his works; these are, 1. 'Giunio Bruto,' serious opera; 2. 'Il governatore'; 3. 'Il Vecchio Marito'; and 4, 'Tanto bene, tanto male,' all comic operas. [F.A.M.]

[2] See his 'Present State of Music, in France and Italy,' p. 316, et seq.



His first doubt as to the logical consistency of the orthodox Italian Opera seems to have been suggested by the unsatisfactory effect of a Pasticcio,[1] called 'Piramo e Tisbe,' which he produced in London in the year 1746. In this piece he contrived to introduce a large collection of Airs, chosen from his best and most popular works: yet it wholly failed to fulfil his expectations, not because the Music was in fault, but because it was altogether unsuited to the situations of the Drama. The reader will, it is to be hoped, remember the grand principle which we assumed as our *point d'appui* at the opening of the present article—that the Lyric Drama could neither be pronounced inconsistent nor illogical, so long as Music was employed as a means of intensifying the expression of Poetry, and therefore (as a natural consequence) of increasing the dramatic power of the Scenes it depicted. It was upon this principle that Peri and Caccini based their experiments, at Florence, when they first attempted to clothe the theories of Giovanni Bardi and his enthusiastic associates with a definite form; and, theoretically, the position was never disputed. But as the Art of Composition, assisted by increased orchestral resources and an improved system of Vocalisation, threw off the trammels of its early stiffness, and attained, step by step, the perfection of symmetrical Form, Composers were tempted to sacrifice the interest of the Drama to that of the Music which should have tended to illustrate it. The real force of the most striking situations was lost in the endeavour to fill them with captivating Arias, calculated to gratify, at the same time, the popular taste and the vanity of individual Singers. As the number of great Singers multiplied, the abuse grew daily more and more antagonistic to the enunciation of æsthetic truth, until the Opera was degraded into a mere collection of Songs, connected together by Recitatives which seemed designed more with the idea of providing breathing-time for the Singer, than that of developing the plot of the piece, or rendering its details intelligible to the audience. In Handel's Operas we find no trace of the weakness engendered by this ill-judged though almost universal conformity to the prevailing fashion. His Recitativo secco is designed on so grand a scale, and is made the vehicle of so much dramatic expression, that the action of his pieces is never permitted to drag: but, in the works of Hasse, and Porpora, and other popular writers of the Ninth Period, the defect we speak of is painfully apparent. Against this state of things, which Benedetto Marcello had already censured in no measured terms, Gluck's hatred of falsehood and incongruity in all that concerned his beloved Art could not fail to rebel. He felt that the system was based, from first to last, on a fatal mistake; yet could not, for the time, suggest a remedy sufficiently potent to remove an evil so deeply rooted. He therefore patiently endeavoured to attain a clearer insight into the sources of the error, studying diligently, and in the meantime making a great name by the production of Operas written in a style which he himself was rapidly learning to despise, but with which the general public were enchanted. It was not until 1762, sixteen years after his memorable visit to England, that he made any serious attempt to express his new ideas in a tangible form. He was, at that time, settled at Vienna, and on terms of intimate friendship with the Italian poet Calsabigi, who fully entered into his views, and, at his request, furnished him with a Libretto, written on principles totally opposed to those of Metastasio, with whom he had previously worked in concert. The new Opera was an experimental one, both on the part of the Composer and the Librettist. Gluck carried out his new theories, as far as he had succeeded in perfecting them; made his Music everywhere subservient to the action of the Drama; finished his Airs without the stereotyped *Da capo*; introduced appropriate Choruses, and other Concerted Pieces; and never sacrificed the true rendering of a dramatic situation for the sake of attracting attention to his own powers as a Composer, or of affording a popular Singer the opportunity of displaying the flexibility of his Voice. On the other hand, he was most careful to make the musical portion of the work as interesting as was compatible with due regard to the demands of its scenic construction. When it was possible to introduce a fascinating Melody, without injury to the general effect, he gladly availed himself of the opportunity of doing so—witness his delightful 'Che farò senza Euridice,' than which no lovelier Song was ever written: while, so far as the Choruses were concerned, he was equally expressive in the pathetic strains allotted to the Shepherds in the First Act, and the shrieks of the threatening Fiends in the Second.

[1] That is, a piece made up of Airs selected from other Operas, often by several different Composers. [See PASTICCIO.]

The result of this conscientious endeavour to carry out a reform, which he believed to be not only desirable, but absolutely necessary, was a truly magnificent work, which, though its success at first seemed doubtful, soon found a place in the *répertoire* of every theatre in Europe. Even those most violently opposed to innovation felt compelled to applaud it; for its dramatic force was irresistible, and in flow of Melody it was excelled by none of the best Operas of the period. But Gluck had not yet accomplished his full desire. Encouraged by the triumph of his first attempt in a new style, he carried out his principles still farther, in two other Operas, 'Alceste' (1767), and 'Paride ed Elena' (1769), which were not received at Vienna with very great favour. The critics of the day were not yet fully prepared for the amount of reform indicated in their construction. Metastasio and Hasse had reigned too long to be deposed in a moment; and Gluck met with so much opposition, that he determined to make his next venture in Paris, where, in 1774, he brought out his first French Opera, 'Iphigénie en Aulide,' under the patronage of his old pupil, Marie Antoinette. The result fully justified his reliance upon the critical discernment of an audience less easily influenced by the sensuous allurements of Italian Art than by the declamatory powers of their own old favourites, Lulli, and his great successor, Rameau, who both regarded the perfection of Accompanied Recitative as a matter of far greater importance than a continuous flow of rhythmic melody. To Lulli's rhetorical purity, Gluck communicated an intensity of passion, which, though it would have scandalised the courtiers of the Grand Monarque, to whom the Voice of Nature was an unknown language, was welcome enough to those of Louis XVI. He enriched his scenic effects with an orchestral background with which the most ambitious attempts of Rameau would bear no comparison whatever. In place of Lulli's formal Fugue, and Rameau's scarcely less inelastic Orchestral Prelude, he introduced an Overture, intended—in his own words—'to prepare the audience for the action of the piece, and serve as a kind of argument to it.' Superior to both these popular Composers on their own ground, and gifted besides with a refinement of taste which lent charms of its own to every melodic phrase he wrote, it is not surprising that he should have taken Paris by storm. The new Opera was received with acclamation, and Parisian critics, with the Abbé Arnaud at their head, proved that they not only appreciated its beauties, but thoroughly understood the principles upon which it was conceived. The only mistake they made—a mistake which more modern critics have been only too ready to endorse—lay in supposing that these principles were new. They were not new—and it is well that we should state this fact clearly, because we shall have occasion to refer to it again. The abstract Ideal which in the year 1600 found its highest attainable expression in Peri's 'Euridice,' was not merely analogous to, but absolutely identical with that which, in 1774, the rich genius of Gluck clothed in the outward form of 'Iphigénie en Aulide.' To compare the two works in the concrete would be manifestly absurd. Peri wrote at a time when Monodic Art was in its infancy, and, with all his talent, was at heart an incorrigible pedant. To more than a century and a half of technical experience Gluck added one grand qualification with which pedantry can in no wise co-exist—a passionate love of Nature. Hence his irresistible power over all who heard him. A certain critic, speaking of a passage in 'Iphigénie en Tauride,' in which Orestes, after a Scene full of the most fearful agitation, exclaims 'Le calme rentre dans mon cœur!' found fault with it on the ground that the agitation still carried on in the Accompaniment belied the expression of the words. 'Not so,' said Gluck. 'He mistakes physical exhaustion for calmness of heart. Has he not killed his mother?' Equally thoughtful was his defence of the well-known Movement, *Caron t'appelle,* in 'Iphigénie en Aulide,' against the charge of monotony—'My friend, in Hell the passions are extinguished, and the Voice, therefore, needs no inflexions.' Could Shakespeare himself have studied the passions of the human heart more deeply?

Gluck's triumph was complete; but it was short-lived. A reaction soon set in. Piccinni was invited to Paris in 1776, and with the assistance of Marmontel as his Librettist, produced two Operas—'Roland' and 'Atys'—in the Italian style, both of which excited general admiration. This however was not enough to satisfy the party spirit of a large body of malcontents, who, on the arrival of the Italian Composer, divided the Art-world of Paris into two rival factions—the *Gluckiste* and the *Piccinniste*—which fought with a bitterness of prejudice infinitely greater than that displayed by the followers of Handel and Buononcini in London. Both parties were equally unjust to their opponents, and the battle raged with a violence proportioned to the unreasonableness of its exciting cause. The immense success which attended the production of Gluck's 'Iphigénie en Tauride' in 1779 brought matters to a crisis. The Piccinnists, irritated at so signal a triumph on the opposite side, urged their favourite Composer to produce another Opera on the same subject. Nothing could possibly have been more unfair to Piccinni. He was by far the most accomplished representative of the Italian School then living, and so deeply attached to its traditions that the task forced upon him was not so much beyond as opposed in every possible way to his powers. He brought out his version of the work in 1781; and, as might have been expected, it was a miserable failure: but this severe blow did not put an end to the pretensions of his party, and the feud was continued with undiminished violence on either side, until long after the Composer of 'Orfeo' had retired into private life at Vienna. Its influence upon Art has proved to be indelible. Few French Composers, with the exception of

Méhul, have made any serious attempt to carry out the principles laid down by Gluck as indispensable to the perfection of Dramatic Music; but, notwithstanding their early rejection at Vienna, they were afterwards unhesitatingly adopted in Germany, and have ever since formed one of the strongest characteristics of German Opera. On the other hand, Piccinni's powerful development of the Finale enriched the Italian School with a means of effect of which it was not slow to avail itself, and which its greatest Masters have never ceased to cherish with well-directed care. Of the work wrought by one of the greatest of these *Maestri* we shall now proceed to speak in treating of our TWELFTH PERIOD.

We have already explained, that, after formal recognition of the Opera Buffa as a legitimate branch of Art, it was cultivated with no less assiduity than Serious Opera, and that the greatest writers attained equal excellence in both styles. Of none can this be more truly said than of Cimarosa, to whose fertility of invention Italian Opera is indebted for the nearest approach to perfection it has as yet been permitted to achieve at the hands of a native Composer. The raciness which forms so conspicuous a feature in 'Il Matrimonio segreto' is not more remarkable than the intense pathos, reached evidently without an effort, in 'Gli Orazij e Curiazij.' In neither style do we find a trace of the stiffness which no previous Composer was able entirely to shake off. Cimarosa's forms were as far removed as the latest productions of the present day from the antiquated monotony of the *Da capo*; and we see them moulded with equal care in Movements of every possible description. The delightful Aria, 'Pria che spunti in ciel l'aurora' (said to have been inspired by the view of a magnificent sunrise from the Hradschin, at Prag), is not more graceful in construction than the irresistibly amusing Duet, 'Se fiato in corpo avvete,' or the still more highly-developed Trio, 'Le faccio un inchino,' though these are both encumbered with the necessity for broad comic action throughout. It is, indeed, in his treatment of the *Pezzo concertato* that Cimarosa differs most essentially from all his predecessors. Taking full advantage of the improvements introduced by Piccinni, he bestowed upon them an amount of attention which proved the high value he set upon them as elements of general effect. Under his bold treatment they served as a powerful means of carrying on the action of the piece, instead of interrupting it, as they had too frequently done in the works of earlier Masters. This was a most important modification of the system previously adopted in Italian Art. It not only furnished a connecting link to the various Scenes of the Drama, which could no longer be condemned as a mere assemblage of Concert Arias; but it strengthened it in every way, added to the massive dignity of its effect, and gave it a logical status as unassailable as that for which Gluck had so nobly laboured in another School. Henceforward Germany might pride herself upon her imaginative power, and Italy upon her genial Melody; but neither could reproach the other with the encouragement of an unnatural Ideal.

What Haydn would have done for this Period had he devoted his serious attention to Dramatic Music, at any of the larger theatres, is of course mere matter of conjecture; though it seems impossible to believe that he would have rested satisfied with the prevailing Italian model. His 'Orfeo ed Euridice,' written for the King's Theatre in the Haymarket in 1791, but never performed, in consequence of a change in the management, is remarkable rather for its supreme refinement than for dramatic power, a qualification which it would have been unreasonable to expect from a Composer whose former Operas had been written expressly for Prince Esterhazy's private theatre, and, though well adapted for performances on a small scale, were not, as he himself confessed, calculated to produce a good effect elsewhere. The Scores of many of these were destroyed when the little theatre was burned down in 1779; but the original autograph of 'Armida,' first performed in 1783, is happily preserved in the Library of the Sacred Harmonic Society. 'Orfeo ed Euridice' was printed at Leipzig in 1806; and a beautiful Air from it, 'Il pensier sta negli oggetti,' will be found in the collection called 'Gemme d'antichità' (Ashdown & Parry), and will give a fair idea of the general style of the work. Zingarelli, Salieri, and their Italian contemporaries, though undoubtedly possessing talents of a very high order, were so far inferior to Cimarosa, in all his greatest qualities, that he will always remain the typical writer of the age; and to his works alone can we look for the link which connects it with the great THIRTEENTH PERIOD—the most glorious one the Lyric Drama has ever known, since it witnessed the elevation both of the Italian and German Schools to what, in the present state of our knowledge, we must needs regard as absolute perfection.

Though Mozart was born only seven years later than Cimarosa, and died many years before him, the phase of Art he represents is infinitely more advanced than that we have just described. His sympathies, like Handel's, were entirely with the Italian School; but to him, as to Handel and the elder Scarlatti, it was given to see that the Monodists of the 17th century had committed a fatal mistake in rejecting the contrapuntal experience of their great predecessors. So carefully was his own Art-life guarded against the admission of such an error, that before he was fifteen years old (1770) he was able to write a four-part Counterpoint, upon a given *Canto fermo*, strict enough to justify his admission, as *Compositore*, into the ranks of the Accademia Filarmonica at Bologna. In later life he studied unceasingly. Founding his praxis (as Haydn had done before him, and Beethoven did afterwards) on the precepts laid down by Fux in his 'Gradus ad Parnassum' (1725), he was able to take the fullest possible advantage of the gifts bestowed upon him by Nature, and was never at a loss as to the best method of treating the inexhaustible wealth of Melody

she placed at his command. In dramatic situations, of whatever character, he struck out the truth by mere force of natural instinct, where Gluck would have arrived at it by a long process of synthetic induction; and this faculty enabled him to illustrate the actual life of the Scene without for a moment interrupting the continuity of his melodic idea, and to enforce its meaning with a purity of expression diametrically opposed to the coarseness inseparable from an exaggerated conception. For instance, when Papageno prepares to hang himself, he takes leave of the world with such unaffected pathos, that we lose all thought of absurdity in our sorrow for the poor clown who is so truly sorry for himself, and who yet remains the most absurd of clowns to the end. On the other hand, when elaboration of Form was desirable, he did not disdain to avail himself of the experience of his predecessors, but enlarged a thousandfold upon the ideas of Piccinni and Cimarosa, and produced symmetrical movements the complications of which had never entered into their minds as possible. Thus the Sestets 'Sola, sola' and 'Riconosci in questo amplesso' surpass in fulness of design the grandest *dénouements* to be found in any other Operas of the period; while the two concerted Finales in 'Le Nozze di Figaro' contain respectively nine and seven, and those in 'Il Don Giovanni' no less than eleven distinct Movements, all written with the most masterly skill, and linked together in such natural sequence that it is impossible but to accept them, in each particular case, as the component parts of a single comprehensive idea, as homogeneous as that of a Symphony or a Concerto. Again, Mozart's command of the Orchestra, as a medium of dramatic effect, stands unrivalled. He was accused by some of his contemporaries of overloading the Voice with unmeaning Accompaniments; but the charge was made in ignorance of the principle upon which he worked. Grétry, when asked by Napoleon to define the difference between the styles of Mozart and Cimarosa, replied, 'Sire, Cimarosa places his Statue on the Stage, and its Pedestal in the Orchestra: Mozart places the Statue in the Orchestra, and the Pedestal on the Stage.' The metaphor, though pretty enough, conveyed a palpable untruth. Neither Mozart nor Cimarosa reversed the relative positions of the Statue and the Pedestal; but Cimarosa used the latter simply as a means of support; whereas Mozart adorned it with the most exquisite and appropriate *Bassi-rilievi*. His Accompaniments are always made to intensify the expression of the Voice, and to aid it in explaining its meaning; and he attains this end by a mode of treatment as varied as it is original. Though his system of Instrumentation has served as the basis of every other method, without exception, used by later Composers, his own combinations are marked by a freshness which never fails to make known their true authorship at the very first hearing. Unhappily we are rarely permitted, now-a-days, to hear them in their integrity—at any rate, in London or Paris. The awful tones with which the Trombones support the Voice of the Statue in 'Il Don Giovanni,' lose all their significance after we have heard them introduced into every *forte* passage in the previous part of the Opera. The Overture to the same great work is deprived of all its point when any attempt is made to interfere with the delicate arrangement of the Score, by means of which Mozart intended to depict the struggle between good and evil in the mind of the dissolute hero of the piece, using the stately passage of Minims and Crotchets to represent the one, and the light groups of Quavers to delineate the other. The airy lightness of 'Le Nozze di Figaro' profits us nothing when rendered inaudible by the din of a Brass Band fit only for a field-day on Woolwich Common. Mozart himself never conceived a more charming Scene than that in which Count Almaviva's clever 'Factotum' takes upon himself to lecture the little Page upon the proper bearing of a Soldier, and marches up and down the Stage in illustration of his precepts, while Susanna looks admiringly on. When the Scene was first rehearsed, at Vienna, in 1786, every performer on the Stage and in the Orchestra shouted 'Viva il grande Mozart.' Now, we are favoured, instead of it, with a vulgar Chorus, brought together in defiance of all dramatic possibility, made to sing Voice-parts which Mozart never wrote, and accompanied by a crash of Bass-drums and Ophicleides through which the voice of Stentor himself could never have been made to penetrate. If we would know what Mozart really meant, we must study him, not at the Opera, but in his own delightful Scores; and from these we shall learn that he did not arrive at his full perfection until after long years of careful study. Though the *cachet* of true genius is impressed upon his earliest inspirations, it is in 'Idomeneo, Re di Creta,' produced at Munich in 1781, that we first find him claiming his right to be numbered among the greatest Composers the world has ever known. We have here the perfection of melodious grace, the perfection of dramatic truth, and the perfection of choral dignity. In the last-named quality—more especially as exhibited in the Choruses 'Pietà! Numi, Pietà!' and 'O voto tremendo'—it is doubtful whether 'Idomeneo' has ever been equalled, even by Mozart himself; while it is certain that, in its comprehensive grasp of a grand and always logically consistent Ideal, it has never been surpassed: but, in richness of invention and exhaustive technical development, it must undoubtedly yield to 'Così fan tutte,' 'La Clemenza di Tito,' 'Le Nozze di Figaro,' and 'Il Don Giovanni.' In these four great works Italian Opera reached a grade of excellence above which it seems extremely improbable that it will ever be fated to rise. Yet Mozart did not rest satisfied even here. It was given to him to raise German Opera to the same high level, and concerning this a few words of explanation will be necessary.

We have already spoken of Hamburg as the

cradle of the German Opera, and of Handel, Mattheson, and Reinhard Keiser, as the guardians of its infancy. After the death of Keiser, in 1739, the Hamburg Theatre lost much of the prestige it had acquired during his magnificent rule: but, some thirty years later, a notable impulse was given to Teutonic Art, at Leipzig, by Johann Adam Hiller, a really talented Musician, celebrated as the first Director of the Gewandhaus Concerts, and, at a later period, as Cantor of the Thomas Schule. At the instigation of Koch, the Manager of the Leipzig Theatre, Hiller devoted his attention to a light kind of dramatic effusion, with spoken dialogue, plentifully interspersed with Music of a pleasing character, based, for the most part, upon a highly-developed form of the German Lied, though sometimes taking the shape of concerted pieces of considerable completeness. These little pieces succeeded admirably, some of them, such as 'Der Teufel ist los'—founded upon the English Play, 'The Devil to pay'—'Der Dorfbarbier,' and 'Die Jagd,' attaining an enormous popularity. And thus arose that best and truest form of German Opera, the 'Singspiel,' which, though less defensible, on pure æsthetic principles, than either the Opera Seria or the Opera Buffa, has given birth to some of the grandest Lyric Dramas we possess. We say 'less defensible,' because it is evident that a Scene, partly spoken and partly sung, cannot possibly bring out the Poet's meaning with the clearness which is easily enough attainable when a single mode of expression is employed throughout. There must be a most awkward and unnatural solution of continuity somewhere. All the Composer can do is, to put it in the least inconvenient place. J. F. Reichardt afterwards made an attempt to overcome this difficulty in the 'Liederspiel'—an imitation of the French 'Vaudeville'—in which he was careful that the Action of the piece should never be carried on by the Music, which was almost entirely of a semi-incidental character. A third form of Musical Drama was introduced, at Gotha, in 1774, by George Benda, who, in his 'Ariadne auf Naxos' and 'Medea,' assisted the effect of a spoken Dialogue by means of a highly-coloured Orchestral Accompaniment, carried on uninterruptedly throughout the piece, after the manner of what is now called a Melodrama. Mozart heard some of Benda's productions at Mannheim in 1778, and, though he never adopted the method in any of his greater works, was delighted with its effect. He took, indeed, the greatest possible interest in all that concerned the advancement of German Art; and when commissioned to write a work for the National Opera founded at Vienna in 1778, by the Emperor Joseph, he threw his best energies into the welcome task, and produced, in 1782, a masterpiece—'Die Entführung aus dem Serail'—which at once elevated the Singspiel to the level he had already won for the Italian Opera, and secured it a recognised status as the embodiment of a conception peculiar to and truly worthy of the great Teutonic School. We rarely hear this delightful Opera now, even in Germany; but its beauty is of a kind which can never grow old. It teems with lovely Melodies from beginning to end; and the disposition of its Voices leads to the introduction of a wealth of Concerted Music of the highest order. It was received with enthusiasm both in Vienna and at Prague. Mozart followed it up in 1786 with 'Der Schauspieldirektor,' a charming little piece, filled with delightful Music; and in 1791 he crowned his labours by the production of the noblest Lyric Comedy existing in the German language—'Die Zauberflöte.' One of our best English critics has lately thought it necessary to speak apologetically of this great work, as if its finest Scenes were marred by the juxtaposition of others containing Music incapable of adding to the Composer's reputation. There can be no greater mistake. As well might we make excuses for 'The Tempest,' because the prose put into the mouth of Trinculo is less sonorous than the measured tones spoken by Prospero and Miranda. A work of Art is great in proportion, and only in proportion, to its truth. The moment its conceptions cease to be natural, it ceases to be worthy of our regard. 'Die Zauberflöte' is true to Nature, from its first note to its last; and the hand of the greatest of modern Masters is as clearly perceptible in the tinkle of Papageno's 'Glockenspiel,' as in the grandest contrapuntal triumph of the last Finale. An ingenious critic can always manufacture 'weak points'; but Mozart left none in his work; and to those who carefully study 'Die Zauberflöte' side by side with 'Le Nozze di Figaro' and 'Il Don Giovanni,' the conclusion will be inevitable that, in German as well as in Italian Opera, he soared to heights which, hitherto at least, have set all emulation at defiance.[1]

But the history of our FOURTEENTH PERIOD will teach us that the peculiar phase of German Art over which Mozart asserted such absolute supremacy was not the only one in which it was capable of manifesting itself. The possible variety of styles is unlimited; and it was evident from the first that many promising paths to excellence still remained unexplored. One of these was selected by Beethoven, with results for which the world has reason to be profoundly grateful. Over this great Master's early youth the Stage seems to have exercised none of that strange fascination which so frequently monopolises the young Composer's interest, almost before he has had time to ascertain his true vocation: and when, in the full maturity of his genius, he turned his attention to it, he does not

1 Ferdinand David—no over-indulgent critic—once told the writer that the Libretto of 'Die Zauberflöte' was by no means the flimsy piece it was generally supposed to be; but, that no one who was not a Freemason could appreciate its merits at their true value. For instance, the grand chords played by the Trombones at the end of the first part of the Overture, and in the First Scene in the Second Act, enuntiate—he said—a symbol which no Freemason could possibly fail to understand. Not many years ago, these chords were always played, in England, with the minims tied together, so that the notes were struck twice, instead of thrice at each repetition. By this false reading, which is perpetuated in Cianchettini's edition of the score, the force of the symbol is entirely lost, and the whole intention of the passage defeated.

appear to have been attracted, like Mozart, by the force of uncontrollable instinct, but rather to have arrived at perfection, as Gluck did, by the assistance of earnest thought and unremitting study. He wrote an Opera, simply because the Manager of the Theater-an-der-Wien found it worth while to offer him an engagement for that purpose: but, having undertaken the work, he threw his whole soul into it; laboured at it, as his sketch-books prove, incessantly; and identified himself so completely with its progress that he seems as much at home in it as he had ever previously been in a Sonata or a Symphony. The subject selected was Bouilly's 'Leonore, ou l'amour conjugale,' which had already been set to music as a French 'Opéra comique,' by Gaveaux, and very successfully, to Italian words, by Paër. A German translation was now made by Sonnleithner; and that Beethoven was satisfied with it, and was conscious of no inconsistency in the dialogue being spoken, must be inferred from the careful solicitude with which he strove, not only to give due effect to the various situations of the Drama, but to bring out the sense of the text, even to its lightest word. The work was produced in 1805, under the name of 'Fidelio, oder die eheliche Liebe'; and again performed, in the following year, with extensive alterations and a new Overture: but its success was more than doubtful. In 1814 it was revived at the Kärnthnerthor Theater, still under the name of 'Fidelio,' with farther alterations consequent upon a thorough revision of the text by Friedrich Treitschke, and a new Overture in E—the fourth which had been written for it—and, on this occasion, its beauties were more clearly appreciated, though not to the extent they deserved. Never during the Composer's lifetime was 'Fidelio' understood as we understand it now. Perhaps no work of the kind ever caused its author more serious annoyance. Even in 1814, the *Prima donna,* Madame Milder-Hauptmann, presumed, on her own confession, to dispute Beethoven's will with regard to the magnificent Scena, 'Komm, Hoffnung, lass den letzten Stern.' Yet the unwearying care he bestowed upon the minutest details of the piece, no less than upon its general effect, resulted in a work which really leaves no room for hostile criticism. The most censorious analyst, if he be honest, will find himself constrained to admit that, however deeply he may seek into the inner meaning of the Scenes it presents to us, Beethoven has been beforehand with him, and sought into it more deeply still. Not Gluck himself ever produced an Opera bearing traces of such intense devotion to pure dramatic truth. The principles upon which it is modelled are, indeed, almost identical with Gluck's, so far as theory is concerned; but Gluck, in his latest works, undoubtedly sacrificed musical form to dramatic expression; while Beethoven has shown that the perfection of the one is not inconsistent with the fullest possible enunciation of the other.

With these great qualities to recommend it, Fidelio stands alone, and has necessarily become immortal; while the works of Paër, Süssmayer, and other Composers who enjoyed a high degree of popularity in the earlier years of the 19th century, have been long since almost forgotten. The only other productions of the Period that can for a moment be placed in competition with it are the later Operas of Cherubini, who, after writing for many years in the light Neapolitan style, struck out, in 'Lodoiska' (1791), a manner of his own, strikingly original, and far above the possibility of imitation, but based, like Beethoven's, upon the principles laid down by Gluck, and presenting the curious anomaly of a German method, cultivated by an Italian, for the amusement of a Parisian audience. Beethoven is known to have spoken of Cherubini as 'the greatest of all living writers for the Stage,' and to have admired 'Les deux Journées' and 'Faniska' exceedingly: and it is worthy of remark, that a strong analogy is observable between the Libretti of 'Fidelio,' 'Faniska,' 'Les deux Journées,' and 'Lodoiska,' in each of which the leading incident is the rescue of an unjustly-detained prisoner, through the devotion of a faithful friend whose life is risked, though not lost, in the labour of love necessary to effect the desired object. We can scarcely believe it possible that the two great Composers would have selected subjects so exactly similar in character, and bringing into play exactly the same delicate shades of emotion, passion, and feeling, had there not been a strong community of thought between them: yet their mode of expressing that thought was, in each case, so completely a part of themselves, that not the slightest trace of similarity is discernible in their treatment even of those Scenes which most closely resemble each other as well in their outward construction as in their inner meaning. In all such cases, the most careful criticism can only lead to the conclusion that each Master did that which was best for his own work in his own peculiar way; and the more closely we analyse these works, the deeper will be our reverence for the genius of those who attained such splendid results by such very different means.

Our Fifteenth Period introduces us to a new and very remarkable development of the German Opera, known among musical historians as the Romantic School—a form of Art which, since the beginning of the present century, has exercised a more decided influence upon the progress of Dramatic Music than any other recognised agent. The invention of the Romantic Opera has been almost unanimously ascribed to Weber; we must not, however, pass over in silence a claim which has been brought forward, within the last few years, in favour of Spohr, though we believe it to be indefensible. It is quite true that 'Faust,' Spohr's greatest triumph in this peculiar style, was completed and ready for performance in 1813; while Weber's masterpiece, 'Der Freischütz,' was not produced till 1821. But the decision of the controversy does not rest, as has been pretended, upon the com-

parative chronology of these two great works. As early as 1806 Weber had given good promise of what was to come, in a decidedly Romantic Opera, 'Rübezahl,' written for the theatre at Breslau, but never publicly performed. The only portions of this Opera now known to be in existence are, a Scena, a Quintet, and a Chorus of Spirits, in MS., and the Overture—published, with extensive alterations, under the title of 'Der Beherrscher der Geister' ('The Ruler of the Spirits'). It is sad indeed to feel that the remainder is hopelessly lost; but the Overture alone affords us all the evidence we need. Not only is it the first example we meet with, in modern times, of a grand Orchestral Prelude written in 6-4 time; but its Subjects, its Instrumentation, and its general design, establish its 'Romantic' character beyond all controversy, and, taken in connection with the date of its production, remove the necessity for bringing forward any farther testimony in the Composer's favour. Priority of invention, therefore, unquestionably rests with him; while those who judge the question on æsthetic grounds have never hesitated to accept 'Der Freischütz' as an embodiment of the highest Ideal the School is capable of realising, its truest prototype as well as its brightest ornament. To Weber, therefore, the full honour must be accorded; and it is in his works that the characteristics of the School may be most profitably studied.

It is by no means indispensable that the Libretto of the Romantic Opera should deal with the Supernatural. Though it certainly finds a congenial habitat in the realm of Ghosts, Dæmons, Faeries, Gnomes, Witches, Mermaids, and Sprites of all sorts and conditions, it is equally at home among the splendours of Chivalric Pageantry, in the solitude of the Black Forest, or under the arches of a Cloister. Its *Dramatis personæ* may be Queens and Princes, a troop of Spectres, or a company of Peasants with hearts as innocent as their dresses are homely. Only, whoever they are, they must speak in their real character, natural or imaginary. The Scene cannot very well be laid in the streets of a modern City, nor must the incidents be such as one would be likely to encounter in ordinary domestic life; but the domestic affections, and all other passions which form the common inheritance of every age and country alike, may, and necessarily must, be represented in their fullest integrity. The only condition laid upon the Composer is, that when he is called upon to deal with natural things, he must be truly and unaffectedly natural. When he soars into the regions of Fancy, he must trust entirely to the power of his Imagination; and, in proportion to the extent of that power will be the measure of his success. Let us see how these conditions are fulfilled in Weber's masterpiece.

The plot of 'Der Freischütz' consists of the simplest possible love story, surrounded by an atmosphere of horror, which, though having no real connection with it, influences its progress from beginning to end. It is by his clever recognition of this fact that Weber has proved himself the greatest Master of the style that ever lived. He presents his heroine to us as a high-souled maiden, faithful and true, and above all, earnestly and unaffectedly God-fearing. We learn all this, not from anything she says or does, but simply from the style of the Music he has given her to sing. In like manner, and by the same means of expression, he depicts his hero as an honest fellow, very much in love, but very weak and vacillating when his best affections are used as temptations to draw him into evil. We see this last-named trait in his character very clearly exemplified in the grand concerted piece, 'O! diese Sonne,' and the Terzetto, 'Wie? was? entsetzen!' and the first, in 'Durch die Wälder': but, when the shadow of Samiel appears behind him, he entirely loses his individuality. He is no longer one of ourselves. His cry of despair, 'O dringt kein Strahl durch diese Nächte,' reaches us like a wail from the other world; and we are instantly transported from the realms of human passion into those of pure imagination. Caspar, on the other hand, is never natural. He has consorted with Dæmons until he has himself become a Fiend; and he betrays this fact as clearly in his rollicking Trinklied, as in his Death-Song. The same just discrimination of styles is exhibited in the Music allotted to the Peasants, the Bridesmaids, and the grisly Followers of 'The Wild Huntsman,' who are all made to sing passages so well suited to their several characters, whether real or imaginary, that no spoken words could illustrate them with equal plainness. In the famous 'Incantation Scene,' the Art of Tone-painting is used with a power which needs the aid of no scenic horrors to impress its meaning upon the most unimaginative comprehension, and which is, indeed, only too frequently distracted by the noise and confusion inseparable from a too exuberant 'Spectacle': while the Overture, a triumph of descriptive Instrumentation, furnishes us, by means of its leading themes, with an epitome of the entire story. The constant use of the *Leit-motif*, throughout the whole of this remarkable Opera, seems indeed to entitle Weber to the honour of its invention, notwithstanding the suggestive notes sung by the Statue in 'Il Don Giovanni.' His skill in making the Overture serve as an argument to the piece to which it is prefixed, in accordance with the principles laid down many years previously by Gluck, is, at all times, very conspicuous. In 'Euryanthe' (1823), for instance, the spirited 'First Subject' prepares us at once for the knightly pomp of the coming Drama; while the weird episode for *Violini, con sordini*, tells the secret of the plot with a ghastly fidelity to which the shuddering *tremoli* of the Viola—played *senza sordini*—lends an intensity truly wonderful, when we remember the extreme simplicity of the means employed. The *raison d'être* of this extraordinary episode—to which no one seems ever to give a thought in England—is, the temporary rising of the Curtain, for the purpose of displaying the Vault containing the Sarcophagus of Adolar's sister

Emma, whence is stolen the poisoned Ring afterwards brought forward in evidence of Euryanthe's faithlessness. The whole passage is treated with a dramatic force never afterwards exceeded even by Weber himself. He seems, indeed, to have bestowed especial pains upon 'Euryanthe,' in which he so far departed from German custom as to substitute heavily accompanied Recitative for spoken dialogue throughout—an expedient which he did not follow up in his later English Opera 'Oberon,' and for the introduction of which it is certain that neither English nor German audiences were at that time prepared.

Though Spohr cannot be justly credited with the invention of the 'Romantic Opera,' his imaginative temperament and rich creative powers enabled him to cultivate it with very great success; while his unlimited command over the intricacies of the Chromatic and Enharmonic Genera lent a peculiarly delicious colouring to his method of treatment. His 'Faust'—now temporarily thrust aside to make room for another work of the same name—contains beauties enough to remove all danger of its permanent extinction. 'Der Berggeist' (1825), though less generally known, is, in some respects, still finer; and is especially remarkable for its magnificent Overture, as well as for the skilful treatment of a Scene, in which the phantoms of the heroine's friends are sent, by the power of a magic spell, to cheer her in her solitude. The shadowy Music assigned to the ghostly forms, contrasted with that sung by the same individuals when present in their own proper persons, tells the story with true dramatic accuracy. Spohr also reached a very high standard in 'Zemire und Azor' (1819), 'Der Alchymist' (1830), and 'Der Kreuzfahrer' (1845). In 'Jessonda,' produced in 1823, and regarded by himself as his best Opera, he made an attempt, like Weber, to abolish spoken dialogue in favour of Accompanied Recitative; but found, like Weber, that popular feeling was too strong to listen to reason on a point concerning which it still holds its ground, both in Germany, France, and England. In Italy alone has uninterrupted singing been always regarded as a *sine qua non* at the Opera.

Next in order of merit are the Romantic Operas of Heinrich Marschner, whose more important productions, 'Der Vampyr' (1828), 'Der Templer und die Jüdin' (1829), 'Hans Heiling' (1833), and 'Adolph von Nassau' (1844), rank among the best works of the kind that have been produced in modern times. Of the eleven Operas written by Ernst Theodor Hoffmann, and now preserved in MS. at Berlin, one only, founded on De la Motte Fouqué's charming story of 'Undine,' seems to have produced any very strong impression. Weber has praised this, most enthusiastically; yet, notwithstanding its originality, its characteristic Instrumentation, and its intense dramatic power—more especially as exhibited in the part of Kühleborn—nothing has ever been heard of it since it was first produced in 1817. Almost equally forgotten are the Romantic Operas of Lindpaintner, whose 'Lichtenstein,' 'Die Sicilianische Vesper,' 'Der Bergkönig,' and 'Der Vampyr,' far excel, both in artistic conception and technical development, many works which have unaccountably outlived them. Lindpaintner died in 1856; and, in noticing his works, we virtually bring our history of the German Opera down to the present time; for it is unnecessary that we should criticise the ephemeral productions of Conradin Kreutzer, Lortzing, and other writers who confessedly entertained no higher aim than that of pleasing the frequenters of the theatres at which they were severally engaged; and—except in one important instance, too grave to be either passed over in silence or discussed in company with others—we think it best to leave the inspirations of living Composers to the judgment of a future generation.

When Cherubini fulfilled his great Art-mission in Paris, he worked side by side with men, who, though wholly unworthy to be placed in the same category with himself, or with Beethoven—the only other Composer whose Dramatic Music bears the slightest analogy to his own—were, nevertheless, earnest enough, in their way, and conscientiously acted up to their light. Of these Composers we now propose to speak, as the chief actors in our SIXTEENTH PERIOD, the most brilliant in the history of the *Opéra comique*.

After the retirement of Gluck, Piccinni still enjoyed a certain term of popularity: but, when the excitement of faction had settled down into the calm of sounder judgment, the field was really open to any French Composer with talent enough to secure a fair hearing. At this juncture, Grétry and Méhul stepped forward to fill the gap. Both were men of more than ordinary talent, and the works of both became extremely popular, and held firm possession of the Stage for many years. Grétry's style was light and pleasing, and exactly adapted to the taste of a Parisian audience. Méhul was even a more thorough Musician, and aimed at higher things; striving conscientiously to carry out the principles of his instructor, Gluck, for whom he entertained the deepest reverence, and to whose wise counsels he was indebted for many of the sterling qualities which tended to make his work deservedly famous. It was chiefly by the exertions of these two genial writers, and their equally talented countryman and contemporary, Boieldieu, that the *Opéra comique* was raised to the position which it has ever since maintained, as one of the most popular branches of French Dramatic Art—for the great works of Cherubini, though *Opéras comiques* in name, are, in style, much more nearly allied to the German 'Romantic Opera.' The true *Opéra comique* is essentially a French creation. Its title is somewhat anomalous, for it is not at all necessary that it should introduce a single comic Scene or Character: but its *dénouement* must be a happy one, and the dialogue must be spoken. Even Méhul's 'Joseph' (1807), though founded strictly upon the Scripture narrative, is included, by virtue of this condition, in the category, as are many other

works, the action of which is serious, or even gloomy, throughout.[1] Since the beginning of the present century, the best French Composers have desired nothing better than to succeed in the style which was so signally adorned by their immediate predecessors. Monsigny, Berton, Isouard, Lesueur, and Catel, all cultivated it with more or less success; as did, at a later period, Clapisson, Adam, Herold, Halévy, and Auber. The last two Composers also attained great celebrity in *Grand Opéra*, concerning the development of which we shall have occasion to speak more particularly in a later section of the present Article; for the present, it is enough to say that their lighter works have been received little less cordially in England and Germany than at the Parisian theatres for which they were originally composed.

As Germany boasted its Romantic Opera, and France its *Opéra comique*, so England gave birth to a style of Opera peculiar to itself, and differing in so many important points from all other known forms, that we shall find it convenient to place it in a class by itself, and speak of it as the creation of a SEVENTEENTH PERIOD.

In describing the dramatic works of Purcell (see p. 507 *a*), we stated our belief that English Opera owed its origin to the Masque. Now, the Music of the Masque was wholly incidental—that is to say, it formed no essential element of the piece, but was introduced, either for the purpose of adding to the effect of certain Scenes, of affording opportunities for certain Actors to display their vocal powers, or, of amusing or interesting the audience in any way that might be thought most desirable. The only purpose for which it was not used was that of developing the action of the Drama, which was carried on entirely in spoken dialogue: declamatory Music, therefore, was quite foreign to its character, and all that was demanded of the Composer was a succession of Songs, Dances, and tuneful Choruses. Purcell rebelled against this state of things, and introduced a decidedly dramatic feeling into much of his best Music; but he died early, and his work was not successfully followed up. The history of our Eighth Period shows how completely the Italian Opera banished native Art from the Stage, during the greater part of the 18th century. Attempts were indeed made to bring it forward, from time to time, sometimes successfully, but often with very discouraging results. Several English Operas were sung at the 'Little Theatre in the Haymarket,' while Handel's splendid works were rapidly succeeding each other at the King's Theatre across the street; and, more than once, English Operas were advertised to be performed 'after the Italian manner,'—that is to say, with Recitatives in place of dialogue, and measured Melody for the Airs. None of these, however, produced any real effect; and no success worth recording was attained until the year 1728, when Gay wrote, and Dr. Pepusch adapted Music to, the 'Beggar's Opera.' This was an embodiment of English Art, pure and simple. The plot was laid in an English Prison; the dialogues were spoken, as in an ordinary Play; and the Music consisted of the loveliest English and Scottish Melodies that could be collected, either from the inexhaustible treasury of National Song, or the most popular Ballad Music of the day. The success of this venture was quite unprecedented, and led to the production of a sequel to the story, similarly [2]treated, and made ready for performance, in 1729, though not presented to the public until 1777, when it was played, for the first time, under the name of 'Polly.' [See POLLY.]

No English Opera composed 'after the Italian manner' was ever so cordially welcomed as the 'Beggar's [3]Opera.' Nevertheless, attempts were still made in that style. In 1733, Dr. Arne produced a piece called (after Fielding's 'Tragedy of Tragedies') 'Tom Thumb, The Opera of Operas,' in which his little brother, then known as Master Arne, sang the part of the hero with great success; and Lampe was still happier, in 1737, with his famous Burlesque 'The Dragon of Wantley.' Arne, however, aimed at higher things than these. His great ambition was the formation of a School of English Opera, based upon the then fashionable Italian model; and, with this end in view, he translated and set to Music the text of Metastasio's 'Artaserse,' and produced it, under the name of 'Artaxerxes,' in 1762. Its reception was extremely encouraging, and deservedly so, for it contained much excellent Music, and was performed by a very strong company; but its success was rendered almost nugatory, so far as its effect upon the future was concerned, by the interference of a certain class of critics—men, for the most part, with some amount of literary ability, but utterly ignorant of the first principles of Art, and therefore knowing nothing whatever of the merits of the question they pretended to decide—who, having come to the conclusion that the English language was unfitted for Recitative, reiterated this opinion until they persuaded a large section of the public to agree with them.[4] But for this, it is quite possible that the idea, had it been conscientiously developed, might have led to results of real importance. As it was, no farther attempt was made to sing an English Opera, throughout, though no objection was raised against the introduction of any amount of Recitative, Accompanied or Unaccompanied, into an Oratorio. Arne's project, therefore,

[1] The lighter form of the *Vaudeville* so much more nearly resembles a Play, with incidental Songs, than a regular Opera, that we do not think it necessary to include a notice of it in the present Article. [See VAUDEVILLE.]

[2] Two Movements from Handel's 'Water Music,' and the March in 'Scipio,' are introduced into this Opera, under the titles of 'Abroad after Misses,' 'Cheer up my Lads,' and 'Brave Boys, prepare.'

[3] Handel's 'Alcestes'—called, in Arnold's edition, 'Alcides'—composed in 1749 to Smollett's words, was never produced at that time, though Mr. Sims Reeves achieved a great success in it not many years since. 'Semele' was produced at Covent Garden in 1744, 'after the manner of an Oratorio'—that is to say, without Scenery or Action.

[4] 'Excellent and attractive indeed must the Air be, that can atone to English sentiments and habits for the Recitative, and consequent destruction of all interest in the language, the incidents, and the plot.' (Mus. Rev. vol. i. p. 201.)

brought forth no permanent fruit, though he had no cause to be dissatisfied with the result of his own private venture: but pieces constructed more or less exactly upon the model of the 'Beggar's Opera,' though containing, for the most part, only original Music, became enormously popular, and were produced in almost incredible numbers. Between the years 1788 and 1796 Storace wrote fifteen, the most successful of which were 'The Haunted Tower,' 'No Song, no Supper,' 'The Iron Chest,' and 'Mahmoud.' Dibdin wrote a still greater number, including 'The Padlock' (1768), 'The Waterman' (1774), and 'The Quaker' (1775). His Songs were characterised by a genial raciness which brought them into universal fame at the time they were written, and has been the means of preserving many of them to our own day, though the pieces into which they were introduced have been long since utterly forgotten—with the exception, perhaps, of 'The Waterman,' which still occasionally appears, as an 'Afterpiece,' at Provincial Theatres, and in which Mr. Sims Reeves achieved, not many, years ago, a very great success. Shield was gifted with a true genius for Melody. His Songs are delightful; and, among the thirty Operas he produced between 1782 and 1807, are many, such as 'Rosina,' 'Lock and Key,' and 'The Castle of Andalusia,' which abound with beauties now very undeservedly forgotten. Michael Kelly was a prolific writer of English Operas, and won much fame by 'The Castle Spectre' (1797), 'Bluebeard' (1798), and 'The Wood Dæmon' (1807). Hook, Davy, Ware, Reeve, and many other equally popular writers, contributed their quota of works which have long since passed out of memory, but which our grandfathers held in no light esteem. To them succeeded Braham, whose really good Songs, so perfectly adapted to the powers of his matchless voice, commanded success for 'The English Fleet' and many other pieces, which, as true works of Art, were certainly not on a level with those of Shield. Very different were the productions of Sir Henry Bishop, a thorough master of Harmony, and a more than ordinarily accomplished Musician. He made, indeed, no attempt to improve upon the form of the English Opera, which, in his hands, as well as in those of his predecessors, was still no more than a Play—generally a very poor one—diversified by a goodly collection of Songs, Duets, and Choruses. But neither his Songs nor his Concerted pieces betrayed the slightest sign of weakness. Had they formed parts of a well-constructed Drama, instead of being scattered through the various Acts of such ill-conceived medleys as 'The Knight of Snowdoun' (1810), 'The Miller and his Men' (1813), or 'Guy Mannering' (1816); had their writer devoted his life rather to the regeneration of English Opera than to the less exalted task of adorning it with gems of which it was not worthy—the name of Bishop would not have stood very low down upon the list of the great Operatic Composers of the present century. But there seems to have been a great lack of energy in the right direction at this particular epoch. Charles Horn, another delightful Composer of English Operas, was equally content to let the general character of the piece remain as he found it. It would be scarcely just to say the same of Balfe, who first made himself famous, in 1835, by 'The Siege of Rochelle,' and, in 1843, produced the most successful modern English Opera on record, the far-famed 'Bohemian Girl.' Balfe's style was not an elevated one; but he possessed an inexhaustible fund of Melody, and by careful study of the *Opéra comique*, he certainly raised the standard of the pieces he wrote, so far as their general structure was concerned, though in so doing he deprived them of the most salient characteristics of the older models, and produced a novelty to which it is difficult to assign any definite artistic status—a peculiarity which is, also, to some extent observable in the works of Rooke, J. Barnett, Lavenu, Wallace, and E. J. Loder. Happily we find no such difficulty with regard to the works of our best living Operatic Composers, Sir Julius Benedict, Professor Macfarren, and Mr. Arthur Sullivan. With these talented writers it rests to raise the English School to a higher level than it has ever yet attained. They have already done much towards that most desirable end; and we cannot doubt that Artists who have hitherto so conscientiously striven to turn their gifts to the best account will continue their labour of love until they have invested our National Lyric Drama with a very different form from that which it presented during the earlier half of the present century. Should they succeed in this great work, they will certainly not fail to find a Manager able and willing to do them justice; for enterprising Managers have never been wanting when their presence was needed—witness the work wrought by Arnold, Harrison, Miss Louisa Pyne, Carl Rosa, and many others. The prospects of English Opera are not, then, so dark as some of us may imagine.

The Eighteenth Period of our history takes us once more, and for the last time, to Italy, where we find the work of Cimarosa followed up by one of the most brilliant geniuses the world has ever known. While Weber was studiously developing the Romantic School in Germany, Rossini was introducing unheard-of changes—not always for the better, but always striking and effective—into the inmost constitution of Italian Art, and carrying them out with such trenchant vigour, and on so extensive a scale, that he may be said to have entirely remodelled both the Opera Seria and the Opera Buffa. Though by no means a learned Musician, he knew enough of the Grammar of his Art to enable him to do full justice to the delicious conceptions which continually presented themselves to his mind, without costing him the labour of a second thought. From first to last he never troubled himself to work. Nature had bestowed upon him the power of giving a nameless grace to everything he touched. His Melodies were

more sensuous, his Instrumentation more rich and varied, and his forms more concise, than any that had been previously produced in Italy; it was but natural, therefore, that he should be hailed, at first, as Cimarosa's legitimate successor, or that he should eventually succeed in very nearly supplanting him, notwithstanding his manifest inferiority to that great Master in most, if not all, of those higher qualities which tend to make their possessor immortal. Possibly a greater amount of learning might have dimmed the lustre of his natural gifts. As it was, his country had just reason to be proud of him, for his weakest productions were infinitely stronger than the strongest of those brought forward by the best of his Italian contemporaries. Like Cimarosa and Mozart, he was equally great in Opera Seria and Opera Buffa. His first great triumph in the former style took place in the year 1813, when he produced 'Il Tancredi' at Venice and took the city by storm. This was followed by many other works of the same class; and notably, in 1816, by 'Otello,' which marks an epoch in the history of Serious Opera, inasmuch as it is written in *Recitativo strumentato* throughout, in place of the ordinary *Recitativo secco*—a peculiarity extensively adopted in the Grand Operas of a later period. It was in 1816 that he also produced his greatest Opera Buffa, 'Il Barbiere di Siviglia'—a work which, notwithstanding the extraordinary popularity of 'La Cenerentola,' 'La Gazza Ladra,' and some other equally well-appreciated favourites, has always been regarded as his *chef d'œuvre*. Of his 'Guillaume Tell,' written in 1829, in a style entirely different from anything he had ever previously attempted, this is not the place to speak; but the number of his Italian Operas is prodigious, and though many of them have long since been forgotten, the revival of an old one may always be looked upon as a certain success.

Rossini's greatest contemporaries and successors were Mercadante, Giovanni Pacini, Bellini, and Donizetti. The first of these cultivated a peculiar elegance of style, and won bright laurels by his 'Nitocri,' produced in 1826. In the same year Pacini produced his best Opera, 'Niobe,' in which Madame Pasta achieved one of her most memorable triumphs. Of the masterpieces of Bellini and Donizetti it is surely unnecessary to speak, since they still hold firm possession of the Stage, and are not likely to be soon replaced by newer favourites. Bellini died in 1835, and Donizetti in 1848; and, as most of their successors are still living, including Verdi (born 1814), their works do not fall within the compass of the present article.

In enumerating the Composers most celebrated in the history of the *Opéra comique*, we spoke of some who had attained equal distinction by the production of Grand Operas. To these we must again allude, in narrating the events of our Nineteenth Period.

We have already noticed the invention of the Grand Opera by Lulli, and its thorough reformation by Gluck. Gluck's greatest successors were Cherubini and Spontini; the former of whom, after many splendid successes at the *Opéra comique*, produced his 'Anacréon' at the *Académie* in 1803, 'Les Abencérages' in 1813, and 'Ali Baba' in 1833, while the latter achieved a triumph in 1807 with 'La Vestale,' and in 1809 with Ferdinand Cortez—works which, though now most undeservedly forgotten, exhibit qualities entitling them to a place among the best Operas of their kind that have ever been placed upon the stage. Rossini enriched the *répertoire* in 1828 with 'Le Comte Ory,' and in 1829 with his matchless 'Guillaume Tell.' Auber produced 'La Muette de Portici' in 1828. These were followed in due time by Halévy's 'La Juive' (1835) and 'Charles VI' (1843), and the 'Benvenuto Cellini' of Hector Berlioz (1838). But though 'Les Abencérages,' 'La Vestale,' and 'Guillaume Tell' are by far the finest examples of the style we possess—so fine that they might well form the glory of any style or any age—the representative Composer of the Grand Opera is unquestionably Meyerbeer. To him it owes its present brilliant reputation, its gorgeous surroundings, its clever mixture of Ballet and Spectacle, so flattering to the national taste. He also it is who has made the most of the one great characteristic by which the style is distinguished from that of the *Opéra comique*—for it is indispensable that the Voices should be accompanied by the full Orchestra, or at least the full Stringed Band, throughout the entire piece, to the utter exclusion not only of spoken dialogue, but even of *Recitativo secco*; and it is very seldom indeed that the full Stringed Band is sufficient for the expression of his ideas, without the aid of Wind Instruments.[1] His three great works, 'Robert le Diable' (1831), 'Les Huguenots' (1836), and 'Le Prophète' (1849), exhibit in their fullest possible form of development all the most prominent features of the School, more especially those which bring it into antagonism, not only with the Classical Schools of Italy and Germany, as represented by Cimarosa and Mozart, but with the later creations of Rossini, and the imaginative productions of the successors of Weber. Since he first made known the fulness of his power in 'Robert,' no later Composer has ever attempted to rob him of his well-earned fame; and his death would have been an irreparable loss to the Académie, had he not left behind him the Composer of 'La Nonne sanglante' (1854), 'Faust' (1859), 'Mireille' (1864), and 'Polyeucte' (1878).

In approaching the Twentieth Period of our history, the last into which we have thought it necessary to subdivide it, we find ourselves brought face to face with a Master whose earnest devotion to the cause of Art entitles his opinions to a more than ordinary measure of respectful consideration. We have, it is true, expressed our intention of avoiding, as far as may be, the invidious task of criticising the

[1] Though Cherubini's 'Medée' and 'Les deux journées,' are grander than any Grand Operas that ever were imagined, they are classed as *Operas comiques* by virtue of their spoken dialogue.

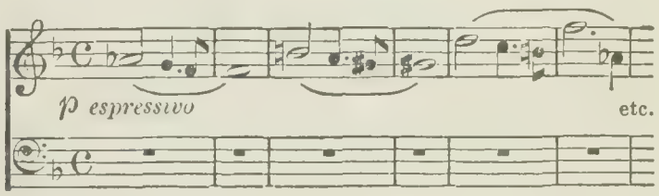
productions of living authors, from a firm conviction that the time for fairly and dispassionately considering the extent of their influence upon the progress of Art has not yet arrived; but in this case no choice is left to us. The theories of Richard Wagner have already been so loudly proclaimed and so freely discussed, his works have been so fiercely attacked by one class of critics, and so extravagantly praised by another, that it is no longer possible to ignore either their present significance, their connection with the history of the past, or their probable effect upon the future. We therefore propose to conclude our rapid sketch of the changes which the Opera has undergone since its new birth in the opening years of the 17th century, by reviewing, as briefly as the nature of the case will permit, the peculiarities of the phase through which it is now passing, and thus enabling our readers to form their own opinion as to its relation to, or points of divergence from, the Schools we have already attempted to describe.

Wagner's contemplated regeneration of the Lyric Drama, as he himself explains it, demands changes far more significant than the mere adoption of a new style; changes which can only be met by the creation of an entirely new Ideal—a conception so different from any proposed since the time of Gluck, that the experience of a hundred years is utterly valueless as a guide to its elaboration, except, indeed, as affording examples of the faults to be avoided. Rejecting the very name of Opera as inapplicable—which it certainly is—to this new conception, he contents himself with the simple title of Drama. The Drama, he tells us, depends, for the perfection of its expression, upon the union of Poetry with Music, Scenery, and Action. Whenever one of these means of effect is neglected for the sake of giving undue prominence to another, the result is an anomalous production which will not bear the test of critical analysis. If we are to accept him as our oracle, we must believe that, hitherto, Composers, one and all, have erred in making the Music of the Drama the first consideration, and sacrificing all others to it. That they have weakened rhetorical delivery, for the sake of pleasing the ear by rhythmic Melodies which cannot co-exist with just dramatic expression. That they have impeded the action of the piece, by the introduction of Movements constructed upon a regular plan, which, whether good or not in a Sonata, is wholly out of place in a Musical Drama. That they have kept the Stage waiting, in order that they might give a favourite Singer the opportunity of executing passages entirely out of character with the Scene it was his duty to interpret. In place of such rhythmic Melodies, such symmetrically-constructed Movements, and such brilliant passages of execution, Wagner substitutes a species of Song, which holds a place midway between true Recitative and true Melody—a kind of *Mezzo recitativo*, to which he gives the name of 'Melos.' This he supports by a rich and varied Orchestral Accompaniment, designed to form, as it were, the background to his picture, to enforce the expression of the words by appropiate instrumental effects, and to individualise the various members of the *Dramatis personæ* by assigning a special combination of harmonies, or a well-defined *Leitmotif*, to each. The management of this Accompaniment is incontestably his strongest point. No man now living possesses a tithe of his command over the resources of the Orchestra. The originality of his combinations is as startling as their effect is varied and beautiful. He can make them express whatever he feels to be needful for the effect of the Scenes he is treating; and he frequently does so with such complete success, that his meaning would be perfectly intelligible even were the Voice-part cancelled. His 'Melos,' thus supported, adds power and expression to the poetical text, and furnishes us with a very high type of purely declamatory Music—the only Music he considers admissible into the 'Drama,' except in an incidental form; while the infinite variety of orchestral colouring he is able to impart to it deprives it, to some extent, in his hands, of the intolerably monotonous effect it would certainly be made to produce by an inferior Composer. That he has selected this style from conviction that it is more exactly adapted to the desired purpose than any other, and not from any natural inability to produce rhythmic Melody, is certain; for his earlier Operas clearly show him to be a more than ordinarily accomplished Melodist in the best sense of the term. 'Mit Gewitter und Sturm aus fernem Meer,' 'Traft ihr das Schiff im Meere an,' and 'Steuermann! lass die Wacht!' in 'Der fliegende Holländer,' would alone prove this, had he never written anything else. His principles, however, were but very faintly perceptible in 'Der fliegende Holländer.' We find them more clearly enounced in 'Tannhäuser,' more strongly still in 'Lohengrin' and 'Tristan und Isolde'; but they only attain their complete development in his last great Drama, 'Der Ring des Nibelungen,' a so-called 'Tetralogy,' consisting of four divisions, each long enough to form a complete work, and respectively named, 'Das Rheingold,' 'Die Walküre,' 'Siegfried,' and 'Götterdämmerung.' From this quadripartite conception the Aria in all its forms is strictly banished, and Music is made throughout the handmaid of the Libretto, and not its mistress. The correlation existing between the two is so intensely close, that we may well believe it could never have been satisfactorily carried out, had not the poetical text been furnished by the Composer himself. Wagner evidently takes this view of the matter, for he has written the Libretti as well as the Music of all his later Operas; and it is evident that, where this arrangement is possible—that is to say, where the Dramatist is great, and equally great, both as a Poet, and a Musician—it must of necessity lead to higher results than any which are attainable when the work is divided between two men of genius, who, however closely

their ideas may be in accordance, can never think exactly alike. In the 'Tetralogy,' the subject selected, and carried on throughout the four grand divisions of the work, is founded upon certain Teutonic Myths, which it is scarcely possible for two great writers—a Word-Poet and a Tone-Poet—to contemplate from exactly the same point of view: the advantage, therefore, is immeasurable, when one mind, of great and varied attainments, can arrange the whole. Wagner inclines to the idea that Myths of this description furnish the best if not the only subjects on which the Musical Drama can be founded, though both 'Lohengrin' and 'Tristan und Isolde' are founded upon Keltic Legends. But, in this he would, perhaps, lay down no very strict law; for the Teutonic Myth could scarcely appeal very strongly to the imagination of an English audience, and, to a French one, the 'Nibelungenlied' would be utterly unintelligible.

The force of our remarks will be best understood by those who have enjoyed an opportunity of hearing Wagner's works performed in his own way; but a mere perusal of the Score will illustrate them with sufficient clearness to answer all practical purposes. In either case, the student cannot fail to be struck by the undoubted originality of the style: but, is the general conception a new one? Assuredly not. It is the fullest possible development of the Ideal which was proposed, in the year 1600, at the house of Giovanni Bardi, in Florence. Wagner looks back to Greek Tragedy as the highest available authority on the subject. So did Rinuccini. Wagner condemns rhythmic Melody as altogether opposed to dramatic truth. So did Peri. Wagner keeps his Instrumental Performers out of sight, in order that he may the better carry out the illusions of the Drama. So did Emilio del Cavaliere, and Peri after him. Wagner uses all the orchestral resources at his command, for the purpose of enforcing his dramatic meaning. So, in 1607, did Monteverde. The only difference is, that Monteverde had but a rude untutored band to work with, while Wagner has a magnificent Orchestra, fortified by the experience of two hundred and eighty years. It was not to be wondered at that Monteverde's style of Recitative grew wearisome, or that, when the power of introducing orchestral colouring was so very small, Alessandro Scarlatti endeavoured to increase the interest and beauty of his works by the introduction of measured Melody and well-constructed Movements. In process of time these well-intentioned improvements attracted too much attention, and weakened the true power of the Drama. Then Gluck arose, and resolutely reformed the abuse—but for the time only. No one can say that his principles have been fully carried out by later Composers—that too many Operas of the present day, in more Schools than one, are not grievously lowered in tone by the pernicious habit of introducing irrelevant, if not positively flippant tunes, in situations where they are altogether out of place. Against these abuses Wagner has waged implacable war; and, in so doing, he has merited the thanks of all who have the true interests of the Lyric Drama at heart: for the evils which he has made it the business of his life to eradicate are no light ones, and he has entered upon his task with no faltering hand. Only, while giving him all due honour for what he has done, let us not wrong either himself or his cause by pretending to give him more than his due. He has called our attention, not, as some will have it, to a new creation, but to a necessary reform. He has nothing to tell us that Gluck has not already said; and Gluck said nothing that had not already been said by Peri. The reformation, so far as Recitative, Declamation, and Melody are concerned, is nothing more than a return to the first principles laid down at the Conte di Vernio's *réunions*. It brings us therefore not one step in advance of the position that was reached little less than three centuries ago.

These, however, are not the only points concerning which it is necessary to call the reader's attention to the strange analogy existing between the new School of the 19th century and that which flourished in the 17th. The disciples of Peri and Caccini cast aside, as mere vexatious hindrances, the restrictions imposed upon them by the laws of Counterpoint. Modern Composers have done the same; and striving, like Monteverde, to invent harmonic combinations hitherto unheard, have justified their innovations by the not very easily controvertible dictum, 'That which sounds well must, of necessity, be right.' Admitting the force of this argument, must not its converse—'That which does not sound well must, of necessity, be wrong'—be equally true? It seems difficult to dispute this; yet our ears are sometimes very sorely tried. Can any one, for instance, really take pleasure in the hideously 'out-of-tune' effect of the following 'False-relation' from the Third Act of 'Der fliegende Holländer'?



The great danger attendant upon such aberrations as these, is that the progression used by the Master, in a few isolated instances, for reasons of his own, is too often mistaken by the disciple for a 'characteristic of the style,' and introduced everywhere, *usque ad nauseam*. Should the disciples of the School we are considering fall into this pernicious, though almost universally prevalent error, its results cannot fail to exercise a most disastrous effect upon the future prospects of the Drama. We have already said that the value of a work of Art depends entirely upon the amount of Natural Truth it embodies, whether that Truth be exhibited in the perfection of symmetrical form, as in 'Il Don Giovanni' or 'Le Nozze di Figaro,' in power of emotional expression, as in 'La Sonnambula,' 'Norma,' or

'Lucia di Lammermoor,' or in purity of harmonious concord, as in 'Il Matrimonio Segreto.' Wagner's strict adherence to Dramatic Truth distinguishes his writings from those of all other Composers of the present day. He declares himself ready to sacrifice all less important considerations for its sake, and proves his loyalty by continually doing so. No one will venture to assert that the value of his own works, strengthened as they are by his conscientious adherence to a noble principle, is materially diminished by a heterodox resolution, or an occasional exhibition of harshness in the harmony of an orchestral accompaniment; but, should his School, as a School, encourage the use of progressions which can be defended upon no natural principle whatever, we may be sure that no long time will be suffered to elapse before it is pushed aside, to make room for the creations of a TWENTY-FIRST PERIOD.

That such a period must dawn upon us sooner or later is, of course, inevitable. Progress—even though it 'progress backwards'—is an essential condition of Art; and we cannot suppose that any exception will be made to the general law in the present instance. This being the case, it may not, perhaps, be altogether unprofitable to consider, as closely as circumstances will permit, the probable character of the Future which lies before us, more especially with regard to the influence which Wagner's works and teachings are likely to exercise upon it.

We are not left wholly without such data as may enable us to form an opinion on certain points connected with this very important subject: and, first, we may state our belief that it is simply impossible for such works as 'Der fliegende Holländer,' or 'Die Meistersinger von Nürnberg,' to be forgotten, twenty years hence. It seems much more probable that they, and 'Tannhäuser,' and 'Lohengrin,' and perhaps also 'Tristan und Isolde,' will be better understood, and more frequently performed, than they are at present. But, what about the Tetralogy? Does there seem a reasonable hope that that, too, may live? The probable longevity of a Work of Art may be pretty accurately measured by the nobility of its conception. 'Die Zauberflöte' is as young, to-day, as it was on the evening when it first saw the light: 'Der Dorfbarbier' is not. Now it is an universally received axiom, that, of two Works of Art, both equally true to Nature, that in which the greatest effect is produced by the least expenditure of means will prove to be the noblest. The greatest Operas we have are placed upon the Stage with wonderfully little expense. For the worthy representation of 'Fidelio,' we need only some half-dozen principal Singers, a Chorus, an ordinary Orchestra, and a couple of Scenes such as the smallest provincial theatre could provide at a few hours' notice. For 'Der Freischütz,' we only need, in addition to this, a few special 'properties,' and a pound or two of 'red fire.' But, in order that 'Der Ring des Nibelungen' might be fitly represented, it was found necessary to build a new Theatre; to construct an Orchestra, upon principles hitherto untried, and to fill it with a matchless company of Instrumentalists representing the most brilliant talent in Europe; to enrich the *mise en scène* with Waves, Clouds, Mists, Flames, Vapours, a Dragon—made in London, and sent to Bayreuth in charge of a special messenger—and other accessories which put the stabled Horses and led Elephants of 'Berenice,' and the Singing-Birds of 'Rinaldo,' to shame; and, regardless of expense, to press into the service of the new School all the aids that modern science could contribute or modern ingenuity invent. Surely this is a great sign of weakness. There must be something wanting in a Drama which needs these gorgeous accompaniments to make it attractive; and it is difficult to believe that such a display will ever again be attempted, except under the immediate superintendence of the author of the piece. But, supposing the 'Tetralogy' should be banished from the Stage, from sheer inability to fulfil the necessary conditions of its production, will the principles upon which it is composed be banished with it? Is it not possible that Wagner's teaching may live, even though some of the grandest of his own individual conceptions should be forgotten? Undoubtedly it will live, in so far as it is founded upon purely natural principles. We have already spoken of his intense reverence for dramatic truth. He cannot have taught us the necessity for this in vain. It is absolutely certain, that, in this particular, he will leave a marked impression for good upon the coming generation. Whether or not he has carried his theories too far for successful practice is another question. His disciples say that he has not: and are so firmly convinced of the truth of their position that they will not even hear an argument to the contrary. Nevertheless, there are many, who, despite their unfeigned admiration for his undoubted talent, believe that the symmetrical forms he has so sternly banished might have been, and still may be, turned to good account, without any real hindrance to dramatic action: and many more there are who doubt whether the old Florentine Ideal, reinforced by all that modern improvement can do for it, can ever be made to take the place of that which Mozart so richly glorified, and from which even Beethoven and Weber only differed in individual treatment. The decision of these questions must be left for the future. At present, 'Non piu andrai' and 'Madamina' still hold their ground, and may possibly win the day, after all.

In close, and not very encouraging connection with this subject, there still remains another question, which we would willingly have passed over in silence, had it been possible: but, having entered upon our enquiry, we must pursue it to the end. We may be sure that Wagner's most enthusiastic supporters will attempt to carry out his views very much farther than he has carried them himself. Will they also think it desirable to imitate his style? It is to be hoped not. It would take a long day to tire us of Wagner—

but we cannot take him at second-hand. 'Wagnerism,' nor gods nor men can tolerate. Yet there are signs of imitation already. Not only in the lower ranks—there, it is a matter of no consequence at all, one way or the other—but among men who have already made their mark and need no stepping-stones to public favour. Nor is it only at the Opera—the place in which we should naturally have sought for its earliest manifestation—but even in Instrumental Music: one whose name we all revere, and from whom we confidently expect great things, has been betrayed into this imitation, in a marked degree, in the Finale of one of his most important orchestral works. It is more than possible, that, in this case, the plagiarism of manner—it does not, of course, extend to the notes—was the result of an unconscious mental process, not unnaturally produced by too keen an interest in the controversies of the day. But, be the cause what it may, the fact remains; and it warns us of serious danger. Danger that the free course of Art may be paralysed by a soulless mannerism, worthy only of the meanest copyist. Danger, on the other hand, of a reaction, which will be all the more violent and unreasonable in proportion to the amount of provocation needed to excite it. Should the cry of the revolutionary party be for Melody, it will not be for Melody of that heavenly form which true genius alone can produce, but for the vulgar twang with which we have long been threatened, and of which we have already endured far more than enough. Between these two perils, stagnation and reaction, which beset our path like 'a ditch on one side, and a quagmire on the other,' we shall, in all probability, come to some considerable amount of grief. Yet we must not lose heart on that account. Art is not now passing through her first dangerous crisis: and our history has been written in vain if we have not shown that her worst crises have always been succeeded by her brightest triumphs. There may be such a triumph in store for her, even now. Before the new Period dawns, a Leader may arise, strong enough to remove all difficulties from her path; a Teacher, who, profiting by the experience of the last half century, may be able to point out some road, as yet untried, which all may follow in safety. Let those who are young enough to look forward to the 20th century watch cheerfully for his appearance: and, meanwhile, let them prepare for the difficult work of the Future, by earnest and unremitting study of the Past. [W.S.R.]

In the United States the Opera has always lived the life of an exotic. Finding congenial soil in some of the larger and wealthier cities, it has there flourished for a while, then suddenly drooped and withered. Large and elegant theatres, to which have been applied the dignified title of Academy of Music or Opera House, have been built, it having been, in some cases, the primary purpose of the owners to devote the establishment solely to representations of the lyric drama. But in no case has it been possible to long adhere to this intention. With the single exception of New Orleans no city in the United States has proved itself capable of maintaining Opera through the months—September to May, inclusive—usually included in the theatrical season. At the close of the late Civil War New Orleans found a large part of its commerce diverted to other ports, and since the return of peace the French opera in that city, which before had borne a high reputation for enterprise, has led a fitful life. The directors of operatic troupes in the United States have been obliged, after beginning as a rule their seasons in New York, to take their companies all over the Union—from Augusta in the East to St. Louis in the West—oftentimes extending their journeys as far South as New Orleans, and in some cases even to San Francisco and other cities on the Pacific slope. All dramatic enterprises have been in the hands of private individuals. The operatic managers who have won the most reputation have been Seguin, who conducted a party in New York as early as 1838; Max Maretzek, whose checkered career in America began in November 1848; the brothers Max and Maurice Strakosch; Carl Rosa; H. L. Bateman; Bernhard Ullmann; J. H. Hackett, under whose management Grisi and Mario made their successful American tour in 1854–55; Jacob Grau and his son Maurice; C. D. Hess. Mme. Anna Bishop, Ole Bull, and Sigismund Thalberg have also been concerned in operatic speculations in the New World. Lorenzo da Ponte, in early life the friend and coadjutor of Mozart, was, in 1832, an active worker in the cause of Italian opera at New York. Ferdinand Palmo, an Italian, keeper of a famous café in New York, opened Feb. 3, 1844, with Bellini's 'Puritani,' Palmo's Opera House, the first exclusively lyric theatre in the metropolis; but it did not maintain its character more than a season or two. From researches made by Mr. Joseph N. Ireland, the author of 'Records of the New York Stage' it appears that the theatre-goers of a century ago in New York were occasionally gratified with operas of the English ballad school, 'The Beggar's Opera' having been sung in 1751, 'Love in a Village' in 1768, 'Inkle and Yarico,' 'The Duenna,' 'The Tempest' (Purcell's music), in 1791, and others, whose very names are unknown to the amateurs of to-day, in 1800. 'The Archers, or The Mountaineers of Switzerland'—on the story of William Tell—brought out April 18, 1796, may lay claim to being the first American opera, though the music was by an Englishman, Benjamin Carr, a brother of Sir John Carr, who came to America in 1794. William Dunlop, of great repute in his day as an author, actor, and manager, furnished the text. 'Edwin and Angelina,' founded on Goldsmith's poem, words by Dr. E. H. Smith, of Connecticut, music by M. Pellesier, a French resident of New York, was produced Dec. 19, 1798. M. Pellesier also set Dunlop's 'Sterne's Maria,' brought out Jan. 11, 1798. Bishop's 'Guy Mannering' (1816), and adaptations of Rossini's 'Barber' (1819) and of

Mozart's 'Figaro' (1824), Davy's 'Rob Roy' (1818), with other English operas, and versions in the vernacular of standard works in Continental tongues, had, with the opportunities for hearing good singing afforded by the engagements of Incledon and Thomas Phillipps (1817), and other excellent English vocalists, gradually prepared the way for the first season of Italian Opera, which began at the Park Theatre, New York, Nov. 26, 1825, with Rossini's 'Barber.' The company, imported by Dominick Lynch, a French wine-merchant, included Manuel Garcia and his celebrated daughter Maria Felicita. [See GARCIA.] At the same house there was begun, July 13, 1827, the first regular season of French opera, with Rossini's 'Cenerentola.' German opera was introduced Sept. 16, 1856, at Niblo's Garden, Meyerbeer's 'Robert der Teufel' being the work sung. The conductor was Mr. Carl Bergmann, and the leader of the orchestra Mr. Theodore Thomas, who had then barely attained his majority.

Opera-bouffe was introduced in New York, at the French Theatre, Sept. 24, 1867, by H. L. Bateman; Offenbach's 'La Grande Duchesse' was the work, with Mlle. Lucille Postée in the title-rôle. It ran for 158 nights. A troupe of Mexican children performed, in Spanish, the same work, in several cities of the Union, 1875–76.

In the winter of 1869–70, a company of Russians gave performances of operas in their native tongue, by Slavonic composers, at New York.

The theatres which have most faithfully answered their avowed purpose as opera-houses, have been the Academy of Music, New York, opened Oct. 2, 1854, with Grisi and Mario, in 'Norma,' now under the management of James Henry Mapleson, of Her Majesty's Opera; and the Academy of Music, Philadelphia, opened Feb. 26, 1857, with Mme. Gazzaniga, Sig. Brignolé and Sig. Amadio, in 'Il Trovatore.' It should be recorded to the credit of American *entrepreneurs* that several important works have been produced at New York before they had been sung at either London or Paris—Verdi's 'Aïda,' Wagner's 'Lohengrin' and 'Die Walküre' being the most notable instances. American composers have received but little encouragement from the managers. Three works—George Bristow's 'Rip van Winkle,' Niblo's Garden, New York, Sept. 27, 1855; W. H. Fry's 'Leonora,' New York Academy, March 29, 1858; and 'Notre Dame de Paris,' by the same composer, Philadelphia Academy, April 1864—have been the most important productions: no one of these lived long beyond its birth. There is a formidable list of extravaganzas, and of operettas in the serio-comic vein or in imitation of French *opéra-bouffe*, by American musicians, the greater part of which have vanished after fluttering a butterfly's life in the glare of the footlights. Composers of recognised ability have written grand operas, but the scores have only gathered ignoble dust in their author's libraries, or found their only market among collectors when published. 'The Doctor of Alcantara,' an operetta by Julius Eichberg, a native of Düsseldorf, but for twenty years a resident at Boston, may be cited as the most successful work of any pretentions with an exclusively American reputation. Produced at the Boston Museum, April 7, 1862, it has been sung over a large part of the Union, and still retains its popularity. Mr. Eichberg has also written three other operettas which have been favourably received—'The Rose of Tyrol,' 'A Night in Rome,' and 'The Two Cadis.' No distinctive school of music has yet arisen in the United States, nor, so long as the Union maintains itself in its present extent, and its inhabitants present the cosmopolitan characteristics of to-day, is it likely that there will be one. But this want has not prevented the birth, education, in a large degree, and liberal encouragement, of operatic singers whose worth has been proclaimed in two hemispheres. Known nearly as well in England as in America are the names of Miss Clara Louise Kellogg, Miss Annie Louise Cary, Miss Adelaide Phillipps, Miss Emma C. Thursby, Mr. Charles R. Adams, and Mr. Myron W. Whitney. Mlle. Emma Albani, Mlle. Minnie Hauk, Mr. Jules Perkins, and Sig. Foli were also born and began their brilliant careers in the New World; and to this list should be added the names of Mme. von Zandt, Miss Julia Gaylord and Mr. F. C. Packard, now attached to Mr. Carl Rosa's English opera company. The Patti sisters, Adelina and Carlotta, gathered their first harvests of applause in America. The greater part of the facts herein presented, bear, it will be seen, reference to New York, for the reason that of no other city has there been prepared so complete and accurate a chronology as is included in the 'Records,' already cited. New York too has been for more than a century the American metropolis; and being the wealthiest city of the Union greater encouragement has been given to operatic enterprises than elsewhere, with the exception of New Orleans for a number of years before the Civil War, as already noted.

In Boston the first season of Italian Opera began at the Howard Athenæum, April 23, 1847, with 'Ernani.' The company was the famous Havana party, which had previously appeared for two nights at New York. Sig. Luigi Arditi was the conductor, and the orchestra included Sig. Bottesini, the contra-bassist. The history of opera in Boston previous to the advent of this troupe presents the same characteristics as have been noted in the case of New York. [F. H. J.]

OPÉRA BOUFFE. A French Comic Opera, of exceedingly light character, and constructed on too trivial a scale to entitle it to rank as an Opéra Comique. [W.S.R.]

OPERA BUFFA. An Italian Opera, of light and playful character, in which the Dialogue is carried on in *Recitativo secco*, interposed between the Airs, Duets, and Choruses, which form the chief attraction of the piece. The subject of the Opera Buffa is always more or less comic, and not unfrequently extravagantly so. The finest examples extant are, Cimarosa's 'Il Matri-

monio segreto,' Mozart's 'Così fan tutte,' and Rossini's 'Il Barbiere di Siviglia.' [See OPERA, 10th, 12th, and 18th Periods, vol. ii. pp. 513, 516, and 524. Also COMIC OPERA.] [W.S.R.]

OPÉRA COMIQUE. A French Opera, in which the *dénouement* is happy, and the Dialogue spoken. Provided these two conditions be present, it is not at all necessary that the piece should introduce any really comic Scenes, or Characters; for instance, one of the finest *Opéras comiques* in existence is Cherubini's 'Les deux journées,' in which the hero is only saved from what appears to be almost certain destruction by the devotion of an humble friend. [See OPERA, 16th Period, vol. ii. p. 522; also COMIC OPERA.] [W.S.R.]

OPÉRA COMIQUE, THE, at Paris, a theatre for French pieces with spoken dialogue, originated in the 'spectacles de la Foire.' For its early history we refer the readers to Chouquet's 'History of Dramatic Music in France' (Paris, Didot, 1873), and will only state that the title of 'Opéra comique' dates from the execution of an agreement between the comedians and the directors of the Académie royale de Musique in 1715. The new enterprise, thus recognised, succeeded so well as to excite the jealousy of the large theatres, and in 1745 to cause the closing of the Opéra Comique. In 1752, however, Monet received permission to reestablish it at the Fair of St. Germain, and under his skilful management it progressed so rapidly that in 1762 the Opéra Comique joined the Comédie Italienne, and took possession of the room in the Rue Mauconseil, whence in 1783 they migrated to the theatre in the Rue Favart. In 1791 a second Opéra Comique Company established itself in the Rue Feydeau, and a fierce competition ensued, which ended in the ruin and closing of both houses in 1801. After this the two companies were united into one, which settled itself at the Théâtre Feydeau, leaving the Salle Favart to the Italian troupe. At the Feydeau they remained till April 1829, when the theatre, being no longer habitable, was closed. The Favart theatre being still in the hands of the Italians, the Opera Comique took possession of the Salle Ventadour, but quitted it in 1832 for the little Theatre des Nouveautés in the Place de la Bourse (no longer existing), and at length in 1840 returned to the Salle Favart, where it is still located. The house looks on to the Place Boieldieu. It holds 1500 persons. In 1879 it was completely restored by Crépinet, to the improvement of its acoustic qualities, which before were not good. [G.C.]

OPERA, ENGLISH. [See OPERA, 6th and 17th Periods, vol. ii. pp. 506*b*–507, 523–524; also ENGLISH OPERA.] [W.S.R.]

OPERA, FRENCH. [See OPERA, 5th, 11th, 16th, and 19th Periods, vol. ii. pp. 505–506, 515*b*–516, 522 *b*, and 525.] [W.S.R.]

OPERA, GERMAN. [See OPERA, 7th, 13th, 14th, 15th, and 20th Periods, vol. ii. pp. 507 *b*–508, 518 *b*–519, 519 *b*–520, 520 *b*–522, 525*b*–528. [W.S.R.]

OPÉRA, GRAND. 1. A French Opera, sung throughout, with the accompaniment of the full Orchestra, to the entire exclusion of spoken dialogue. The finest examples we possess are, Rossini's 'Guillaume Tell,' Cherubini's 'Les Abencerrages,' and Spontini's 'La Vestale': the most popular are, Meyerbeer's 'Robert le Diable,' 'Les Huguenots,' and 'Le Prophète.' [See OPERA, 19th Period, vol. ii. p. 525.]

2. A magnificent Theatre, in Paris, near the Boulevard des Capucines (opposite to the Rue de la Paix), devoted to the performance of *Grands Opéras*. [See ACADEMIE DE MUSIQUE.] [W.S.R.]

OPERA, ITALIAN. [See OPERA, 1st, 2nd, 3rd, 4th, 8th, 9th, 10th, 12th, 13th, and 18th Periods, vol. ii. pp. 497–500, 500–502, 502 *b*–504, 504–505, 508–513, 513 *b*–514, 516 *b*–517, 517 *b*–518, 524 *b*–525. [W.S.R.]

OPERETTA. A little Opera, generally of a buffo character, too short to furnish an evening's amusement, but useful as an Afterpiece, or Intermezzo. We can scarcely point out more charming examples of the style than Mozart's 'Il Direttor della Commedia' (the Italian version of his 'Schauspieldirektor') and Rossini's 'L'Inganno felice.' Both these little masterpieces are in one Act; and this condition is really an essential characteristic of the Operetta; but, of late years, Operettas in two Acts have been not at all uncommon, as in the case of Mr. Arthur Sullivan's 'H.M.S. Pinafore'—the most successful work of the kind on record. Pieces extending to this length are prevented, for the most part, from taking rank as true Operas, either by triviality of subject, or by the evanescent character of the Music by which it is accompanied, and are, therefore, correctly described as Operettas in two Acts, notwithstanding the anomaly implied in the title.

In Italy, the Dialogue of the Operetta is always carried on in *Recitativo secco*. In England, Germany, and France, it is spoken. [W.S.R.]

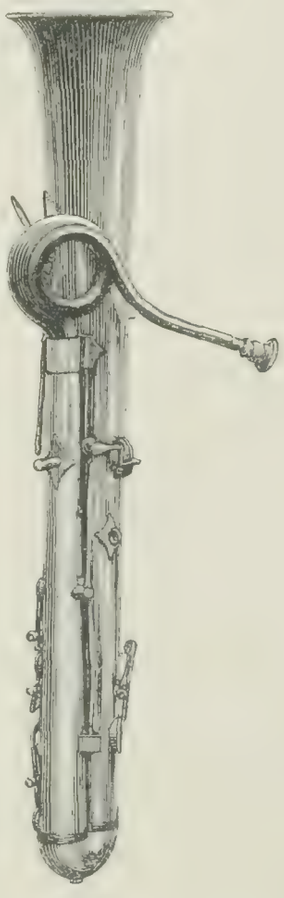
OPHICLEIDE (Eng. and Germ.; Fr. *Basse d'Harmonie*). A barbarous name, compounded of the Greek words for snake and door-key, which has been given to an improvement on the Serpent, Russian bassoon, or Bass-horn.

The invention of this instrument is attributed by Fétis to Frichot, a French musician settled in London about the year 1790. He states moreover that Frichot published in London in the year 1800 a description and method of playing it, under the title of 'A Complete Scale and Gammut of the Bass-horn, a new instrument, invented by M. Frichot, and manufactured by J. Astor.' It seems however that a musician of the church of St. Peter, at Lille, by name Regibo, had already, in 1780, made improvements on the serpent, by adding several keys and modifying the bore, so that Regibo may in fact be considered as the inventor even of the so-called Russian bassoon, 'which returned from the north of Europe about thirty years later.' It seems agreed on all hands that the French were made acquainted with this instrument by the bands of the allied sovereigns, when the latter

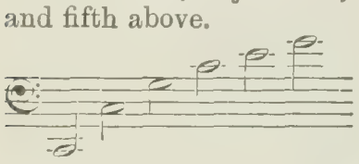
occupied Paris in 1815. In this year its discovery is claimed by Halary of Paris, who patented it in 1821, and whose successor is said to possess the original model, with 7 keys and a scale of 27 notes. Labbaye added new keys to it, and the number has been since raised to 11.

Two of these instruments were employed at the Musical Festival in Westminster Abbey in June 1834. At the Birmingham Festival of the same year an ophicleide as well as a contrabass ophicleide were introduced, and are noticed in a periodical of the time as 'destined to operate a great change in the constitution of the orchestra.'

The early specimens were termed Serpentcleides, and seem to have been made partially in wood, like their predecessors the Serpents; but of late brass has been exclusively employed for the whole construction. The ophicleide has been made in many keys, viz. in alto F and E♭, in C and B♭ bass, and in the lower octave of the two first, viz. the F and E♭ of the 16-foot octave. That now commonly used stands in 8-foot C, and borrows a single note from the 16-foot octave, namely the B♮, one semitone below the lowest note of the violoncello and a whole tone above the last note of the three-stringed double-bass.



The mouthpiece consists of a large metal or ivory cup, not dissimilar to those of the bass trombone and euphonium. The ophicleide possesses the usual harmonic series of all brass instruments. The fundamental tone is not however employed, its compass commencing on the first harmonic, as before noted with respect to the horn. We thus have in succession C, with its octave and twelfth, double octave, major third, and fifth above.



The first key for the thumb of the left hand, usually standing open, lowers all these notes by a semitone, giving the chord of B♮ with five sharps. The second, which is habitually closed, raises the original pitch by a like interval, giving the chord of D♭ or C♯. The principle thus stated runs through the remaining mechanism; the 3rd key giving D and its derivatives, the 4th E♭, the 5th E♮, the 6th F, or seven semitones in all. The 7th key furnishes F♯, which was formerly missing in the scale, and A♭, the 8th G♮, the 9th A♭, the 10th A♮, the 11th B♭.

A compass is thus obtained of 38 semitones, or a little over three octaves—from the low B♮ given above, to C in the treble stave. It will be obvious that from the overlapping and coincidence of the various harmonic series many alternative methods of producing the same note with slight enharmonic changes are open to a good player. It will also be seen that the seven semitonic keys exactly reproduce by a different mechanism the successive shifts of the violin family, and the slide positions of the trombone. The instrument is therefore of far greater capabilities for accurate intonation than the three or even the four-valved contrivances which bid fair to supersede it. It is theoretically equivalent to a conical tube which can be shortened by any given number of semitones in succession. This shortening is not however obtained, as in the French horn, from the upper part by means of crooks, but from the bottom upwards, by the contrivances of lateral holes and keys. It is the bass correlative of the key or Kent bugle, in which also the method of keys preceded the more modern invention of valves.

The tone of the ophicleide is, from its difference of scale and of material, less tender and veiled than that of its predecessor the serpent, but on the other hand it has greater compass and equality than that rather primitive contrivance. For the reason stated above its intonation is more accurate than that which can be obtained from any valve instrument whatever.

There is very little concerted music for this instrument. Indeed Mendelssohn, who employs it freely in some of his works, such as the 'Elijah,' where it is written for down to 16-foot A, three lines below the bass stave, and the 'Midsummer Night's Dream' music, where it has an important part in the overture, may be considered as the only classical writer who systematically introduces it in his scores. Wagner has replaced it by bass and contrabass tubas. It figures in modern operatic music; and in the hands of its only living player, Mr. Samuel Hughes, is deservedly a popular solo instrument. The serpent parts of the older music are usually allotted to it; though even these, in the band of the Sacred Harmonic Society and elsewhere, have been transferred to the far more profound and powerful contrafagotto. It is to be regretted that an instrument which presents considerable accuracy of intonation and a characteristic quality, should be allowed to fall into entire disuse.

Tutors and instruction-books for the Ophicleide are published by Schiltz, by Berr & Caussinus, and by V. Cornette, of which the second named is the most complete. [W.H.S.]

OPUS, OPUS-NUMBER, OPERA, ŒUVRE. A method of numbering musical compositions in the order of their publication, using the Latin word *opus* (work), began to come into use in the time of Mozart, but was not fully established until Beethoven's time, the numbering not being carried out to all the published works of the former master. No rule is observed as regards the size of an *opus*: for instance, Beethoven's op. 1 consists of three pianoforte trios, while Schubert's op. 1 is only the song 'Erlkönig.' The opus-number has nothing to do with the date of composition, but only with that of the publication; thus some

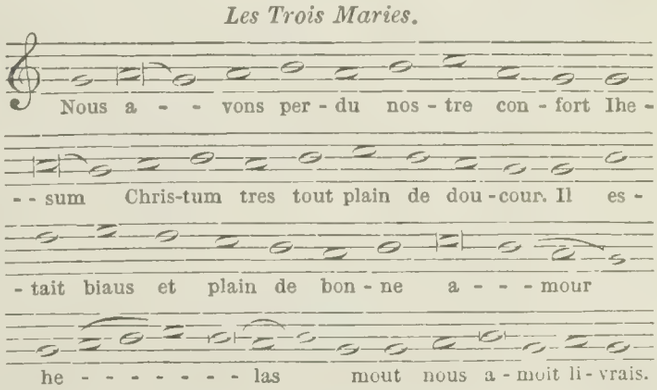
of Mendelssohn's early works were published (posthumously) with very late opus-numbers. Several mistakes have occurred in the numbering of Beethoven's works in various editions: for instance, the three pianoforte sonatas (op. 31) have often been called 'op. 29,' which is the number of the String Quintet in C, and the last four of the so-called 'posthumous' quartets have been numbered in two different ways. The proper numbering is as follows: the A minor Quartet should be op. 130, not 132; that in B♭ major, op. 131, not 130; that in C♯ minor, op. 132, not 131, and that in F major, op. 133, not 135. [J.A.F.M.]

ORATORIO (Lat. *Oratorium*; Ital. *Dramma sacra per Musica, Oratorio*; Germ. *Oratorium*). A Sacred Poem, usually of a dramatic character, sung throughout by Solo Voices and Chorus, to the accompaniment of a full Orchestra, but—at least in modern times—without the assistance of Scenery, Dresses, or Action.

The dramatic instinct is so deeply implanted in the human mind, that it would be as hopeless to search for the earliest manifestation of its presence as for the origin of language. We have already endeavoured to trace back the history of the OPERA to the infancy of Greek Tragedy. But, it is clear that dramatic performances must have had an incalculably earlier as well as an infinitely ruder origin than that; and equally certain that they have been used from time immemorial as a means of inculcating moral and religious truth, and instructing the masses in historical and legendary lore which it would have been difficult to impress upon them by the mere force of verbal description. That they were so used in the Middle Ages is proved by abundant evidence. The Mysteries, Moralities, and Miracle Plays, which in the 13th and 14th centuries were so extensively popular throughout the whole of Europe, did more towards familiarising the multitude with the great events of Scripture History than could have been effected by any amount of simple narrative; and it is to these primitive performances, rude though they were, that we must look for the origin of that grand artistic creation—the noblest ever yet conceived with Music for its basis—which still serves to invest the Sacred Story with a living interest which we cannot but regard as a valuable help to the realisation of its inner meaning, and to impress upon our minds a more elevated Ideal than we could ever hope to reach without the aid of Song.

It is impossible to say when, where, or by whom, the first dramatic representation of a Scene from Holy Writ was attempted. One of the oldest examples of which we have any certain record is the 'Festum Asinorum,' celebrated at Beauvais and Sens, in the 12th century, and long remembered in connection with a famous Carol called the 'Prosa de Asino,' the Melody of which will be found at page 462 *a* of the present volume. But it was not only in France that such representations found favour in the sight of the people. William Fitz Stephen mentions a Monk of Canterbury who wrote many Miracle-Plays during the reign of King Henry II, and died in 1191; and we know, from other sources, that an English audience was always ready to greet entertainments of this description with a hearty welcome. The Clergy also took them under their especial protection, and retained their interest in them for so long a period, that, in 1378 the Choristers of S. Paul's performed them regularly, under careful ecclesiastical superintendence. In other countries they attained an equal degree of popularity, but at a somewhat later date. In Italy, for instance, we hear of a 'Commedia Spirituale' performed for the first time at Padua in 1243, and another at Friuli in 1298; while 'Geistliche Schauspiele' first became common in Germany and Bohemia about the year 1322.

The subjects of these primitive pieces were chosen for the purpose of illustrating certain incidents selected from the history of the Old and New Testaments, the lives of celebrated Saints, or the meaning of Allegorical Conceits, intended to enforce important lessons in Religion and Morality. For instance, 'Il Conversione di S. Paolo' was sung in Rome in 1440, and 'Abram et Isaac suo Figluolo' at Florence in 1449. Traces are also found of 'Abel e Caino' (1554), 'Sansone' (1554), 'Abram et Sara' (1556), 'Il Figluolo Prodigo' (1565), an allegorical piece, called 'La Commedia Spirituale dell' Anima,' printed at Siena, without date (and not to be confounded with a very interesting work bearing a somewhat similar title, to be mentioned presently), and many different settings of the history of the Passion of our Lord. This last was always a very favourite subject; and the music adapted to it, combining some of the more prominent characteristics of Ecclesiastical Plain Chaunt with the freedom of the sæcular Chanson was certainly not wanting in solemnity. Particular care was always taken with that part of the Sacred Narrative which described the grief of Our Lady at the Crucifixion; and we find frequent instances of the 'Lamentation' of Mary, or of S. Mary Magdalene, or of The Three Maries, treated, in several different languages, in no unworthy manner. The following is from a MS. of the 14th century, formerly used at the Abbey of Origny Saint Benoit, but now preserved in the Library at S. Quentin.

Les Trois Maries.

No great improvement seems to have been made in the style of these performances after the 14th century; indeed, so many abuses crept into them that they were frequently prohibited

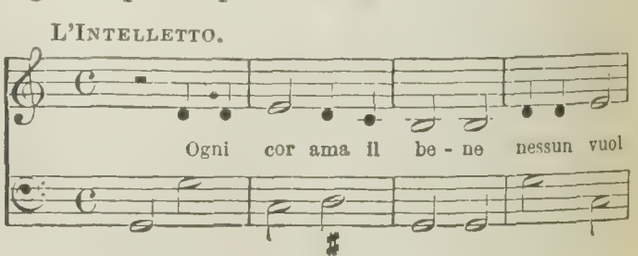
by ecclesiastical authority. But the principle upon which they were founded still remained untouched, and the general opinion seemed to be rather in favour of their reformation than their absolute discontinuance. S. Philip Neri, the Founder of the Congregation of Oratorians, thought very highly of them as a means of instruction, and warmly encouraged the cultivation of Sacred Music of all kinds. On certain evenings in the week his Sermons were preceded and followed either by a selection of popular Hymns (see LAUDI SPIRITUALI), or by the dramatic rendering of a Scene from Scripture History, adapted to the comprehension of an audience consisting chiefly of Roman youths of the humbler classes, the Discourses being delivered between the Acts of the Drama. As these observances were first introduced in the Oratory of S. Philip's newly-built Church of S. Maria in Vallicella, the performances themselves were commonly spoken of as Oratorios, and no long time elapsed before this term was accepted, not in Rome only, but throughout the whole of Europe, as the distinguishing title of the 'Dramma sacra per musica.'

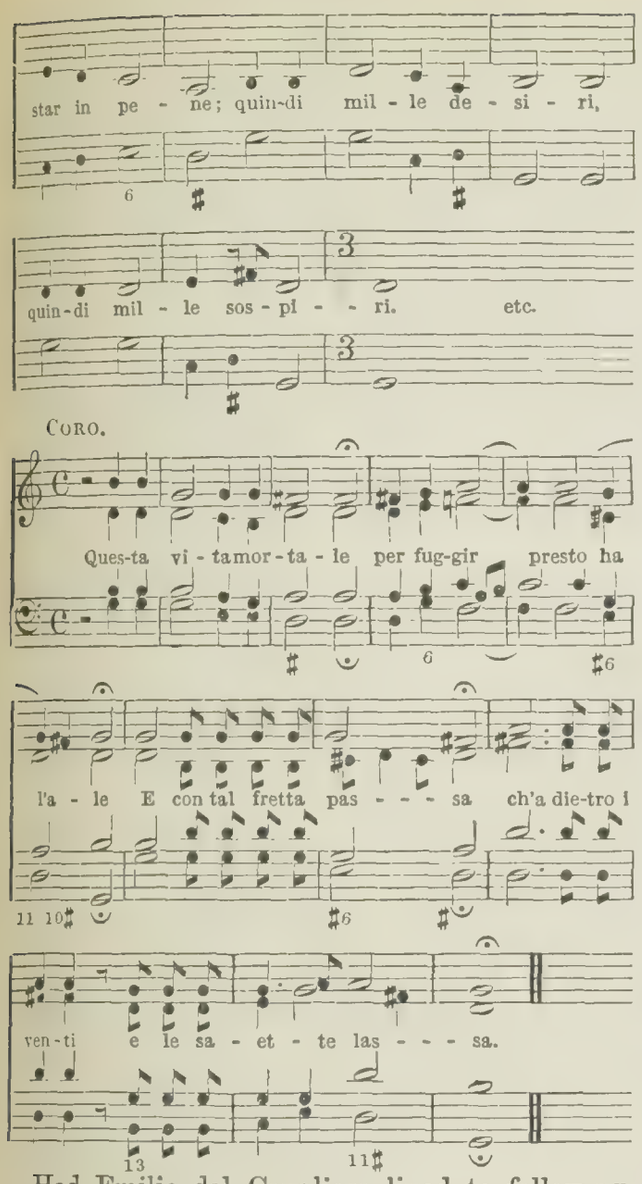
S. Philip died in 1595, but the performances were not discontinued. The words of some of them are still extant, though unfortunately without the Music, which seems to have aimed at a style resembling that of the Madrigale Spirituale —just as in the 'Amfiparnasso' of Orazio Vecchi we find a close resemblance to that of the sæcular Madrigal. Nothing could have been more ill adapted than this for the expression of dramatic sentiment; and it seems not improbable that the promoters of the movement may themselves have been aware of this fact, for soon after the invention of the Monodic Style we meet with a notable change which at once introduces us to the FIRST PERIOD in the History of the true Oratorio. [See MONODIA.]

While Peri and Caccini were cautiously feeling their way towards a new style of Dramatic Music in Florence, Emilio del Cavaliere, a Composer of no mean reputation, was endeavouring with equal earnestness to attain the same end in Rome. With this purpose in view he set to Music a Sacred Drama, written for him by Laura Guidiccioni, and entitled 'La Rappresentazione dell' Anima e del Corpo.' The piece was an allegorical one, complicated in structure, and of considerable pretensions; and the Music was written throughout in the then newly-invented *stilo rappresentativo* of which Emilio del Cavaliere claimed to be the originator. [See OPERA, p. 499; RECITATIVE.] The question of priority of invention is surrounded, in this case, with so many difficulties, that we cannot interrupt the course of our narrative for the purpose of discussing it. Suffice it to say that, by a singular coincidence, the year 1600 witnessed the first performance, in Rome, of Emilio's 'Rappresentazione' and, in Florence, of Peri's 'Euridice'—the earliest examples of the true Oratorio and the true Opera ever presented to the public. The Oratorio was produced at the Oratory of S. Maria in Vallicella in the month of February, ten months before the appearance of 'Euridice' at Florence. Emilio del Cavaliere was then no longer living, but he had left such full directions, in his preface, as to the manner in which the work was to be performed, that no difficulty whatever lay in the way of bringing it out in exact accordance with his original intention, which included Scenes, Decorations, Action, and even Dancing on a regular Stage (*in Palco*). The principal characters were Il Tempo (Time), La Vita (Life), Il Mondo (the World), Il Piacere (Pleasure), L'Intelletto (the Intellect), L'Anima (the Soul), Il Corpo (the Body), two Youths, who recited the Prologue, and the Chorus. The Orchestra consisted of 1 Lira doppia, 1 Clavicembalo, 1 Chitarone, and 2 Flauti, 'o vero due tibie all' antica.' No Part is written for a Violin; but a note states that a good effect may be produced by playing one in unison with the Soprano Voices, throughout. The Orchestra was entirely hidden from view, but it was recommended that the various characters should carry musical instruments in their hands, and pretend to accompany their Voices, and to play the Ritornelli interposed between the Melodies allotted to them. A Madrigal, with full Instrumental Accompaniment, was to take the place of the Overture. The Curtain then rose, and the two Youths delivered the Prologue; after which a long Solo was sung by Time. The Body, when singing the words 'Se che hormai alma mia,' was to throw away his golden collar and the feathers from his hat. The World and Life were to be very richly dressed, but when divested of their ornaments, to appear very poor and wretched, and ultimately dead bodies. A great number of Instruments were to join in the Ritornelli. And, finally, it was directed that the Performance might be finished either with or without a Dance. 'If without,' says the stage-direction, 'the Vocal and Instrumental Parts of the last Chorus must be doubled. But should a Dance be preferred, the Verse beginning Chiostri altissimi e stellati must be sung, accompanied by stately and reverent steps. To these will succeed other grave steps and figures of a solemn character. During the *ritornelli* the four principal Dancers will perform a Ballet, embellished with capers (*saltato con capriole*) without singing. And thus, after each Verse, the steps of the Dance will always be varied, the four chief Dancers sometimes using the *Gagliarde*, sometimes the *Canario*, and sometimes the *Corrente*, which will do well in the *Ritornelli*.'

The general character of the Music—in which no distinction is made between Recitative and Air—will be readily understood from the following examples of portions of a Solo and Chorus.

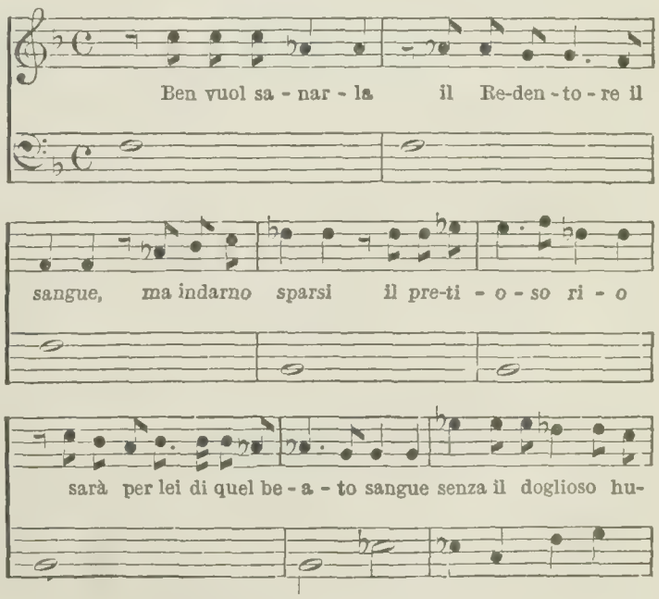
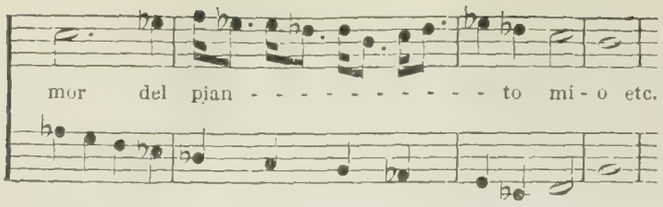
L'INTELLETTO.

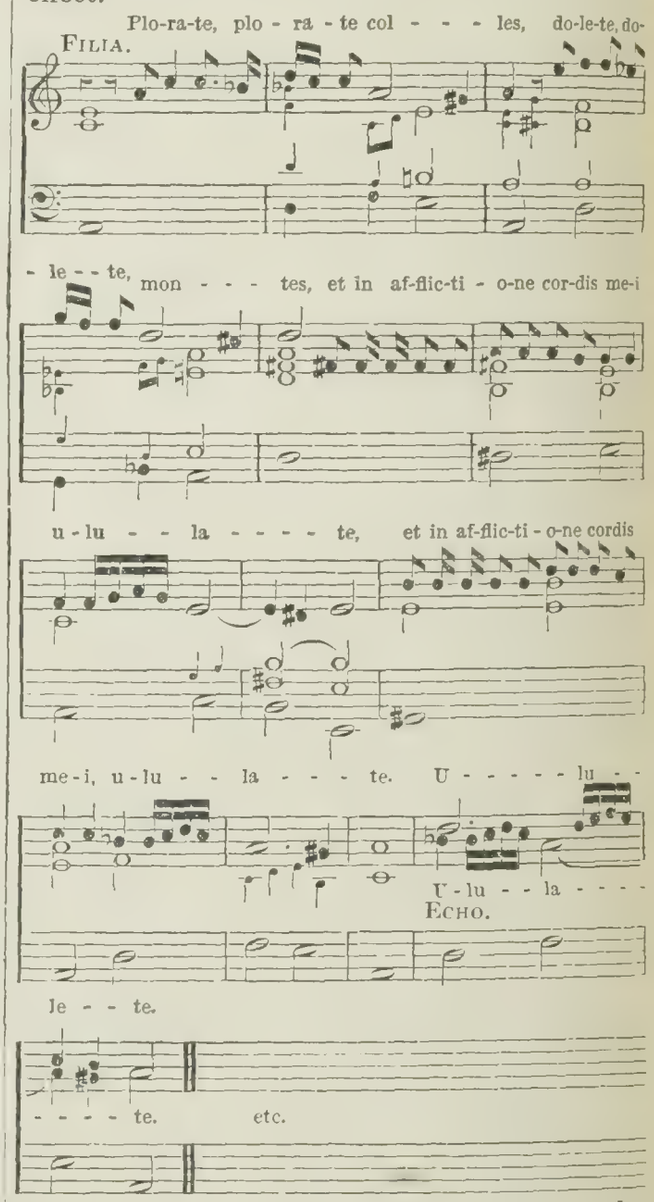




Had Emilio del Cavaliere lived to follow up his first Oratorio with others of similar character, the result of his labours could scarcely have failed to add greatly to his already high reputation, for his first attempt met with a very enthusiastic reception. Unfortunately, the most popular among his successors devoted so much attention to the development of the Opera, that for a time the Oratorio was almost forgotten; and it was not until more than twenty years after his death that it again excited sufficient interest to lead to the production of the series of works which illustrate the Second Period of our history.

The occasion which immediately led to this revival was the Canonisation of SS. Ignatius Loyola and Francis Xavier. In honour of this event Kapsberger set to music an Allegorical Drama, called 'Apotheosis, seu consecratio SS. Ignatii et Francisci Xaverii,' which was several times performed at the Collegio Romano, with magnificent scenic decorations and full dramatic action, in the year 1622. The Music of this piece, which is still extant, is miserably poor, and so much inferior, both in originality and dramatic form, to the works of Monteverde and other popular writers of the period, that it is impossible to believe it could have succeeded, had it not been for the splendour of the *mise en scène* with which it was accompanied. Another piece, on the same subject, entitled 'S. Ignatius Loyola,' was set to Music in the same year by Vittorio Loreto. Neither the Poetry nor the Music of this have been preserved, but Erythræus[1] assures us that, though the former was poor, the latter was of the highest order of excellence, and that the success of the performance was unprecedented. Vittorio Loreto also set to Music 'La Pelligrina constante,' in 1647, and 'Il Sagrifizio d'Abramo,' in 1648. Besides these, mention is made of 'Il Lamento di S. Maria Vergine,' by Michelagnolo Capellini, in 1627; 'S. Alessio,' by Stefano Landi, in 1634; 'Erminio sul Giordano,' by Michel Angelo Rossi, in 1637; and numerous Oratorios by other Composers, of which, in most instances, the words only have survived, none appearing to have been held in any great amount of popular estimation. An exception must however be made in favour of the works of Domenico Mazzocchi, by far the greatest Composer of this particular period, whose 'Querimonia di S. Maria Maddelena' rivalled in popularity even the celebrated 'Lamento d'Arianna' of Monteverde. Domenico Mazzocchi, the elder of two highly talented brothers, though a learned Contrapuntist, was also an enthusiastic cultivator of the Monodic Style, and earnestly endeavoured to ennoble it in every possible way, and above all, to render it a worthy exponent of musical and dramatic expression. He it was who first made use of the well-known sign now called the 'Swell' (< >); and, bearing this fact in mind, we are not surprised to find in his Music a refinement of expression for which we may seek in vain among the works even of the best of his contemporaries. His Oratorio, 'Il Martirio di SS. Abbundio ed Abbundanzio,' was produced in Rome in 1631; but his fame rests chiefly upon the 'Querimonia,' which when performed at S. Maria in Vallicella, by such singers as Vittorio Loreto, Buonaventura, or Marcantonio, drew tears from all who heard it. The following extract will be sufficient to show the touchingly pathetic character of this famous composition—the best which the Second Period could boast.

S. Maria Maddelena.

[1] Epistolæ ad diversos, lib. iv.

Our THIRD PERIOD introduces us to a greater Composer than any of whom we have hitherto had occasion to speak—one of those representative men whose rare genius is powerful enough not only to inaugurate a new era in the annals of Art, but to leave its impress upon all time.

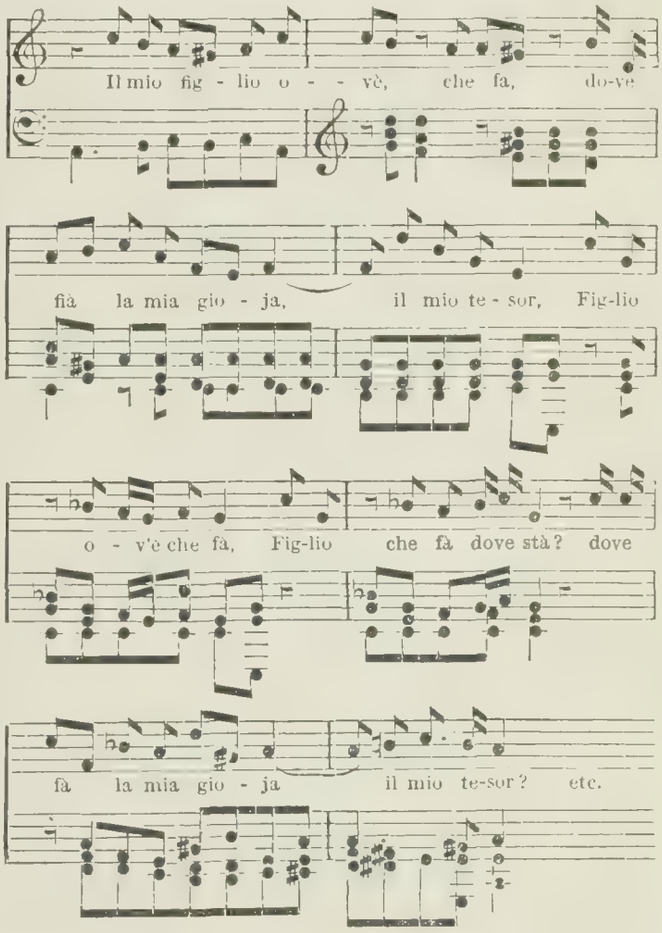
Giovanni Carissimi was the first Composer of the Monodic School who succeeded in investing the new style with a sufficient amount either of dignity or pathos to encourage a reasonable hope that it might one day produce results in some degree commensurate for good with the loss it occasioned by the destruction of Polyphony. Considered as Music, the united value of all the Monodic works produced within the first thirty years of the 17th century would be outweighed over and over again by one single bar of the least of Luca Marenzio's Madrigals. Except as stepping-stones to something better, they were absolutely worthless. Their only intrinsic merit was a marked advance in correctness of rhetorical expression. But this single good quality represented a power which, had it been judiciously used, would have led to changes exceeding in importance any that its inventors had dared to conceive, even in their wildest dreams. Unhappily, it was not judiciously used. Blinded by the insane spirit of Hellenism which so fatally counteracted the best effects of the Renaissance, the pioneers of the modern style strove to find a royal road to dramatic truth which would save them the trouble of studying Musical Science; and they failed, as a matter of course; for the expression they aimed at, instead of being enforced by the harmonious progression of its accompaniment, was too often destroyed by its intolerable cacophony.[1] It remained for Carissimi to prove that truth of expression and purity of harmonic relations were interdependent upon each other; that really good Music, beautiful in itself, and valuable for its own sake, was not only the fittest possible exponent of dramatic sentiment, but was rendered infinitely more beautiful by its connection therewith, and became the more valuable in exact proportion to the amount of poetical imagery with which it was enriched. Forming his style upon this sure basis, and trusting to his contrapuntal skill to enable him to carry out the principle, Carissimi wrote good Music always—Music which would have been pleasant enough to listen to for its own sake, but which became infinitely more interesting when used as a vehicle for the expression of all those tender shades of joy and sorrow which make up the sum of what is usually called 'human passion.' His refined taste and graceful manner enabled him to do this so successfully, that he soon outshone all his contemporaries, who looked upon him as a model of artistic excellence. His first efforts were devoted to the perfection of the Sacred Cantata, of which he has left us a multitude of beautiful examples; but he also wrote numerous Oratorios, among which the best known are 'Jephte,' 'Ezechias,' 'Baltazar,' 'David et Jonathas,' 'Abraham et Isaac,' 'Jonas,' 'Judicium Salomonis,' 'L'Histoire de Job,' 'La Plainte des Damnés,' 'Le Mauvais Riche,' and 'Le Jugement Dernier.' These are all full of beauties, and, in 'Jephte' especially, the Composer has reached a depth of pathos which none but the greatest of Singers can hope to interpret satisfactorily. The Solo, 'Plorate colles,' assigned to Jephtha's Daughter, is a model of tender expression; and the Echo, sung by two Sopranos, at the end of each clause of the Melody, adds an inexpressible charm to its melancholy effect.[2]

It was about this time that the spectacular representation began gradually to fall into disuse, though the dramatic character of the Poem was

1 Stefano Landi, in his Preface to 'S. Alessio' (Roma 1634), tells us that the Ritornelli are written for Violins, in three parts; but that a Bass is often added to them, moving purposely in Fifths or Octaves with one of the parts, for the sake of the beauty of the effect!

2 Handel has been accused of borrowing 'Hear Jacob's God,' in 'Samson,' from the final Chorus of this beautiful little Oratorio With equal show of reason might we accuse Beethoven of having copied his Sonata, 'Nicht zu geschwind' from the 'Harmonious Blacksmith,' on the ground that both are in the key of E major.

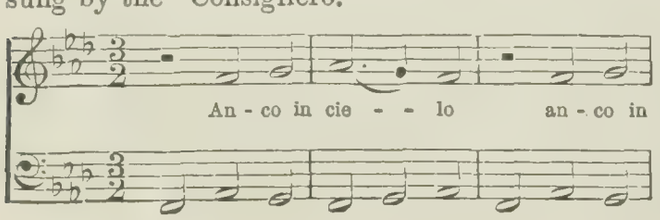
still retained, with certain modifications, chief among which was the introduction of a Personage called the 'Historicus,' to whom were assigned certain narrative passages interpolated between the clauses of the Dialogue for the purpose of carrying on the story intelligibly in the absence of scenic action. This idea was no doubt suggested by the manner of singing the History of the Passion during Holy Week in the Pontifical Chapel, where the 'First Deacon of the Passion' sings the words of Our Lord, the Second those of the Chronista (or Evangelista), and the Third those of the Synagoga (or Turba). Carissimi used this expedient freely, and his example soon led to its general adoption, both in Italy and Germany. His Oratorios indeed excited such universal admiration, that for very many years they served as models which the best Composers of the time were not ashamed to imitate. As a matter of course, they were sometimes imitated very badly; but they laid, nevertheless, the foundation of a very splendid School, of which we shall now proceed to sketch the history, under the title of our FOURTH PERIOD.

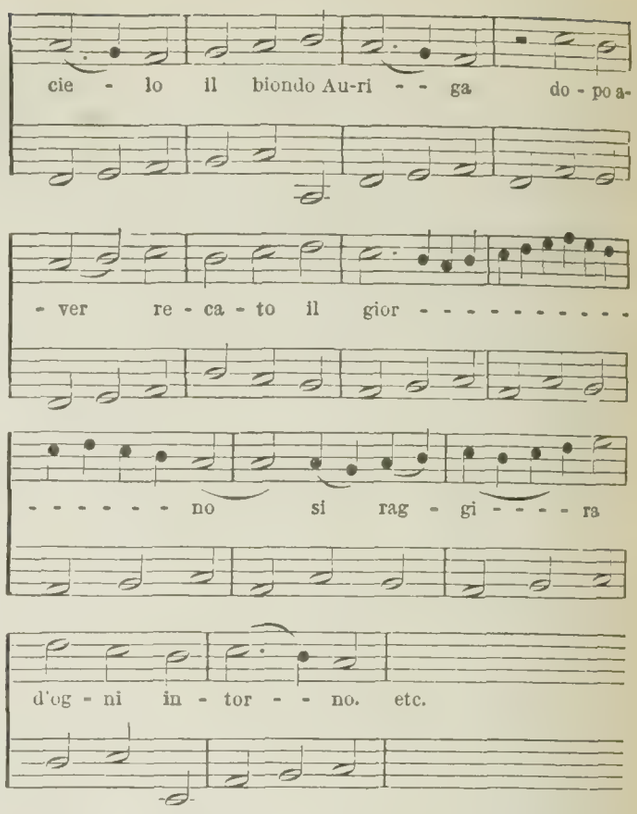
Carissimi's most illustrious disciple—the only one perhaps whose genius shone more brightly than his own—was Alessandro Scarlatti, a Composer gifted with talents so versatile that it is impossible to say whether he excelled most in the Cantata, the Oratorio, or the Opera. His Sacred Music, with which alone we are here concerned, was characterised by a breadth of style and dignity of manner which we cannot but regard as the natural consequence of his great contrapuntal skill, acquired by severe study at a time when it was popularly regarded as a very unimportant part of the training necessary to produce a good Composer. Scarlatti was wiser than his contemporaries, and carrying out Carissimi's principles to their natural conclusion, he attained so great a mastery over the technical difficulties of his Art that they served him as an ever ready means of expressing, in their most perfect forms, the inspirations of his fertile imagination. Dissatisfied with the meagre Recitative of his predecessors, he gave to the Aria a definite structure which it retained for more than a century—the well-balanced form, consisting of a first or principal strain, a second part, and a return to the original subject in the shape of the familiar *Da Capo*. The advantage of this symmetrical system over the amorphous type affected by the earlier Composers was so obvious, that it soon came into general use in every School in Europe, and maintained its ground, against all attempts at innovation, until the time of Gluck. It was found equally useful in the Opera and the Oratorio; and, in connection with the latter, we shall have to notice it even as late as the closing decades of the 18th century. Scarlatti used rhythmic melody of this kind for those highly impassioned Scenes which, in a spoken Drama, would have been represented by the Monologue, reserving Accompanied Recitative for those which involved more dramatic action combined with less depth of sentiment, and using *Recitativo secco* chiefly for the purpose of developing the course of the narrative—an arrangement which has been followed by later Composers, including even those of our own day. Thus carefully planned, his Oratorios were full of interest, whether regarded from a musical or a dramatic point of view. The most successful among them were 'I Dolori di Maria sempre Vergine' (Rom. 1693), 'Il Sagrifizio d'Abramo,' 'Il Martirio di Santa Teodosia,' and 'La Concezzione della beata Vergine'; but it is to be feared that many are lost, as very few of the Composer's innumerable works were printed. Dr. Burney found a very fine one in MS. in the Library of the Chiesa nuova at Rome, with 'an admirable Overture, in a style totally different from that of Lulli,' and a song with Trumpet *obbligato*. He does not mention the title of the work, but the following lovely Melody seems intended to be sung by the Blessed Virgin before the finding of our Lord in the Temple.



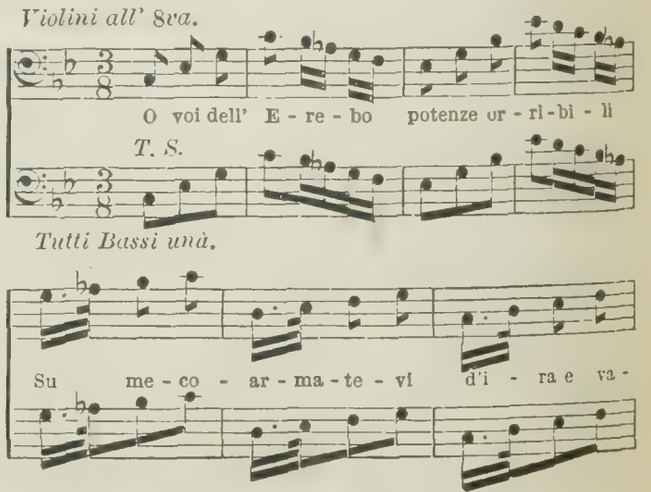
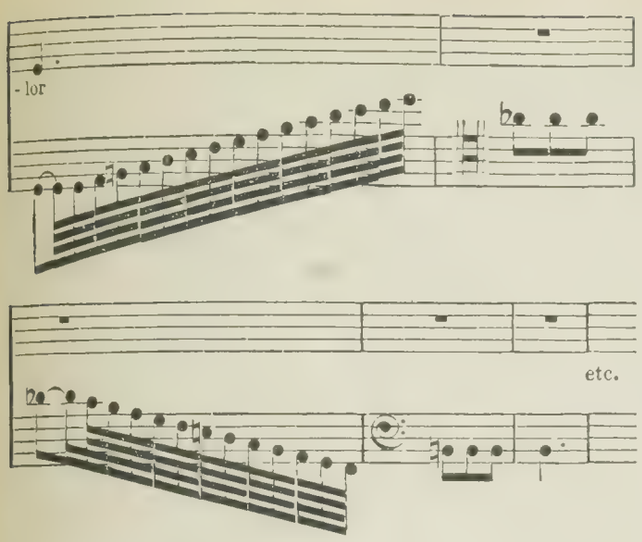
Alessandro Scarlatti died in 1725, at the age of 66. Among the most popular of his contemporaries were D. Francesco Federici, who wrote two Oratorios, 'Santa Cristina' and 'Santa Caterina de Siena, for the Congregation of Oratorians, in 1676; Carolo Pallavicini, who dedicated 'Il Trionfo della Castità' to Cardinal Otthoboni, about the year 1689; Fr. Ant. Pistocchi, whose 'S. Maria Vergine addolorata,' produced in 1698, is full of pathetic beauty; Giulio d'Alessandri, who wrote an interesting Oratorio called 'Santa Francesca Romana,' about 1690; and four very much greater writers, whose names are still mentioned with especial honour—Caldara, Colonna, Leo, and Stradella. Caldara

composed—chiefly at Vienna—a large collection of delightful Oratorios, most of which were adapted to the Poetry of Apostolo Zeno and Metastasio. The most successful of these were 'Tobia,' 'Assalone,' 'Giuseppe,' 'Davidde,' 'La Passione di Gesù Cristo,' 'Daniele,' 'San Pietro a Cesarea,' 'Gesù presentato al Tempio,' 'Gerusalemme convertita,' and most especially 'Sisera,' which, as Zeno himself confesses, owed its reputation entirely to the beauty of the Music. Colonna's style—especially that of his Choruses—was broader and more dignified than Caldara's, and he did much towards raising the Oratorio to the noble level it attained in the 18th century. Leo rose still higher. His Oratorio, 'Santa Elena al Calvario,' is far in advance of the age in which it was written, and contains a Chorus—'Di quanta pena è frutta—which has excited much attention. But in point of natural genius there can be no doubt that Alessandro Stradella excelled all the best writers of this promising though clearly transitional period; and our regret for his untimely death is increased by the certainty that but for this he could scarcely have failed to take a place among the greatest Composers of any age or country. There seems no reason to doubt the veracity of the tradition which represents his first and only Oratorio, 'San Giovanni Battista,' as having been the means of saving his life, by melting the hearts of the ruffians who were sent to assassinate him, on the occasion of its first performance in the Church of S. John Lateran; but whether the story be true or not, the work seems certainly beautiful enough to have produced such an effect. The most probable date assigned to it is 1676; but it differs, in many respects, from the type most in favour at that period. It opens with a Sinfonia, consisting of three short Fugal Movements, followed by a Recitative and Air for S. John. The Accompaniment to some of the Airs is most ingenious, and not a little complicated, comprising two complete Orchestras,—a *Concertino*, consisting of two Violins and a Violoncello, reinforced, as in Corelli's Concertos, by the two Violins, Viola, and Bass, of a *Concerto grosso*. These Instruments were frequently made to play in as many real parts as there were Instruments employed; but many of the Songs were accompanied only by a cleverly-constructed Ground-Bass, played *con tutti i bassi del concerto grosso*. Some of the Choruses, for five Voices, are very finely written, and full of contrivances no less effective than ingenious; but the great merit of the work lies in the refinement of its expression, which far exceeds that exhibited in any contemporary productions with which we are acquainted. This quality is beautifully exemplified in the following Melody, sung by the 'Consigliero.'

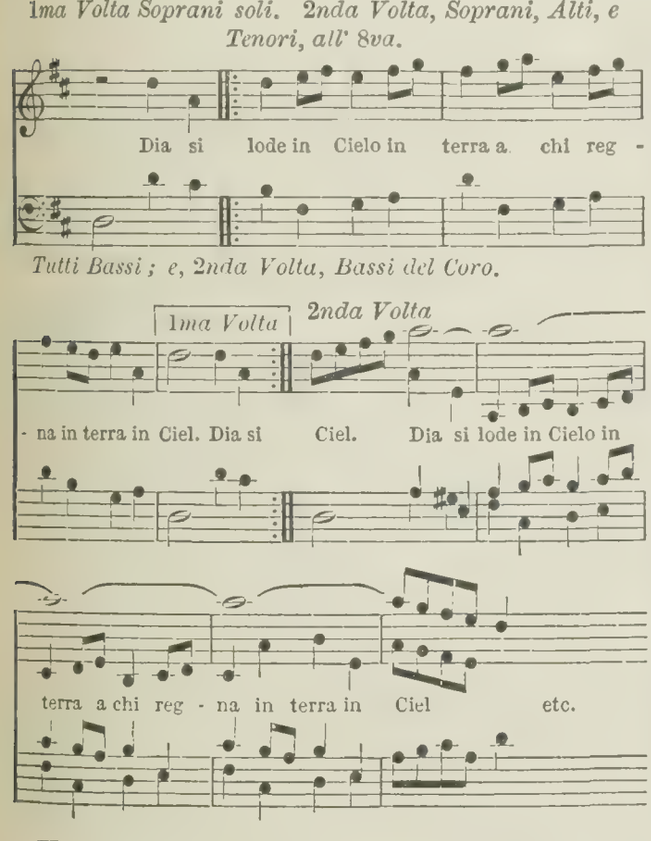




To this period also must be referred Handel's Italian Oratorio, 'La Resurrezione'; a composition now almost forgotten, yet deeply interesting as an historical study. We have no means now of ascertaining whether this work was ever publicly performed or not. All that can be discovered respecting it is, that it was composed in the palace of the Marchese di Ruspoli, during Handel's residence in Rome in 1708. There is no evidence to prove whether it was originally intended for representation at the Theatre, or, without action, in a Church; but the dramatic force exhibited in it from beginning to end, far exceeds in intensity anything to be found in the most advanced works of any contemporary Composer. The originality of the Air, 'Ferma l'ali,' sung by S. Maria Maddelena, in which the most tenderly pathetic effect is produced by a 'Pedal-Point' of thirty-nine bars duration is very striking; and still more so is the furious accompaniment to Lucifero's Air, 'O voi dell' Erebo potenze orribili,'—a passage which we find imitated in connection with the Enchantment of Medea, in the Third Act of 'Teseo,' written four years later.



We can scarcely find a stronger proof than this of Handel's wonderful power of adapting himself to surrounding circumstances. He had already, as we shall presently see, composed a German Oratorio, full of earnest thought and devotional expression: yet here, in Italy, he gives his entire attention to dramatic effect; and so far lays aside his contrapuntal accomplishments as to introduce two little choruses only, both conceived on the smallest possible scale, and the concluding one neither more nor less than a simple Gavotte, of the kind then generally used at the close of an Opera.



Up to this point the development of the Oratorio corresponded, step for step, with that of the Opera. Both were treated, by the same Composers, in very nearly the same manner; the only difference being, that the more superficial writers were incapable of rising to the sublimity of scriptural language, while the men of real genius strove to surround their several subjects with a dignity which would have been quite out of place if used to illustrate a mere mythological fable. Earnestly endeavouring to accommodate the sentiment of their Music to that of the words to which it was adapted, this latter class of writers succeeded, as we have seen, in striking out for themselves a style which was generally recognised as peculiar to the Sacred Music of Italy. But it was in Italy alone that this style prevailed. In Germany, the Oratorio started, indeed, from the Miracle Play, as its primary basis: but it travelled on quite another road to perfection; and, in treating of our FIFTH PERIOD, we shall have to take entirely new elements into consideration.

The Oratorio proper, as distinguished from the earlier Mystery, made its first appearance in Germany not long after the beginning of the 17th century. It had, indeed, been foreshadowed, even before that time, in the 'Passio secundum Matthæum,' printed at Nuremberg, in 1570, by Clemens Stephani; but this can scarcely be called an Oratorio, in the strict sense of the word. The oldest example of the true German Oratorio that has been preserved to us is 'Die Auferstehung Christi' of Heinrich Schütz, produced at Dresden in 1623; a very singular work, in which the conduct of the Sacred Narrative is committed almost entirely to a *Chor des Evangelisten*, and a *Chor der Personen Colloquenten*, the Accompaniments consisting of four Viole di gamba and Organ, concerning the arrangement of which the Composer gives very minute directions in the printed copy of the Music. This remarkable piece, though it was accompanied by no dramatic action, occupies a place in the history of German Sacred Music very nearly analogous to that which we have accorded to Emilio del Cavaliere's 'Anima e Corpo' in the annals of the Italian Oratorio. It was the first of a long line of works which all carried out, more or less closely, the leading idea it set forth for imitation. Schütz followed it up with another Oratorio, called 'Die sieben Worte Christi,' and four settings of the Passion of our Lord. To the illustration of this last-named subject the Teutonic Composers of this century dedicated the noblest efforts of their skill; presenting it sometimes in a dramatic and sometimes in an epic form, but always setting it to Music, throughout, for Solo Voices and Chorus, without the introduction of spoken dialogue, and without scenic action of any kind. A very fine example was published at Königsberg in 1672 by Johann Sebastiani; and in the following year Theile produced a 'Deutsche Passion' at Lübeck. But these tentative productions were all completely eclipsed in the year 1704 by the appearance at Hamburg of two works which at once stamped the German Oratorio as one of the grandest Art-forms then in existence. These were the 'Passions-Dichtung des blutigen und sterbenden Jesu,' written by Hunold Menantes, and set to music by Reinhard Keiser; and the 'Passion nach Cap. 19 S. Johannis,' written by Postel, and composed by Handel, in a manner so different from that which he adopted four years later in his Italian Oratorio, that, without over-

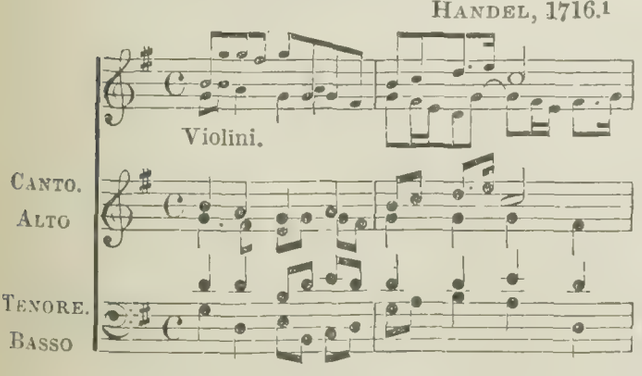
whelming evidence to prove the fact, it would be impossible to believe that both works were by the same Composer. These were followed, in 1705, by Mattheson's 'Das heilsame Gebet, und die Menschwerdung Christi'; and some years later by Brockes's Poem, 'Der für die Sünde der Welt gemartete und sterbende Jesus,' set to music by Keiser in 1714, by Handel and Telemann in 1716, and by Mattheson in 1718. The general tone of German Music was more elevated by these great works than by anything that had preceded them. That their style should be diametrically opposed to that exhibited in the Italian Oratorios of the period was only to be expected; for, though the Germans were not averse from cultivating the Monodic Style, they never abetted their Italian contemporaries in their mad rebellion against the laws of Counterpoint. The ingenious devices of Polyphony were respected in Germany, even during the first three decades of the 17th century, when Italian dramatic Composers affected to deride them as follies too childish for serious consideration; and they were not without their effect upon the national style. It is true, they had not long had an opportunity of leavening it; yet the influence of the Venetian School upon that of Nuremberg, consecrated by the life-long friendship of Giovanni Gabrieli and Hans Leo Hasler, was as lasting as it was beneficial, and, strengthened by the examples of Orlando di Lasso at Munich, and Leonard Paminger at Passau, it communicated to German Art no small portion of that solidity for which it has ever since been so deservedly famous, and which even now forms one of its most prominent characteristics. Had this influence been transmitted a century earlier, it might very well have had the effect of fusing the German and Italian Schools into one. It came too late for that. Germany could accept the Counterpoint, but felt herself independent of the Plain Chaunt Canto fermo. In place of that she substituted that form of Song which, before the close of the 16th century, had already become part of her inmost life—the national Chorale, which, absorbing into itself the still more venerable Volkslied, spoke straight to the hearts of the people throughout the length and breadth of the land. When the idea of the 'Passion Oratorio' was first conceived, the Chorale entered freely into its construction. At first it was treated with extreme simplicity—accompanied with homophonic harmonies so plain that they could only be distinguished from those intended for congregational use by the fact that the Melody was assigned to the Soprano Voice instead of to the Tenor. Its clauses were afterwards used as Fugal Subjects, or Points of Imitation, sometimes very learnedly constructed, and always exhibiting an earnestness of manner above all praise. But, however treated, the subject of the Chorale was always noble, and always introduced with a greatness of purpose far above the pettiness of national pride or bigotry. It would seem as if its cultivators had sent it into the world, in those troublous times, as a message of peace—a sort of common ground on which Catholic and Protestant might meet to contemplate the events of that awful Passion which, equally dear to both, is invested for both with exactly the same doctrinal significance. And the tradition was faithfully transmitted to another generation.

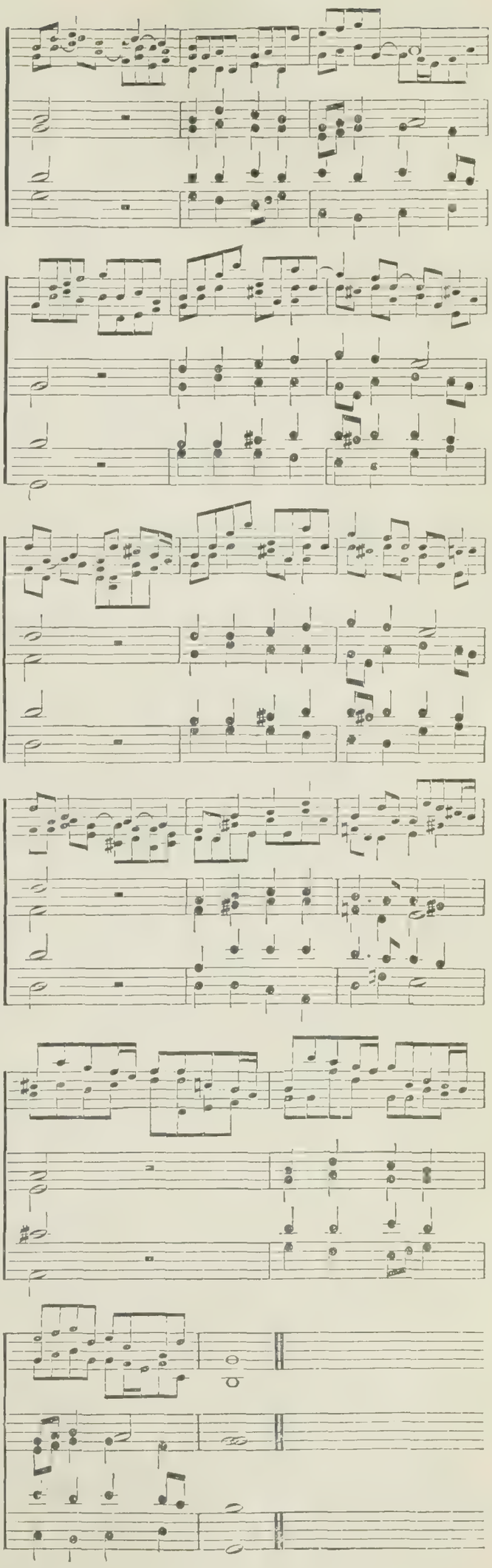
The works we have described, and many others by contemporary Musicians of good reputation, gave place in process of time to the still grander creations of the SIXTH PERIOD—creations so sublime that two Composers only can claim to be mentioned in connection with them: but those two Composers—Karl Heinrich Graun and Johann Seb. Bach—cherished the Chorale even more tenderly than their predecessors had done, and interwove it so closely into the construction of their Passion Music that it became its most prominent feature, the key-stone of the entire fabric. While still a pupil of the Kreuzschule at Dresden, and, if tradition may be trusted, before he had completed his fifteenth year, Graun wrote a 'Grosse Passions-Oratorium,' in which he introduced the melody of 'Ach wie hungert mein Gemüthe' with extraordinary effect, and in a way which no other Composer had ever previously attempted, in connection with the Institution of the Lord's Supper. His greatest work, 'Der Tod Jesu,' first produced in the Cathedral at Berlin in 1755, begins with an exquisite setting of 'O Haupt voll Blut und [1]Wunden' in homophonic harmony, and afterwards introduces five other Melodies, mostly treated in the same quiet manner, though one is skilfully combined with a Bass Solo. The Poem, by Rammler, is epic in structure, but is so arranged as to present an effective alternation of Recitatives, Airs, and Choruses. The fugal treatment of the latter is marked by a clearness of design and breadth of form which have rarely been exceeded by Composers of any age; and the whole work hangs together with a logical sequence for which one may search in vain among the Scores of ordinary writers, or indeed among the Scores of any German writers of the period, excepting Bach himself. Bach wrote three grand Oratorios, besides many of smaller dimensions which are usually classed as Cantatas. These three were 'Die Johannis-Passion' (1720); 'Die grosse Passion nach Matthäus,' first produced in the Thomas Kirche at Leipzig on Good Friday, 1729; and 'Das Weihnachts Oratorium' (1734). The Passion according to S. John is composed on a scale so much smaller than that employed for the later work according to S. Matthew, that we think it scarcely necessary to speak of both. The Text of S. Matthew's version was prepared by Christian Freidrich Henrici (under the pseudonym of Picander), and is written partly in the dramatic and partly in the epic form, with an Evangelist—the principal Tenor—who relates the various events in the wondrous History, but leaves our Lord, S. Peter, and the rest of the *Dramatis personæ* to use their own words, whenever the Sacred Text makes them speak in their own

[1] Originally a Volkslied, beginning 'Mein G'müth ist mir verwirret.'

proper persons; a double Chorus, sometimes of Disciples, and sometimes of raging Jews, treated always in the Dramatic form; certain Airs and Choruses, called at the time they were written *Soliloquiæ*, containing Meditations on the events narrated; and a number of Chorales, in which the general Congregation was expected to join. It is impossible to say which of these different classes of Composition displays the greatest amount of genius or learning. The part of the Evangelist, and the Recitatives assigned to our Lord and His Apostles, are full of gentle dignity. The Choruses, though not fugal, abound with superb and exceedingly intricate part-writing, and are, moreover, marked by an amount of dramatic power extremely remarkable in a Composer who never gave his attention to pure dramatic Music: the last one in particular, 'Ruhet sanfte, sanfte ruh't,' is a model of touching and pathetic expression. The Airs are always accompanied in as many real parts as there are Instruments in the Score, and consequently exhibit as much contrapuntal ingenuity as the Choruses. Finally, the Chorales are treated with a depth of feeling to which Bach alone has ever attained in this peculiar style of composition. In the Christmas Oratorio, though the general conformation is very similar, the dramatic element is much less plainly brought forward. The work is divided into six portions—one for each of the first six days of the Christmas Festival; but it may quite as conveniently be divided into three for general performance. The Second Part begins with a Symphony, in 12-8 time, and of Pastoral character, second only in beauty to the 'Pastoral Symphony' in the Messiah. The Choruses are much more elaborately developed than those of the Passion, with more frequent points of Imitation, and very much less dramatic effect. But in the Chorales the treatment is exactly the same as in the two Passion Oratorios, and we cannot doubt that, in all these cases the Congregation sang the Melody, while the Chorus and Orchestra supplied the simple and wonderfully beautiful harmonies with which it is adorned. We can scarcely illustrate our remarks upon these Oratorios—the invaluable productions of the Fifth and Sixth Periods—better than by subjoining Chorales from Handel's 'Johannis Passion,' Graun's 'Tod Jesu,' and Bach's Passion according to S. Matthew.

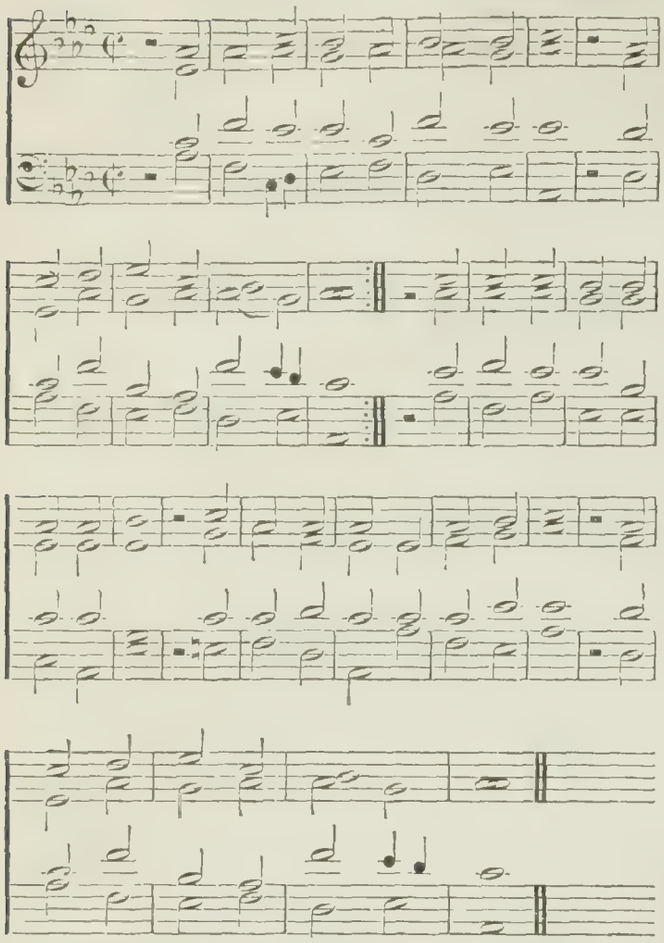
Ach, wie hungert mein Gemüthe.

HANDEL, 1716.[1]

[1] We have omitted the introductory and concluding Symphonies from want of space.



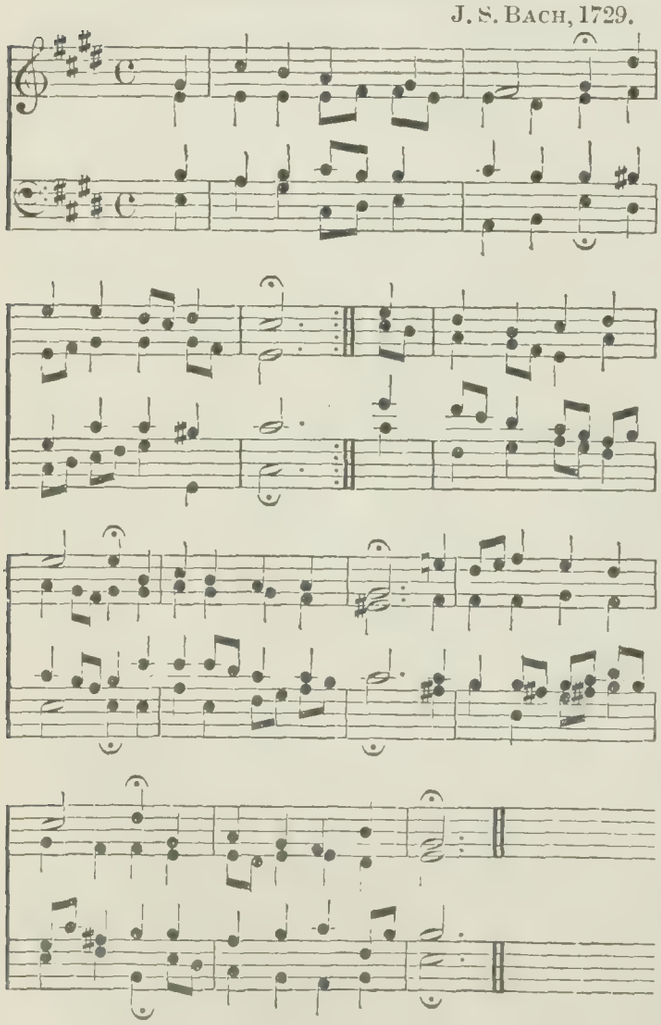
Es ist gewisslich an der Zeit.

GRAUN, 1755.



O Haupt voll Blut und Wunden.

J. S. BACH, 1729.



In the works of these great Masters the German School of Sacred Music reached its culminating point. Their successors made no attempt to compete with them on their own ground; and, before very long, the style they had so successfully cultivated yielded to the demands of fashion, and its traditions passed quite out of memory, to be revived, in our own day, with results concerning which it is not yet time to speak. But, grand as their Ideal was, it was not the grandest the Oratorio was destined to embody; nor was Germany the country fated to witness the most splendid development of that noblest of all Art-forms. Our search for it, in its highest perfection, leads us to England, where the SEVENTH PERIOD of its history presents it to us under the influence of some very important modifications both of general construction and detail.

We have already seen Handel writing a true German Oratorio at Hamburg in 1704, and one after the prevailing Italian manner at Rome in 1708; but neither of these works represents the style for which he afterwards became so justly famous; nor does even the second Passion Oratorio of 1716 clearly foreshadow it, as a whole, though it may be said to do so in certain places. Not but that there are beauties enough, even in the first Passion Oratorio and the 'Resurrezione,' to pronounce him, young as he was when he wrote them, the greatest Composer of the age. We may search in vain, among contemporary productions, for evidence of such power as that displayed in 'O voi dell' Erebo potenze orribili,' or the Recitative which precedes and introduces it. But this only entitles him to rank as *Primus inter pares*. He had not yet perfected the stupendous conception which gave him a place, not among, but above, all other writers of the 18th century, analogous to that which Palestrina held above all those of the 16th—a position to which was attached the title, not of *Primus*, but of *Solus*. Let us endeavour to analyse this great conception; to measure the extent of the resources which rendered its embodiment possible; and to trace, as carefully as we may, the progress of its development.

When Handel wrote his first English Oratorio, 'Esther,' he was no longer an aspiring *débutant*, but the first Musician in Europe. Since the production of 'La Resurrezione,' he had written, for the King's Theatre in the Haymarket, five Italian Operas, two of which, 'Rinaldo' and 'Radamisto,' rank among the best he has bequeathed to us. In these, he exhibited a power of dramatic expression immeasurably exceeding anything that had ever been previously attempted. Every shade of human passion, from the tenderest pathos, through the varying phases of sorrow, anxiety, fear, terror, scorn, anger, infuriated madness, or curdling horror, may be found depicted in them, with sufficient fidelity to prove that he had the entire series absolutely at his command. This was much, to begin with; but there was more behind. Too little stress is laid, by musical critics, upon the distinction between dramatic and epic power—yet, the two

forms of illustration are essentially different. Dramatic expression necessarily presupposes the presence of the Actor, who describes his own emotions in his own words. Epic power is entirely subjective. Its office is, so to act upon the hearer's imagination, as to present to him a series of pictures—whether of natural scenery, of historical events, or even of dramatic scenes enacted out of sight—sufficiently vivid to give him a clear idea of the situation intended to be described. Now, if in 'Deeper and deeper still' Handel has given us a convincing proof of his power as a dramatist, it is equally certain that, in the Flute Symphony to 'Augellati che Cantate' in 'Rinaldo,' the Pastoral Symphony in the 'Messiah,' and the Dead March in 'Saul,' he has shown himself no less successful as a Tone painter. The perfection of these wonderful pictures may be tested by the entire absence of the necessity for scenic accessories to give them their full force. When Mr. Sims Reeves declaims 'Deeper and deeper still,' in ordinary evening dress, he speaks as directly to our hearts, and pourtrays Jephtha's agony of soul quite as truly, as he could possibly do were he dressed in the robes of an Israelitish Judge. Before we have listened to the first three notes of the Dead March in 'Saul,' we have called up an imaginary picture of a Funeral Procession, compared with which the finest stage effect that ever machinist put together would confess itself a heap of worthless tinsel. The value lies in the Music itself; the only condition needful for its success is, that it should be well performed. In possessing the power of producing such Music, Handel was more than half prepared for the elaboration of his gigantic scheme; but one thing was still wanting—the religious element. The Scripture Narrative, considered merely as history, needed for its illustration no farther qualifications than those of which we have already spoken. But it was not enough that it should be treated merely as history; it was indispensable that its symbolical meaning should be brought out; and that that meaning should be made the turning-point of the whole. As means of effecting this, dramatic and epic expression were equally powerless; but Handel's resources were not yet at an end. Since the production of 'La Resurrezione'—in which this religious element was wholly wanting—he had written the Twelve Chandos Anthems; works now so little known that it is necessary to explain that they are not Anthems, in our present acceptation of the term, but grand Sacred Cantatas, consisting of Overtures, Solos, and Choruses, with accompaniments for a full Orchestra, and so highly developed, that many of them are quite as grand and as long as a whole Act of an Oratorio. The chief characteristic of these great works—as of the Utrecht 'Te Deum,' and 'Jubilate,' and the two settings of the 'Te Deum' for the Duke of Chandos, produced during the same period—is deep religious feeling. Not the abstract devotional feeling peculiar to true Ecclesiastical Music, like that of Palestrina. From first to last, Handel never attempted this. But, the sincere reverence of a devout mind, accompanied by a keen appreciation of the inner meaning of the text—a thorough understanding of the spirit, as well as of the letter. And here Handel's learning and ingenuity proved of incalculable advantage to him. The dignity of his grand Choruses demanded that all the subtle mysteries of Counterpoint should be brought into requisition as means of assisting their artistic development; and, of these mysteries he was thoroughly master. The smoothness of his part-writing is, indeed, little less than miraculous. However close the imitation, or complicated the involutions of the several Voices, we never meet with an inharmonious collision. He seems always to have aimed at making his parts run on velvet—whereas Bach, writing on a totally different principle, evidently delighted in bringing harmony out of discord, and made a point of introducing hard Passing-notes in order to avail himself of the pleasant effect of their ultimate resolution. Again, no other writer, either of earlier or later date, with the sole exception of Palestrina, ever possessed so great a power of concealing his learning. Carissimi, when complimented on this great quality, is reported to have said, 'Ah! questo facile, quanto é difficile!' (Ah! this ease, how difficult it is to attain!) But Carissimi never imagined the possibility of such a complication as that exhibited in the *Stretto* of the 'Amen Chorus'—one of the closest examples of Imitation in existence, and that creeps in so unobtrusively that the very last feeling it is likely to excite is wonder at its ingenuity.

These, then, were the resources which Handel found ready for his use, when his genius enabled him to strike out the splendid Ideal to which he owes by far the greater part of his world-wide reputation. If we examine his Oratorios, one by one, we shall find that that Ideal was susceptible of a threefold expression. It was capable of being embodied in a wholly dramatic, or a wholly epic form; or, in a form radically dramatic but relieved by frequent episodes, of an epic, a didactic, or even of a contemplative character. Though his two greatest works, 'The Messiah,' and 'Israel in Ægypt,' are purely epic, there can be no doubt that the dramatic form—without, of course, either Scenery or Action—was the one which he himself preferred; and, in carrying it out, he adhered strictly to the conditions at that time observed with regard to the technical construction of the Lyric Drama. Of the hundreds of Airs he wrote for his Oratorios, we shall not find one which cannot be referred to one or other of the well-defined classes into which the Italian Opera Airs of the 18th century were, by common consent both of Composers and Singers, invariably divided. [See OPERA. pp. 509–511, vol. ii.] Thus, we see the *Aria Cantabile* most strikingly exemplified in 'Angels ever bright and fair'; the *Aria di Portamento* in 'I know that my Redeemer liveth'; the *Aria di mezzo carattere* in 'Waft her, Angels, through the skies'; the *Aria parlante* in 'He was despised'; and the

Aria di bravura, in 'Rejoice greatly.' Even the minor divisions are no less clearly represented. We recognise the *Cavatina* in 'Sin not, O king'; the *Aria d'imitazione* in 'Their land brought forth frogs'; the *Aria all' unisono* in 'Honour and arms'; and the *Aria concertata* in 'Let the bright Seraphim': and it is worthy of remark that the classification is marked with equal precision, whether the examples be selected from dramatic or epic works. So far as Airs were concerned, Handel found plenty of room for his genius to assert itself within the limits defined by universal custom. But, with his Choruses, the case was very different. Here, he was absolutely free. Fashion had made no attempt to interfere with choral writing — in fact, such choral writing as his had not yet been heard. It is from him that we learn what a Chorus ought to be—and he presents it to us in an endless variety of forms. Sometimes he uses it —as it is frequently used in Greek Tragedy—as a means of drawing a lesson from some portion of the dramatic story, or moralising upon some event mentioned in the epic narrative. He has so used it in 'Envy, eldest born of Hell,' 'Is there a man?' and 'O fatal consequence of rage,' in Saul; 'The name of the wicked,' in Solomon; 'Thus, one with every virtue crowned,' in Joseph; and in innumerable other cases. Sometimes he is forcibly dramatic; as in 'Help! help the King!' in Belshazzar; or, 'We come, in bright array,' in Judas Macchabæus. More frequently, he is descriptive, as in 'He gave them hailstones,' 'Eagles were not so swift as they,' and a hundred other instances with which the reader's memory will readily supply him. In this form of expression he never fails to produce a marvellous effect. No matter what may be the subject he undertakes to illustrate, he is always equal to it. In 'Chear her, O Baal,' and 'May no rash intruder,' he soothes us with his delicious Accompaniments. In 'He sent a thick darkness,' we shudder at the awful gloom. In 'See the conquering Hero comes,' he conjures up a Scene which presents itself before us, in all its successive details, with the fidelity of a Dutch picture. But here, even when the subject is sacred, he speaks only of its earthly surroundings. When he would raise our thoughts to Heaven, he uses means which seem simple enough, when we subject them to a technical analysis, but which nevertheless possess a power which no audience can resist—the power of compelling the hearer to regard the subject from the Composer's point of view. Now, that point of view was always a sincerely devout one: and so it comes to pass that no one can scoff at the 'Messiah.' We may go to hear it in any spirit we please: but we shall come away impressed, in spite of ourselves, and confess that Handel's will, in this matter, is stronger than ours. He bids us 'Behold the Lamb of God'; and we feel that he has helped us to do so. He tells us that 'With His stripes we are healed'; and we are sensible, not of the healing only, but of the cruel price at which it was purchased. And we yield him equal obedience when he calls upon us to join him in his Hymns of Praise. Who, hearing the noble subject of 'I will sing unto the Lord' led off by the Tenors, and Altos, does not long to reinforce their voices with his own? Who does not feel a choking in his throat before the first bar of the 'Hallelujah Chorus' is completed, though he may be listening to it for the hundredth time? Hard indeed must his heart be who can refuse to hear when Handel preaches through the Voices of his Chorus. But it is not alone with voices that he speaks. The Orchestra was his slave: and by its aid he teaches us much that is worthy of our attention. It is true that we are very rarely permitted to hear what he has to say, as an instrumentalist: but, his secrets are worth finding out; and, though the subject is a vexed one, we do not intend to let it pass undiscussed.

The Orchestra, in Handel's time, consisted of a smaller Stringed Band than we are accustomed to use at the present day; but the Violins were reinforced by a greater number of Oboes, and the Basses, by a far stronger body of Bassoons. Flutes were chiefly used as Solo Instruments; but sometimes played in unison with the Oboes. The Brass Instruments were, Trumpets (doubled *ad libitum*), with Drums for their natural Bass; Horns; and Trombones (Alto, Tenor, and Bass), when the character of the music demanded their presence. The Harp, Viola da gamba, and other soft Instruments were occasionally used for *obbligato* accompaniments, in which they sometimes played an important part. The Organ was used throughout; and its part was provided for by the Figures of the Thoroughbass, which served also for the Harpsichord. With these means at his command, Handel was able to accomplish all that his fiery genius suggested; and his method of combining and contrasting the various elements of which his Band was composed may be studied with very great profit. It was his constant practice, in Airs of the *cantabile* class, to leave the Voice quite free from instrumental embarrassments, and supported only by the Basses, and the Chords indicated beneath the Thorough-Bass — which Chords were supplied either by the Harpsichord, or the Organ. Sometimes, the Symphonies to these Airs were played, like those usually found in the *Aria di portamento*, by the Violins in unison, which, thus used, between the vocal phrases, produced double their ordinary effect. In the grander Airs, the Accompaniments were much more elaborate, and served to contrast these pieces strongly with those of the former class. In the Choruses, though the entire Band was brought into constant requisition, there were often long and highly complicated passages accompanied solely by the Organ and the Basses; and, in cases of this description, the introduction of the Violins, at certain important points, produced a very striking effect—as in the 'Amen Chorus' of the 'Messiah'—not unlike that to which we have already alluded in speaking of the Symphonies of the *Aria cantabile*. When the Trumpets and Drums were introduced, it was always with electrical effect. Handel never

wrote unnecessary notes for these wonder-working Instruments, for the mere sake of keeping them going; but took care that their silvery tone should sustain its due part in the fulfilment of his preconceived intention—a task to which they always proved themselves equal. The great strength of these arrangements lay in the perfect balance of the whole. From the beginning to the end of the work, each of its several subdivisions was exactly proportioned to all the rest. Yet, there was no lack of variety. Taking the Thorough-Bass with its accompanying chords as the lowest attainable point in the scale of effect, and the Full Band, with the Trumpets and Drums, as the highest, there lay, between these two extremes, an infinity of diverse shades, as countless as the half-tones in Turner's summer skies, all of which we find turned to good account, and so arranged as to play into each other, and contrast together, with the happiest possible influence upon the general design. But, unhappily, the delicate gradations they once represented are now rendered altogether indistinguishable by the introduction of Clarinets, Trombones, Ophicleides, Bombardons, Euphoniums, and the loud unmitigated crash of a full Military Band—an innovation quite fatal to the Composer's original intention, inasmuch as it entirely destroys the unity of purpose he so carefully endeavoured to express. An English critic—by no means a revolutionary one—in describing the Autograph Copy of the 'Messiah,' speaks in a slighting tone of 'For unto us a Child is born,' as 'meagrely scored for voices and a stringed quartet.' Handel's 'meagre score,' by accompanying the softer parts only with the Organ and Basses, and delaying the entrance of the rest of the Orchestra until the *forte* at the word 'Wonderful,' provides for the finest effect the Chorus can be made to produce, and furnishes us with an infinitely grander reading than that which, by its excessive contrast between *pppp* and *ffff*, borders rather upon the extravagant than the sublime. It is not too much to say that 'For unto us a Child is born' is utterly ruined by the liberties which are taken with it in performance. In other Choruses we hear a Fugal Point taken up, over and over again, by Bass Trombones, or Euphoniums, with such rousing vigour that the Voice part is rendered completely inaudible: and, in cases like this, the result is, not a richness, but a thinness of effect quite unworthy of the Composer's meaning. We are quite alive to the beauty of Mozart's Instrumentation, which has certainly never been equalled in more modern times: but, would it be sacrilege to say that even he has not risen to the level of the 'Messiah'? We must feel that there is something wanting, when we listen to his exquisite description of 'The people that walked' not 'in darkness,' but in a golden twilight so enchantingly beautiful that the 'great light' afterwards mentioned rather tends to diminish than to add to its ineffable charms. Only, let it be clearly understood that Mozart by no means satisfies the taste of the present day. When we hear of the 'Messiah,' with his 'Additional Accompaniments,' we are to understand the farther 'addition' of a complete Military Band; and the aggregate result does not leave us much margin for the criticism of Handel's original idea. Great as this evil is, it is still on the increase. Let us hope that the rapidity of its advance may the sooner provoke a reaction; and that some of us may yet live to hear the 'Messiah' sung in accordance with its author's intention.

Handel wrote, altogether, seventeen English Oratorios, beside a number of sæcular works which are sometimes incorrectly classed with them. 'Esther,' the first of the series, was first performed in the private Chapel of the Duke of Chandos, at Cannons, on August 29, 1720. That the Duke fully appreciated its significance as a Work of Art is proved by the fact that he presented the Composer with £1000 in exchange for the Score: yet, after three or four private performances it was unaccountably laid aside; and we hear no more of it for eleven years. In 1731 it was revived by the Children of the King's Chapel, who represented it, in action, at the house of their preceptor, Mr. Bernard Gates, in James Street, Westminster, and again, at a subscription concert, at the 'Crown and Anchor.' These performances were, in a certain sense, private. But, in 1732, the Oratorio was publicly performed, without the Composer's consent, at the Great Room, in Villars Street, York Buildings, under the management of a speculator who is believed to have been identified as the father of Dr. Arne. This act of piracy provoked Handel into bringing out the Oratorio himself at the King's Theatre in the Haymarket, where it was performed, 'by his Majesty's command,' without dramatic action, on May 2 in the same year. The success of this experiment fully justified the preparation of a second work of similar character, which was produced on April 2, 1733, under the title of 'Deborah.' A careful comparison of the two Oratorios furnishes us with a valuable means of measuring the progress of the Composer's Art-life, at a very eventful period. As the 'Esther' of 1720, though enriched by several important additions before its reproduction in 1732, was not actually re-written, it may be accepted as a fair representative of its author's ideas at the time it first saw the light. 'Deborah' represents the enlargement of these ideas, after thirteen years of uninterrupted study and experience. The amount of advancement indicated is very great; great enough to remind us of that observable between Beethoven's Symphony in D, and the 'Eroica'; only that we see no sign of a change of style; no change of any kind, save that the old style has grown immeasurably grander. The Overture to 'Esther' has always been more generally appreciated than that to 'Deborah,' not from any real or fancied superiority, but solely by reason of its long-continued repetition, at S. Paul's Cathedral, for the benefit of the 'Sons of the Clergy.' But, the magnificent Double Chorus with which the latter Oratorio opens so far excels anything to be found in

'Esther' that farther comparison is needless. Handel himself has rarely reached a higher standard than in 'Immortal Lord of earth and skies'; which, in fixity of purpose, breadth of design, and massive grandeur of effect, may well be ranked with some of the finest passages in 'Solomon,' or even 'Israel in Ægypt': and it is enough to say that the promise given in this glorious beginning is amply fulfilled in the Second and Third Acts. In the first Act of 'Athaliah'—produced in the Theatre at Oxford on July 10 in the same year (1733)—this massive style is wisely modified, to some extent, in order to depict the voluptuous surroundings of the Baal-worshipping Queen: but when Joash and the Hebrew Priesthood make their appearance, in the Second Act, it is resumed with all its original force. A large quantity of Music selected from this Oratorio was introduced by Handel into a Serenata, called 'Parnasso in Festa,' which was prepared in haste for the marriage of the Princess Royal, and performed before the King and the whole of the Royal Family on March 13, 1734. After this we hear of no more Sacred Music till 1739, in which year 'Saul' was produced on January 16, and 'Israel in Ægypt' on April 4.[1] In force of dramatic expression, 'Saul' certainly surpasses even the finest Scenes presented in either of the three earlier works. The Song of Triumph in the First Act, with its picturesque Carillon accompaniment, marking out each successive stage in the Procession, while the jealous Monarch bursts with envy; the wailing notes of the Oboes and Bassoons in the Witch's Incantation; the gloomy pomp of the terrible 'Dead March,' and the tender pathos of David's own personal sorrow, so clearly distinguished from that felt by the Nation at large; these, and a hundred other noticeable features, would stamp 'Saul' as one of the finest dramatic works we possess, even were it shorn of its splendid Choruses, its fiery Instrumental Symphonies, and its Movements for Organ Obbligato, designed for the Composer's own interpretation. In 'Israel in Ægypt,' on the other hand, Handel first showed his power of treating a purely Epic Poem. There is every reason to believe that the Composer arranged the Text of this Oratorio for himself. At any rate, it is certain, from his method of dealing with it, that he highly approved of the arrangement, and no doubt chose the epic form from conviction of its perfect adaptability to his purpose; illustrating it—now that the dramatic element would have been clearly out of place—with Music, for the most part of a boldly descriptive character; never descending to the picturesqueness of detail which we have before had occasion to notice, yet never leaving untold anything that was necessary to the intelligent rendering of the whole. Except in describing the 'Plague of Flies,' and in a few other instances, his intention seems to have been to speak not to the outward but to the inward sense. Not to present the Scenes mentioned in the Text by means of vividly painted pictures, but to produce in the mind feelings analogous to those which, it is to be presumed, would have been produced by the contemplation of the Scenes themselves. It is enough that we are made to feel the horror of the 'Thick darkness,' and the might of the crashing 'Hailstones,' without seeing them. If we have been made to rejoice, with the Israelites, on hearing that 'The Horse and his Rider' have been 'thrown into the sea,' we need no galloping triplets to portray their headlong flight. Any other mode of treatment than this would have been beneath the dignity of the Scripture Narrative, the stupendous character of which demanded, for each several Miracle, a choral structure of such colossal proportions as had never previously been attempted. Some of the Movements in the Second Part—which was composed before the First—have been adapted from a 'Magnificat,' the Score of which, in Handel's handwriting, is preserved in the Royal Library at Buckingham Palace. This is not the place to discuss the authenticity of the MS, concerning which Dr. Chrysander holds one opinion, and Professor Macfarren and M. Schœlcher another [see ERBA]; but we do not think that any unprejudiced critic after carefully studying this Oratorio, can come to the conclusion that a single note of it betrays the touch of an inferior hand. It is scarcely too much to say that unity of design is the first characteristic we look for in a really great work; and unity of design is evidently the one thing which the Composer has here borne in mind, from the beginning of his work to the end. Hence it is that 'Israel in Ægypt' holds a place far above all other works of its own peculiar kind that ever have been, or are ever likely to be written. But this peculiar form of Epic is not the only one possible. There are other feelings to be excited in the human mind besides those of awe, and horror, and wild thanksgiving for a great and unexpected Deliverance. And with some of these Handel has dealt, as no other Composer could have dealt with them, in the next great work which falls under our notice.

It is too late now to ascertain whether Handel himself chose the subject of the 'Messiah,' or whether it was suggested to him in the first instance by his friend, Mr. Charles Jennens. It is certain, however, that Jennens arranged the general plan of the work, and selected from the Old and New Testament the words which are now so closely associated with its Airs and Choruses; for, in a letter written to him from Dublin, and dated Dec. 29, 1741, Handel alludes to it as 'your Oratorio, *Messiah*, which I set to Music before I left England.' The Music, as we learn from the dates upon the original Score, preserved in the Royal Library at Buckingham Palace, was begun on the 22nd of August, 1741. The First Part was finished on the 28th, and the

[1] We believe these dates to be correct. In Arnold's edition 'Israel in Ægypt' is said to have been composed in 1738, and 'Saul' in 1740. The former work really was composed in 1738, though not performed until the following year. The mistake with regard to 'Saul' probably arises from the fact that it was again performed in 1740 by the Academy of Antient Musick. Throughout this Article we have preferred giving the date of the first performance to that of the completion of the composition.

Second, on the 6th of September; while, at the end of the Third Part we find the inscription, 'Fine dell' Oratorio, G. F. Handel. Septembre 12. Ausgefüllt den 14 dieses,' the word 'ausgefüllt' probably applying to changes made after the completion of the copy. Early in the following November Handel started on his journey to Ireland; and on April 13, 1742, he directed the first performance of the 'Messiah,' in the 'Musick Hall, in Fishamble Street, Dublin,' with the most gratifying success. In the following year he returned to England, and first presented the Oratorio to a London audience at Covent Garden Theatre, on the 23rd of March, 1743, repeating the performance on the 25th, and again on the 29th.[1] Though strictly epic in construction, the new work presents but little affinity with its predecessor, 'Israel in Ægypt.' The grandeur of the Choruses in 'The Song of Moses' is of an impassive kind, partaking quite as much of fear and wonder as of thanksgiving for mercies received. In the 'Messiah,' a more personal element is introduced. The affections are powerfully excited; and we are brought face to face with many different manifestations of Hope, Love, Sorrow, and even Dereliction, followed, not by a National Triumph, but by quite another kind of Joy which speaks to the heart of each individual listener. To express this Joy, gigantic Double Choruses like those in 'Israel in Ægypt' were unnecessary. A really great Composer can write as grandly in four parts as in eight. It is the fire of genius that creates the effect; and that we have, in the 'Messiah,' from the first note to the last. Jennens, in a letter still extant, objects to the Overture, on the ground that it contains 'some passages far unworthy of Handel, but much more unworthy of the Messiah'; but Handel, he says, retained it 'obstinately'—his intention evidently being, not to produce an effect at this point, as Jennens no doubt desired, and still less to write anything either worthy or unworthy of himself, but simply by the calm dignity of his Instrumental Prelude, to bring the mind of his hearers into exactly the right condition for listening to the solemn story that was to follow. Perhaps nothing was ever conceived in all Music more beautiful than the reiterated Major Chords which succeed the wailing Minor of the Overture, in the introductory Symphony to 'Comfort ye My people.' They speak the 'comfort,' long before the word is sung. Nearly the whole of the First Part is solemnly prophetic, though not without descriptive touches—as in 'Thus saith the Lord,' and 'The people that walked in darkness'—working gradually up to the tremendous climax at the words 'Wonderful! Counsellor!' After this, we have a picture, such as no one short of Raffaelle could have displayed upon canvas, introduced by the 'Pastoral Symphony'—a glorified Calabrian Tune, which in the original Score is called, 'Pifa larghetto e Mezzo-piano'—and terminating with 'Glory to God in the highest.' In this Chorus the Trumpets are heard for the first time—and, be it noted, without their natural bass, the Drums, which Handel clearly considered out of place in an Anthem sung by the 'Heavenly Host.' Then follows a burst of irrepressible joy, in the brilliant *Aria d'agilità*, 'Rejoice greatly'; and then the prophetic comfort again, in 'He shall feed His flock,' and 'His yoke is easy.' The Second Part differs entirely from this. It begins by calling upon us to 'Behold the Lamb of God,' and then paints the Agony of the Passion, not in its separate details, but as one great and indivisible sorrow, which is treated with a tenderness of feeling such as is nowhere else to be found; beginning with the unapproachable pathos of 'He was [2] despised,' and bringing the sad recital to a conclusion with the no less touching strains of 'Behold and see.' The Composer has been accused of having taken too low a view of one particular passage in this part of the Oratorio. It has been said that, in 'All we like sheep,' he has described the wanderings of actual sheep, and not the backslidings of human sinners. The truth is, he has gone far more deeply into the matter than the critics who have ventured to find fault with him. Rebellion against God is an act of egregious folly, as well as of wickedness. More men sin from mere thoughtlessness than deliberate and intentional disobedience. Handel has looked at the case in both lights. In the first part of the Chorus he has shown us what thoughtless sinners do; in the last fourteen bars, he describes the fatal consequence of their rebellion, and the price which must be paid, not only for deliberate wickedness, but for thoughtlessness also. After the last Recitative of this division of the work, 'He was cut off,' comes a gleam of Hope, in 'But Thou didst not leave,' followed by the triumphant 'Lift up your heads'; and again, through a series of Airs and Choruses of transcendant beauty, we are led on, step by step, to that inimitable climax, in which, disguising his contrapuntal skill under the deceptive appearance of extreme simplicity, Handel himself seems to have fixed the limits beyond which even his genius could not soar—for not even the learned and supremely gorgeous 'Amen' with which the Oratorio concludes can be said to exceed the 'Hallelujah Chorus' in sublimity. The difficulty of keeping up the hearer's interest throughout the Third Part, after having already wrought him up to so great a pitch of excitement, was one under which any ordinary Composer must of necessity have succumbed; but in truth this Third Part is another miracle of Art. Not without careful consideration, we may be sure, did Handel begin it with an *Aria di portamento*, of surpassing beauty, though only accompanied

[1] The story that the 'Messiah' was first performed in London in 1741, that it was very coldly received, and that it was not until after Handel's return from Ireland that it met with worthy recognition from an English audience, has been shown to be fabulous, notwithstanding its repetition by Sir J. Hawkins. It rests chiefly on the authority of the Rev. John Mainwaring, who wrote in 1760, nearly twenty years after the first performance of the work. (Burney, vol. iv. pp. 661, 662.)

[2] There is no reason to doubt the veracity of the well-known tradition that Handel was found bathed in tears when writing this exquisitely beautiful movement.

by a Thoroughbass, with Violins in unison. Any more elaborate combination would have served as a foil to the preceding Chorus. But this takes such new ground, that it immediately attracts attention; and from it the Composer works up, through a series of masterpieces, to the only Chorus in the world that will bear mentioning in the same breath with the 'Hallelujah'—'Worthy is the Lamb,' with its fitting conclusion, the 'Amen,' which the careless listener may easily mistake for the simplest of Fugues, until he suddenly becomes aware that its *Stretti* partake more nearly of the character of very complex Canons. The Autograph Score—now happily accessible to every one, through the medium of a photo-lithographic facsimile, executed under Her Majesty's permission, by the Sacred Harmonic Society, and sold by Messrs. Novello & Co.—proves that Handel thought more than once before this Chorus perfectly satisfied him. The MS. indicates many other changes, some of very great importance; and introduces also a considerable number of additional Movements, most of which are to be found in Dr. Arnold's edition of the Score, though they are not included in the compressed arrangements of our own day. Some of these pieces—now generally described as belonging to the Appendix—are exceedingly fine; but the Movements usually selected for performance are almost always those which give the Composer's idea in the phase which we may fairly accept as his own estimate of the best he was able to produce.

After this, Handel wrote no more Oratorios on the pure epic model, though he did not abstain from the frequent use of passages of a more or less epic character. His next great work was 'Samson,' first performed at Covent Garden Theatre on February 18, 1743, presented eight times in succession, and then removed to make room for the 'Messiah,' which had not yet been heard in London. No less rich in dramatic form than 'Saul,' 'Samson' presents us with some of Handel's finest inspirations, not the least important among which are, the Overture, with its fiery Fugue and world-famed Minuet (supposed to be danced by the votaries of Dagon, before the opening Chorus), the equally celebrated Air, 'Let the bright Seraphim,' and seventeen magnificent Choruses. 'Joseph' followed in 1744, and 'Belshazzar' in 1745; both fine works, written in the same powerful dramatic style. The 'Occasional Oratorio' was produced in 1746. Many interpretations of its unusual name have been suggested, the most probable being that which represents it to have been composed in order to make up a certain set of performances for which Handel had pledged himself to his subscribers. Taken as a whole, the work can only be regarded as a Pasticcio; for, though the Music of the first two Parts is new, the Third is chiefly made up of Movements selected from 'Israel in Ægypt' and the 'Coronation Anthem.' The well-known Overture is one of the finest of Handel's Instrumental Compositions. 'Judas Macchabæus,' a purely dramatic work, well worthy to rank with 'Saul' and 'Samson,' was produced at Covent Garden on April 1, 1747; and 'Alexander Balus' on March 9, 1748, which year also witnessed the first performance of 'Joshua.' 'Susannah' and 'Solomon' were both produced in 1749. In the latter, which introduces the epic form to some considerable extent, Handel has again written some magnificent Double Choruses which rank among his finest inspirations.[1]

In 'Theodora,' on the contrary, the dramatic character has been rigidly preserved. This great work, which Handel himself considered his best, was first performed on March 15, 1750, when he was sixty-five years of age, and already threatened with blindness. Though now, as a whole, almost forgotten, it abounds with Movements quite comparable, in beauty, with the few which have remained popular favourites; and, though it might perhaps be impossible to present it in a complete form without a careful revision of the Libretto, it would well repay the attention of great Singers in search of great Songs. It was performed four times, in its first 'Season'; but never again during the Composer's lifetime: and no new Oratorio succeeded it, until 1752, when, on February 26, Handel produced his last work, 'Jephtha.' Though his blindness had, by this time, increased so much, that the preparation of the Score occupied him seven months —whereas the 'Messiah' had been completed in less than one—we find no falling off at all in the style of the work, which contains some of his finest pieces, and is one of the few that has remained popular to our own day. Besides this, the 'Messiah,' 'Israel in Ægypt,' 'Judas Macchabæus,' 'Solomon,' and 'Samson,' are almost the only Oratorios now performed in public in their integrity; and those who were not fortunate enough, in the days of their youth, to enrol themselves members of the Cæcilian or Sacred Harmonic Societies, have probably no farther knowledge of the rest than that which may be gained by a perusal of the printed copies. Happily, these copies are sold at a price which places them within the reach of everybody; but, unhappily, they are not always thoroughly trustworthy. Handel never, by any chance, wrote the Second Inversion of the Dominant Seventh, but we shall find few modern arrangements in which this Chord is not substituted for the original Chord of the Sixth, notwithstanding the extraordinary pains which the Composer frequently took to avoid it.

In addition to the seventeen grand Oratorios we have described, Handel wrote nine other works which are sometimes erroneously called Oratorios, although their subjects were altogether sæcular. The reason of this misnomer is, that they were all, save one, brought out by the Composer in a way which, in those days, was called 'after the manner of Oratorios'—that is to say, without the attraction of Scenery, Dresses, or

[1] Mendelssohn had a great affection for this Oratorio. In the year 1845, while the writer was describing to him, at Frankfort, a performance of it which he had lately heard in Exeter Hall, he suddenly said, 'Tell me, how did they give out this?' and sang the subject of 'Live, live for ever, pious David's son,' as if he longed to direct it, in full orchestra, then and there.

Action. The only exception to the rule was 'Acis and Galatea'—one of the freshest and most delightful of the entire series—which was first privately performed at Cannons in 1721; and afterwards, on June 16, 1732, with Scenery, Dresses, and appropriate Decorations, but still without Action, at the King's Theatre in the Haymarket. The other pieces were, 'Parnasso in Festa' (1734), 'Alexander's Feast' (1736), 'Ode for S. Cecilia's Day (1739), 'L'Allegro, Il Pensieroso, ed Il Moderato' (1739), 'Semele' (1743), 'Hercules' (1744), 'The Choice of Hercules' (1745), and 'The Triumph of Time and Truth' (1757). In these, neither Scenery nor Dresses were used; nor were such meretricious adornments needed, for they were all works of the first class, and, if they could not succeed on their own merits, would certainly not have been made to do so by the addition of a few theatrical accessories. The 'Triumph of Time and Truth' was originally written in Italy, in 1708, and had been sung in Italian in 1737 and 1739; but in 1757 Handel, though then totally blind, adapted it to English words, made great additions to it, and brought it out at Covent Garden Theatre, where it was performed four times during that year, and twice in 1758. The last public performance which Handel directed was that of the 'Messiah' at Covent Garden, on April 6, 1759. On the 14th of the same month, he peacefully breathed his last, 'in hope,' as he said, 'of meeting the good God, his sweet Lord and Saviour, on the Day of His Resurrection.'[1]

It is manifestly impossible to associate Handel's Oratorios with those of any other Composer. They must needs form a class by themselves. Indeed, notwithstanding the jealousies of which he was made the unfortunate victim, he was held in so great reverence, that very few Oratorios were produced in England by rival Composers for many years after his decease; and, of these few, one only, Dr. Arne's 'Judith,' calls for special comment, not in recognition of its intrinsic worth—though its author was an accomplished Musician, and thoroughly in earnest—but, because it was the first work of the kind in which Female Voices had been permitted to take part in an English Chorus; for, though Madame Duparc (generally called 'La Francescina') sang as *Prima Donna* in most of Handel's Oratorios, the *ripieni* Trebles were always supplied by the Children of the Chapel Royal and S. Paul's Cathedral. 'Judith,' performed first at the Chapel of the Lock Hospital, on Feb. 29, 1764, and afterwards, with Female Voices in the Chorus, at Covent Garden, on Feb. 26, 1773, was by no means unsuccessful; but the memory of Handel was still too green to permit the possibility of a triumph. Handel's influence did not, however, extend to Germany, in which country the progress of Art was, about this time, surrounded with certain serious difficulties. The effect of the noble work wrought by Joh. Seb. Bach, at Leipzig, did not even reach so far as Dresden. There, between 1731 and 1763, Hasse reigned supreme; and it is there, under his influence, that we must begin our study of the Oratorios of the EIGHTH PERIOD.

Despite his cultivated tastes and undoubted talent, Hasse was wanting in the elevation of style necessary to constitute a really great Composer, especially in his Sacred Music; yet he was able to appreciate true dignity in the works of others. When invited to London, to take the direction of the newly-opened Opera House in Lincoln's-Inn-Fields, he asked, 'Is Handel, then, dead?' and, on being told that his famous countryman still lived, but that he was expected to enter into rivalry with him, he at once declined the invitation. This line of conduct was, no doubt, prompted by true delicacy of feeling: but it proves, also, that Hasse did not misjudge his own powers. The real secret of his immense success seems to have lain in his ceaseless endeavour to please. This weakness led him into practices which, as we have already explained elsewhere,[2] tended greatly to the deterioration of his Operas; and exercised so enervating an effect upon his Sacred Music that it eventually resulted in the production of a set form which has been not inaptly termed the 'Concert Oratorio'—a mere collection of Sacred Airs, united by no other tie than that of a common subject, which however they make no attempt to illustrate by working together as for a common purpose. No doubt these productions were very charming, especially when Faustina—Hasse's talented wife—sang in them as *Prima donna*: but, when judged by a fair æsthetic standard, they indicate a long step backward. Unhappily, so many of the Composer's MSS. were destroyed, during the bombardment of Dresden, in 1760, that we possess little more than the names of the greater number of his Oratorios, of which the most popular were 'Il serpente in deserto,' 'La virtù a piè della Croce,' 'La deposizione della Croce,' 'La caduta di Gerico,' 'Maddelena,' 'Il Cantico dei Fanciulli,' 'La Conversione di San Agostino,' 'Il Giuseppe Riconosciuto,' 'I Pellegrini al Sepolcro di nostro Salvatore,' 'Sant' Elena al Calvario,' and a German Oratorio, called 'Die Busse des heiligen Petrus.' Of these, one only, 'I Pellegrini al Sepolcro,' is readily accessible, in print, in the form of a German translation.[3] Of many of the rest we possess only fragmentary portions, beautiful enough in themselves, though the works to which they belong fail, as a whole. The same fault is observable in the Oratorios of Porpora, the most successful of which were 'Davidde,' 'Gedeone,' 'Il Verbo Incarnato,' and 'Il trionfo della divina giustizia.' We also possess ten Oratorios, written about this time, by Fux; but they still remain in MS., never having been revived since the occasion of their first production.

The Composers of the NINTH PERIOD made no attempt to improve the general form of the

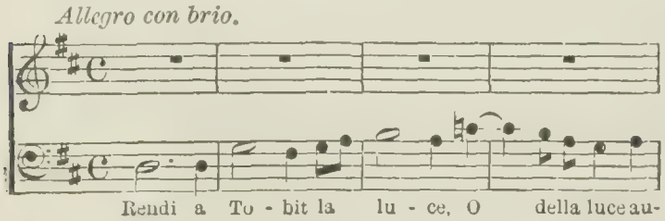
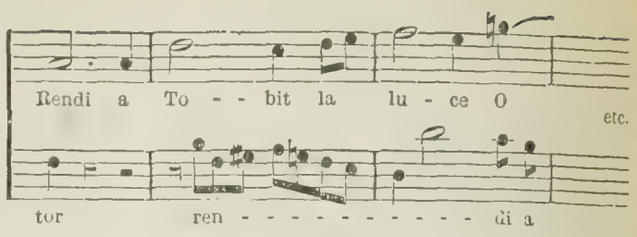
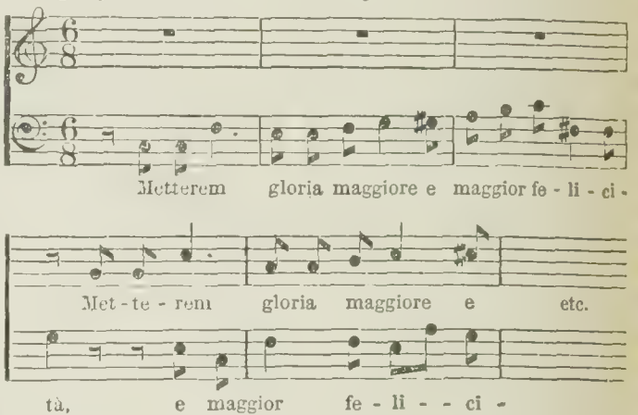
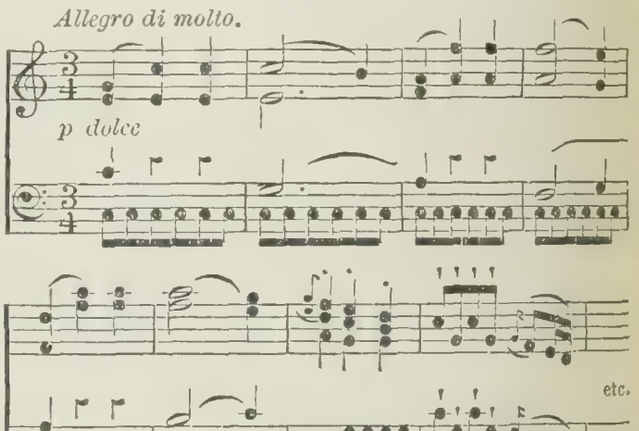
[1] The date given by Burney ('Commemoration of Handel,' p. 13) is Good Friday, April 13. He gives it on the authority of Dr. Warren, who attended Handel during his last illness, and whose testimony a to the fact that his patient died 'before midnight on the 13th,' he quotes as 'indisputable.' [See this Dict. i. 651.]

[2] See p. 515 in the present volume.

[3] 'Die Pilgrimme auf Golgotha' (Schwickert, Leipzig).

Oratorio; but, while quite content to follow the example of their immediate predecessors in this particular, they infused into their Airs and Duets a spirit of freshness and spontaneity which, towards the close of the 18th century, had the effect of making the Concert Oratorio a very delightful species of entertainment. True, its Music was distinguishable from that of the Concert Opera only by the words appended to it: but, setting aside all considerations of religious feeling and consistency, the Music, as Music, was the best that the age could produce, though the use to which it was applied cannot be defended upon any æsthetic principle whatever. The best writers of this epoch were Sacchini, whose most admired productions were 'Esther,' 'San Filippo,' 'I Maccabei,' 'Jefte,' and 'Le Nozze di Ruth'; Paisiello, whose 'Passione di Gesù Cristo' was undoubtedly one of his best works; Jomelli, who also wrote a 'Passion' which was long remembered with affection, besides setting to music Metastasio's 'Betulia liberata,' and 'Isacco figura del Redentore;' and Pietro Guglielmi, whose 'Debora' and 'Sisera' were more than successful, though perhaps he did more than any writer of the period to lower the tone of Sacred and even Church Music; for his own taste led him to cultivate the most ornate *bravura* style, while his position as Maestro di Capella at S. Peter's gave him the opportunity of introducing that style into Music in which it was scandalously out of place.

But the most beautiful composition produced during this Period, though a true Italian Oratorio in all its broadest features, was not composed in Italy. Haydn's studies under Porpora, assisted by the natural acuteness of his observation, had taught him all that it was possible to learn concerning the mysteries of the Italian School; and, while the refinement of his taste enabled him to separate the good from the bad, his matchless genius raised his work to a level far beyond the reach of the best of his early models. When he set Boccarini's 'Il ritorno di Tobia' to music for Prince Esterhazy in 1774, he had already perfected that 'Classical Form' which, had he left us no other bequest, would alone have sufficed to immortalise him; and in this work he has used it to excellent purpose, though the general plan of the piece is that of the Concert Oratorio, *pur et simple*. The Airs throughout are overflowing with Melody, such as Haydn alone knew how to produce. The Choruses which conclude the First and Second Acts are powerful and well-developed Fugues, with bold yet tuneful Subjects, like those familiar to us all through the medium of his well-known Masses. The first is a Prayer for the restoration of Tobit's sight.

Allegro con brio.

The final Fugue is in 6-8 time, and founded on a highly characteristic Subject.

Yet still more clearly do we detect the Composer's identity in the richly instrumented Overture, which, beginning in grand symphonic style, leads in the most masterly manner into the introductory Movement of the Oratorio. Can anything be more genial or more forcibly characteristic of its author, than the following lovely motivo?

Haydn's 'Ritorno di Tobia,' which has probably never been performed as a whole since it was given at Vienna by the Tonkünstler-Societät in 1808, is now as completely forgotten as his 'Orfeo ed Euridice'—and with equal injustice, for both contain a treasury of lovely Movements. We have of necessity classed it with the works of Jomelli and Paisiello, for the reason which induced us, when narrating the history of our Fourth Period, to class Handel's 'Resurrezione' with those of Aless. Scarlatti and Stradella—a community of external form too strong to be passed over, even in the presence of the most marked divergence of individual feeling. But, as we did not place Handel's earlier and later Oratorios in the same category, neither can we do so with those of Haydn, whose 'Creation' (Die Schöpfung) and 'Seasons' (Die Jahreszeiten) fall within the limits of our TENTH PERIOD.

Though Haydn was no longer a young man when he wrote the 'Creation,' he was the most genial of old ones, able to look back with a clear conscience upon a well-spent and not unhappy life, and to throw himself, with all the eagerness of youth, into the enjoyment either of the beauties of Nature or the amenities of Art. Unless we bear this well in mind, we shall never understand how, in the year 1798, when he was not far from seventy years of age, he was able to produce that series of delightful Pictures which has never failed to inspire the Tone-painters of later generations with feelings of mingled admiration and despair. During the twenty-four years which had elapsed since the production of 'Il ritorno di Tobia,' he had taught himself many things: a broader manner, a richer texture, a more perfect homogeneity of conception, which enabled him to articulate the various members of his Oratorio into as consistent a whole as that produced by the four Movements of a Symphony. Moreover—and this is no such small matter as it may seem at first sight—he had learned the true use of the Clarinet, an instrument which proved invaluable to him as a means of producing variety of colouring, and in the management of which few later Composers have excelled him. The words of 'The Creation' were compiled by Lidley from Milton's 'Paradise Lost,' and translated into German by Freiherr van Swieten, at whose suggestion Haydn undertook the preparation of a work which, at his age, must have demanded a terrible strain upon his mental powers. Early in the year 1798 the veteran Composer brought his labours to a successful issue, and announced the completion of the work. It had really been a labour of love to him, for he entered into it with even more affectionate ardour than he had displayed in the production of many of his more youthful effusions; and he himself declared that he was deeply and almost uncontrollably affected at the first performance, which took place at the Schwarzenberg Palace, on April 29, 1798. The Oratorio was repeated on the following day, and again, more publicly, at the National Theatre, on March 19, 1799. Though nominally dramatic—inasmuch as each Solo Singer is invested with a representative personality—the Libretto is really epic throughout, for the principal singers are never employed for any other purpose than that of describing, either the beauties of the 'new-created world,' or the wonders attendant upon its mysterious birth. There is therefore an utter absence of declamatory Music, as well as of those powerful means of expression, passion and pathos. In place of these Haydn contents himself with the only style really suited to the subject—the style which describes without exaggeration, and paints without extravagance. And of this style he proves himself to be a consummate Master. The description of Chaos with which the Oratorio opens, the Creation of Light,[1] the confusion of the 'infernal host,' the lovely Melody which first introduces the mention of the 'new-created world,' these, and a hundred other beautiful passages, are familiar to all of us. The Airs, equally remarkable for their delicious flow of Melody and their masterly Instrumentation, describe the scenes to which they allude, yet always by inference rather than in a realistic spirit, and with a chastened tone which sets the sneer of the hypercritic at defiance. The Choruses far excel any of those to be found in the author's earlier works, and, still more, those produced by other writers of the period, either German or Italian. That they do not equal those of Handel will be easily understood. Had nothing else prevented them from doing so, the improvements introduced by Haydn himself would have had that effect. The elaborate Accompaniments which he knew so well how to use, and actually did use with much telling effect, tended to reduce the scale upon which these grand Choruses were conceived. The Quaver passages which add so much to the brilliant effect of 'The Heavens are telling,' take just as much away from the dignity of its vocal Themes; and in every other Chorus the same phenomenon is more or less perceptible. We must not look upon this as an unmitigated weakness. What we have lost in one way we have gained in another. We owe so much to Haydn for his improvements in Instrumentation, that we can afford a certain amount of diminution in the scale of the works we look upon as the greatest; yet, more than this, the fact remains, that, with increased facilities for utilising the resources of the Orchestra, comes, and always will come, a perceptible falling off of that great quality of breadth, that immense simplicity which most of all leads on towards the sublime—a reduction of the gigantic scale which first made Handel's Choruses unapproachable, and has ever since left them unapproached. We in no wise depreciate the merits of either Composer when we say that the one was the High Priest of the Sublime, and the other the Father of Modern Beauty. Each excelled in his own way, and each way was in itself perfect. Handel could no more have written 'The Creation' than Haydn could have written 'Israel in Egypt'; nor could any one but Haydn have written 'The Seasons'—another work full of delicious imagery, and, if more sæcular in its character than 'The Creation,' only just so much so as was necessary in order to bring the Music into closer harmony with the subject. The words of this Oratorio were also compiled by Freiherr van Swieten, who, delighted with the success of 'The Creation,' took Thomson's well-known poem as the basis of a somewhat similar work, and persuaded Haydn to undertake the composition, though he himself felt unwilling to trust his then manifestly failing powers. The result found Van Swieten to be in the right. Haydn soon overcame his diffidence, entered enthusiastically into the scheme, disputed manfully over points on which he and his friend disagreed, and produced a work as full of youthful freshness as the

[1] It must not however be forgotten that Handel first struck out this grand idea, though with different details, in 'O first-created beam.'

'Creation' itself. Not a trace of the 'failing power' of which the grand old man complained is to be found in any part of it. It is a model of descriptive writing; true to Nature in its minutest details, yet never insulting her by trivial attempts at outward imitation where artistic suggestion of the hidden truth was possible. It is this great quality, this depth of insight into the 'Soul of Nature,' which places Haydn's Tone-pictures so far above all meaner imitations. To this we owe our untiring interest in the Scenes depicted in the Oratorio; in the delicious softness of the opening Chorus, which seems actually to waft a perfumed breeze into the midst of the Concert-room; in the perfection of rustic happiness portrayed in the Song which describes the joy of the 'Impatient husbandman'—'impatient' only because he longs to hurry on from one 'joy' to another. These things all prove conclusively that Haydn's genius was not failing. Yet, in another sense, he was quite right and Van Swieten wrong: the labour of producing such Music was too great for his physical strength. The first performance of 'The Seasons' took place at the Schwartzenberg Palace, on the 24th of April, 1801. It was repeated on the 27th, and on the 1st of May; and on the 29th of May the Composer conducted a grand public performance at the Redoutensaal. Its success was as great as that of 'The Creation,' and Haydn was equally delighted with it; but he was never really himself again, and never attempted another great work. Strange that his last almost superhuman effort, though it cost so much, should in itself have exhibited no sign of the weakness which was soon to become so painfully apparent.

Haydn stands almost as much alone, with regard to his greatest works, as Handel: but, though it is impossible to class his Oratorios with those of any other writer, we must not suppose that, during his long life, the rest of the world was idle. In Italy, especially, we find traces of a rapid progress, the results of which will serve to illustrate the history of our ELEVENTH PERIOD.[1]

We have already shown, in our Article OPERA, that the principles set forth by Gluck found no direct response in Italy. Yet the productions of this epoch go far to prove that, even then, they were not without an indirect influence for good: an influence which is as clearly discernible—strange as it may seem to say so—in the writings of Piccinni himself, as in those of his contemporaries. When we last spoke of the Italian Oratorio, it had degenerated, like the Opera, into a mere Concert of attractive Airs. Now, in Italy, the progress of the Oratorio has, at all times, corresponded exactly with that of the Opera: and, to the manifest improvement observable in the Operas of this Period we must attribute the synchronous advance exhibited in its Oratorios. After Gluck had once opened the eyes of the artistic world to the value of dramatic truth, the Concert Opera, and the Concert Oratorio, became alike impossible, even among those who professedly held the reformer's views in the utmost abhorrence. Influenced, no doubt, in spite of himself, and probably quite unconsciously, Piccinni was one of the first who attempted to incorporate the Airs and Duets of the Concert Opera into a consistent whole; to enrich that whole with Concerted Movements and Choruses, worthy of a great Composer; and to bind its several elements together in such a way as to assist the development of the Drama which formed its *raison d'être*, instead of, as heretofore, retarding it. His efforts to introduce a higher style and a more truly æsthetic Ideal, were nobly seconded by more than one of his most talented countrymen: and, that the improvement he thus effected in the construction of the Opera extended to the Oratorio also, is sufficiently proved by the fact that his own Oratorio, 'Jonathas,' produced in 1792, has always been regarded as one of the best, if not actually the greatest of his works. His most illustrious coadjutors in this great reform were—Salieri, whose best Oratorios were Metastasio's 'Passione di Gesù Cristo' and 'Gesù al limbo'; Zingarelli, whose 'Distruzzione di Gerusalemme' will be found, in the form of a MS. Score, in the Dragonetti Collection in the British Museum; and, lastly, Cimarosa, the greatest Italian Composer of the age, whose 'Sagrifizio d'Abramo' and 'Assalone'—the last of which will be also found among the Dragonetti MSS.—are models of dramatic truth, and the most touchingly pathetic expression.[2] It is true that these fascinating works almost entirely ignore the broad line of distinction which ought always to be drawn between Sacred Music and that which is of a purely sæcular character, in which respect they are not to be commended as models. On the other hand, they undoubtedly do, to a certain extent, illustrate the dramatic sense of the Sacred Narrative, though in too superficial, not to say too unworthy a spirit. We meet with the same fault, though perhaps not quite so prominently forced into notice, in the works of a once celebrated but now very unjustly forgotten German writer, Johann Gottlieb Naumann, who studied, for many years, in Italy, and, as Hasse had done before him, entirely abandoned himself to the seductions of the Italian style, with all its beauties and all its shortcomings: only, the Italian style he cultivated was a later one than that with which Hasse had some thirty years previously so completely identified himself. He wrote no unconnected strings of Concert Airs, but brought out the best points of the Period we are now considering, enriched Italian Melody with many beauties derived from the German style, and produced a long list of Oratorios, of which the best known were, 'La morte d'Abel,' 'Davidde nella valle di

[1] The word 'Period' is here used, as in our article OPERA, rather for the purpose of indicating a definite style than a chronological epoch. Thus, several of the composers whose names we are about to mention in our ELEVENTH PERIOD died before Haydn, while others survived him by more than a quarter of a century; but in no case had their works the slighest affinity with his, though they all bore the strongest possible class resemblance to each other. [See footnote, p 505*b* of the present volume.]

[2] One of Madame Malibran's greatest successes was achieved in an Air from the 'Sagrifizio.'

Terebinto,' Metastasio's 'La Passione de Gesù Cristo,' 'Isacco figura del Redentore,' 'Giuseppe Riconosciuto,' 'Sant' Elena al Calvario,' 'I Pellegrini,' and 'Betulia liberata,' and Migliavecchia's 'Il figliuol prodigo.' Himmel, Winter, Weigl, and several other talented German Composers also contributed Italian Oratorios, of more or less value, to this Period; to which must be referred Mozart's youthful production, 'La Betulia liberata,' written, it is believed, when he had just completed his sixteenth year; Dittersdorf's 'Giudacco nella Persia, ossia l'Esther,' 'Giobbe,' and 'La liberatione del Popolo'; and many other works, by writers whose talent was undeniable, though it must be admitted, that, as Composers of Oratorios, they made no attempt to soar to heights which they might easily have reached, had they been more in earnest, or less desirous to attain a short-lived popularity; for it was unquestionably to the low standard of popular taste that the best interests of this otherwise promising Period were sacrificed.

The history of our TWELFTH PERIOD brings us into contact with one single Composer only—the composer of one single Oratorio.

We must not, however, suppose that Beethoven's single Oratorio can be placed on a level with his single Opera. He wrote 'Fidelio' in 1805, when he was in the plenitude of his artistic power: 'Christus am Oelberge' ('The Mount of Olives') was produced in 1803, when he was not yet really Beethoven, not having as yet produced the 'Eroica Symphony.' Those two years made all the difference; for they represented the distinction between the First and Second Styles. Nevertheless, 'The Mount of Olives' is so great a work, that, though it may not bear comparison with some of its author's later productions, it cannot possibly be associated with the writings of any other Composer: and therefore it is that we have here thought it necessary to place it in a class by itself. Moreover, its idiosyncrasy presents so many exceptional features, that, if we have erred at all, it is in having allowed only one category for its reception: for, critics have described it under almost as many different aspects as the Chameleon in the Fable. *Quâ* Music, it is simply enchanting: overflowing with that delicious freshness which so frequently invests its Composer's 'First Manner' with a charm scarcely less potent than that exercised by the grander magic of the 'Second.' *Quâ* Oratorio, it shocks us as a monstrous anomaly. Undoubtedly, Huber, the writer of the words, is chargeable with the worst part of its extravagance: the wonder is, that any consideration on earth could have induced Beethoven, who was generally so scrupulously careful in such matters, to set one single word of such a Libretto to Music. Without entering into details, it is enough to say, that, contrary to all precedent, our Lord is made to sing a long Scena ed Aria; a Duet with the Angel, in which the two voices constantly move in long passages of Thirds and Sixths; and a Trio with the Angel and St. Peter. Beethoven's religious opinions are known to have been, to say the least of it, original:[1] yet, supposing him to have seen no impropriety in this departure from established usage, one might fairly have expected from him some recognition of the fact, that, apart from all religious feeling, the events of the night preceding the Passion were so inexpressibly mournful that none can read of them unmoved. Yet we find no sign, even of this. Not only is the style purely sæcular, but, in certain places—such as the Trio, for instance—it is absolutely sparkling. An attempt has been made, in England, to remove these grave incongruities by substituting an entirely new Libretto, called 'Engedi,' and founded on the sojourn of David in the Wilderness. A substituted Libretto never can be really successful: but the mere fact that the experiment has been tried sufficiently proves the gravity of the evil it was intended to palliate. To those who are capable of reconciling themselves to an evil so deeply seated, or, at least, of ignoring the want of correspondence between the subject and its treatment, the Music must be an unmixed treat. In every Movement we meet with beauties of conception, of design, or of individual colouring, such as are never found save in the works of the greatest Masters. The Chorus is extensively employed, and keeps the interest alive throughout; and the whole culminates in a magnificent burst of jubilant Song, far exceeding in grandeur any part of the Mass in C—the splendid 'Hallelujah,' the first Movement of which is almost suggestive of the Old Masters, in its stern and unwavering Accompaniment, while the spirited and finely-developed Fugue, full of interest and fire, and weakened only, like that we have described in the 'Creation,' by the exuberance of its masterly Instrumentation, has always been regarded as a masterpiece of modern Part-writing. It is something, though the work cannot be relieved, as a whole, from the charge of inconsistency, to be able to select from it so many Movements of superlative excellence.

Nine years after the first performance of 'The Mount of Olives' at Vienna, Spohr inaugurated the THIRTEENTH PERIOD by bringing out his first Oratorio 'Das jüngste Gericht,'[2] at Erfurt, where it was produced under his own superintendence in 1812. Though the great Violinist, then twenty-eight years old, had already laid the foundation of the characteristic and highly original style by which his works are distinguished from those of all other Composers, he had not yet brought it to that full perfection which, in later years, made it a part of himself. As a natural consequence, this early Oratorio, notwithstanding its undoubted merits, is unequal, and to a certain extent disappointing. Perhaps it would seem less so had we no opportunity of comparing it with greater works of later date; for it is recorded that the Choruses produced a profound impression on the occasion of the first performance,

[1] See vol. i, p. 169.

[2] Literally translated, 'The Last Judgment.' This work, however, as will be presently seen, has no connection with the Oratorio known by that name in England.

and it is certain that the part of Satan is finely conceived, and carried out with masterly skill: but that there are weak points cannot be denied. Very different is it with 'Die letzten Dinge,' composed at Cassel in 1825, and first performed in 1826. We here see the Master at his best; his style, more conspicuous for its individuality than that of any other Composer of this century, fully developed; his experience matured by long and unbroken familiarity with the Orchestra, under circumstances scarcely less favourable than those which exercised so happy an effect upon the Art-life of Haydn; and his genius free to lead him where it would. It led him, in this case, to attempt the illustration of Mysteries which might well have appalled a less bold spirit than his. But there can be no doubt that the subject presented a peculiar attraction for him. There is, in all his Music—even in his most joyous strains—an undercurrent of unfathomable depth which seems continually striving to lead the hearer away from the external aspect of things, in order to show him a hidden meaning not to be revealed to the thoughtless listener. Even the glorious March in 'Die Weihe der Töne' leaves a feeling rather of sadness than exultation behind it. The value of such a quality as this in 'Die letzten Dinge' was incalculable. Spohr's familiarity with the profoundest secrets of the Chromatic and Enharmonic genera, which had by this time become a second nature to him, afforded him access to regions of musical expression as yet unexplored; and he entered them, not with the timidity of a pioneer, but with the certainty of a finished Master. His refined taste precluded the possibility of an inharmonious progression: yet he dared modulations which, in less skilful hands, would have been excruciating. Diatonic and Chromatic 'False Relations' are two very different things: but, there are such things as Chromatic, and even Enharmonic 'False Relations'—a sad fact of which Spohr's imitators appear to be profoundly ignorant. Spohr never writes one. In the space of half a bar, he may take us miles from the Key in which we started: but the journey is performed so smoothly that we scarcely know we have performed it. The quality one most misses in his Music is that of sternness; yet in 'Die letzten Dinge,' we are not without indications even of that. This great Oratorio, the name of which literally signifies 'The last Things,' is the one now so well known in this country as 'The last Judgment.' The English title is a very unfortunate one; for besides being a gross mistranslation, it gives a very false idea both of the scope and the intention of the work. The words are selected, for the most part, from those parts of the Apocalypse which describe the terrible Signs and Portents to be sent, hereafter, as precursors of the consummation of all things. Dramatic treatment would manifestly have been an insult to the solemnity of such a subject. Spohr has not even ventured to look upon it as a Sacred Epic. His interpretation is purely contemplative. He first strives to lead our thoughts as far as possible beyond the reach of all external impressions; and then, with the irresistible force of that oratory which far exceeds in power the rhetoric of words, invites us to meditate upon some of the most thrilling passages to be found in any part of the Bible. The amount of artistic skill made subservient to this great end is almost incredible. The form of the Movements, the disposition of the Voices, the Instrumentation of the Accompaniments, are all, in turn, brought to bear upon it. There is but one idea, from beginning to end. The Composer makes no attempt to please, but is content to come before us simply in the character of Preacher. Hence it is that the work does not contain a single Air. The lovely Duet for Treble and Tenor, 'Forsake me not,' is the only regularly-constructed Movement allotted to the Solo Voices. Except for this, they are exclusively employed, either in conjunction with the Chorus, which is in constant requisition, or in the declamation of highly-wrought Accompanied Recitative, so melodious in character, that, had it been produced at the present day, it would probably have been called 'Melos.' The Instrumentation of this Recitative exhibits the Composer in his fullest strength, but proclaims, at the same time, a most commendable amount of self-renunciation. In a certain sense it may be described as Tone-painting, but its imagery is purely subjective. Ever striving so to influence the mind as to bring it more and more closely *en rapport* with the written text as the work approaches its climax, it never attempts to depict realities, but aims rather at the suggestion of unspoken thoughts which serve its purpose far more readily than any amount of realistic delineation—and it attains its end by many a masterstroke. In the well-known Chorus, 'All glory to the Lamb that died,'—which, by the way, is almost always sung, in England, much faster than Spohr himself used to take it—the *pastorale* character of the *pizzicato* accompaniment brings instantly before us the Birth of the Lamb Whose Incarnation formed the first step in the great Sacrifice we are contemplating. It is like a glimpse of Van Eyck's marvellous Picture in the Cathedral at Ghent. The tumultuous horror of the Chorus, 'Destroyed is Babylon the mighty' is increased a thousandfold by the freezing lull during which 'the Sea gives up its dead.' And, when the horror is over, and we have felt rather than heard its thunders dying away in the distance, and have learned, from the Voice of the Angel, that 'All is fulfilled,' and Babylon no more, the wrathful sounds, already nearly inaudible, continue to fade through a still softer pianissimo, until they lead us into the opening strains of the ineffably beautiful Quartet, 'Blessed are the dead,' which forms the culminating point of the whole. There is nothing in the Oratorio more striking than this truly sublime conception. Spohr himself evidently felt this, and intended that it should be so: for he attempts nothing more. Henceforward, all is peace; and even the bold Chorus, 'Great and wonderful,' with its fine fugal writing and beautiful contrasts, dies away, at last, into a pianissimo.

May there not be a hidden meaning even in this?—that we are to go home, not to talk about what we have heard, but to think about it?

Spohr wrote no other Oratorio, after this, until 1835, when, still living at Cassel, he composed and superintended the performance of 'Des Heilands letzte [1]Stunden,' a work which first became known in England under the title of 'The Crucifixion,' and, at a later period, under that of 'Calvary.' Some of the Choruses in this are characterised by a tenderness to which their chromatic structure lends an inexpressible charm; and the whole work is pervaded by a solemn beauty which leads us deeply to regret that it should be so rarely performed in public. It was followed, some years later, by 'The Fall of Babylon,' a work of greater proportions, which, on July 21, 1843, the Composer himself directed, for the first time, at Exeter Hall, by special invitation of the Sacred Harmonic Society, on which occasion the effect produced by the opening bars of the Chorus, 'The Lion roused from slumber is springing,' was one which those who were fortunate enough to hear it will not easily forget. Spohr, indeed, was a model Conductor, and sometimes electrified his audience by a single stroke of his Bâton, though never with a rude or unwelcome shock.

One of Spohr's most illustrious contemporaries was the indefatigable and highly-gifted Friedrich Schneider, a writer who once enjoyed an extraordinary degree of popularity which is now somewhat on the wane. Between the years 1810 and 1838, he produced, besides numerous Operas and other important works, no less than sixteen German Oratorios; viz. 'Die Höllenfahrt des Messias' (1810); 'Das Weltgericht' (1819), the most celebrated of all his writings; 'Die Todtenfeier' (1821); 'Die Sündfluth' (1823); 'Der verlorene Paradies' (1824); 'Jesus Geburt' (1825); 'Christus der Meister' (1827); 'Pharao' (1828); 'Christus das Kind' (1829); 'Gideon' (1829); 'Absalom' (1830); 'Das befreite Jerusalem' (1835); 'Salomonis Tempelbau' (1836); 'Bonifacius' (1837), unfinished; 'Gethsemane und Golgotha' (1838); and 'Christus der Erlöser' (1838). All these works were more than ordinarily successful, in their day—as were also Lindpaintner's 'Abraham' and 'Der Jüngling von Nain'—but, with the exception of 'Das Weltgericht,' they are now almost forgotten, even in Germany; to Spohr, therefore, the Thirteenth Period is alone indebted for its immortality.

The history of our FOURTEENTH PERIOD is a glorious one; but, again, it depends for its celebrity entirely upon the genius of a single Composer—who, however, is one not likely to be soon forgotten.

Though Mendelssohn, when he first entertained the idea of writing an Oratorio, had not yet completed his twenty-third year, he was already a finished Scholar, an accomplished Musician, a profound Thinker, and the Composer of a large collection of works, not a few of which are classed, even by critics of the present day, among his best. He did not, therefore, enter upon his task without consideration, or without experience. He knew what an Oratorio ought to be; and he had already made choice of the School which pleased him best—the School we have attempted to describe in treating of our Sixth Period, the brightest luminary of which was Joh. Seb. Bach. But, let us not be misunderstood. Mendelssohn was no imitator, either of Bach, or any other Composer: he simply set to work upon Bach's principles, just as Mozart set to work upon Haydn's, and afterwards wrought out his own ideas in his own way. And that way proved to be a very original, as well as a very attractive one. The idea of choosing the life and mission of S. Paul for a subject was suggested to him by the Frankfort 'Cäcilien-Verein,' in the year 1831. He accepted the proposal, and requested Marx to write a Book for him. Marx refused, on the ground that the Chorales which Mendelssohn wished to introduce were unsuited to the date of the narrative. Mendelssohn, therefore, with the assistance of his friends Fürst and Schubring, compiled a Book for himself, selecting the words, with very few exceptions, from the German translation of the Bible. An eminent critic of the present day (Hand, 'Aesthetik der Tonkunst,' ii. p. 576) finds fault with its construction, on the ground that the Hero of the story is not made its central point. 'We see here,' he says, 'not one Oratorio, but two—S. Stephen, and S. Paul—bound together by external ties; while S. Paul, who, as the Hero, should in the fulness of his strength fight the battle with himself and with the world, passes, through a series of trials, into the background, surrounded by companions scarcely less worthy than himself, without ever appearing as the central point of the dramatic unity.' Hand's criticisms are generally valuable; but he was altogether wrong, here, and utterly mistook the Composer's meaning. Mendelssohn's conception—perfectly homogeneous in essence, though somewhat complicated in structure—embraced three historical facts, over which one other fact, of greater significance than all, dominated supreme. The three facts, which he presents to us in three distinct pictures, each half dramatic and half epic, are the Martyrdom of S. Stephen, the Conversion of S. Paul, and the Apostle's later career; symbolical respectively of the determined opposition of the world to the True Faith, the power of the True Faith to make friends even of its persecutors, and the Preaching of the True Faith through all the world. The one predominant fact, which governs all these, and to the exposition of which they each contribute a most important share, is the ultimate triumph of Christianity; and, precisely because the great Apostle laboured so zealously to promote that triumph, he not only appears as the central-point of the whole, but we are made to feel his influence, either as persecutor of the Faithful, or Preacher of the Faith, even in those Scenes in which he is not actually present. He stands before us, throughout, as the visible representative

[1] Literally, 'The Saviour's last hours,' though that title has never been applied to it in this country.

of the one grand thought which permeates the entire design. A symbolical Apostle, with just enough personality to secure our affectionate recognition, but not enough to prevent us from regarding him as the embodiment of an abstract idea—the dissemination of the great truths of the Gospel, by the mouths of duly appointed Messengers, to the uttermost parts of the earth. Bearing these things in mind, we can at once see why it was that Mendelssohn insisted so strongly on the introduction of the Chorale. In Protestant Germany, the Chorale is universally understood to represent the united Voice of the whole Christian Church. How then could the trials, the hopes, the faith, and the final victory of the Church be intelligibly expressed, to German hearers, without its aid? Mendelssohn makes it the keystone of the whole. It opens his magnificent Overture with an exhortation to vigilance which no German could possibly misunderstand. In the massive opening Chorus, the passage beginning with the words 'The Heathen furiously rage' sufficiently explains the need of such watchfulness; and then the Church sets forth her faith and trust, in a new Chorale, 'To God on high be thanks and praise'—the calm beauty of which must needs dispel all fear for the future. Then follows the Martyrdom of S. Stephen, illustrated in a series of Movements the most noticeable of which are the angry Chorus 'Now this man ceaseth not'; the beautiful and highly-wrought Scena sung by S. Stephen himself; the reiterated comminations of the Jews; the heavenly note of warning, 'Jerusalem! Jerusalem!' interposed between two violent outbursts of popular fury; and the most characteristic Chorus of all, 'Stone him to death!' after which the Church again breathes forth a sigh of hopeful submission, in the Chorale 'To Thee, O Lord, I yield my spirit,' and the delightfully melodious Chorus, 'Happy and blest are they,' which succeeds it. If any proof were needed of the correctness of the theory we have advanced, it would be afforded by the fact that it is not until this point that Saul makes his appearance upon the Scene in his own proper person. Most dramatists would certainly have introduced him at the close of the Martyrdom, if not before. Mendelssohn contents himself with allowing us to feel his influence only during the trial, reserving his entrance until all is over, when he brings him before us as the true Hero of the piece, with the fiery Bass Solo—'Consume them all!' In spite of threatenings, and persecution, and slaughter, the Church still sings of comfort—this time, through the medium of a Solo Voice—in 'But the Lord is mindful of his own.' There is hope—she would say—that even the persecutor may be saved. And then follows the Conversion, in which the expedient of assigning our Lord's words to a Chorus of four Treble Voices, though not altogether new—for it dates from the 15th century[1]—introduces a well-conceived and appropriate effect in which a long and skilfully managed *crescendo* leads with ever increasing excitement into the fiery Chorus, 'Rise up! arise! rise and shine!' The Light has broken in upon the soul of the future Apostle: and again the Church speaks to him, and indicates his appointed work, in the fine old Chorale 'Sleepers wake!' each phrase of which is followed by a simultaneous crash of all the brass instruments. But he cannot, at once, realise the great things that have been done for him. The Light has blinded him, for the time; and he must needs crave forgiveness and mercy, until they are assured to him by the mouth of Ananias. Then it is that he expresses his unbounded joy, in a great cry, 'I praise Thee, O Lord my God,' while the Church watches over him, still speaking words of comfort, and concluding the First Part with the grand contemplative Chorus, 'O great is the depth.'

The conception of the Second Part is really far grander than that of the First, though it is less forcibly dramatic, and even keeps the epic element in the background, except when it is needed for the purpose of bringing the personality of S. Paul himself into sufficiently strong relief. It opens with a fine five-part Chorus, 'The Nations are now the Lord's,' in which Mendelssohn's power as a Fugue-writer is well utilised. It then takes up the subject at the point for which the whole of the First Part was but a necessary preparation—the actual preaching of the Apostle. This is interrupted by a Chorus of Jews, 'Is this he?' carrying out the same idea as the tumultuous passages in the First Part, and thus contributing to the unity of the general intention by exhibiting the same crowd, at one moment persecuting S. Stephen, and, at another, S. Paul himself. Again the Church perceives the danger, and prays for direction, in the Chorale, 'O Thou the true and only Light!' after which S. Paul, and his companion S. Barnabas, turn to the Gentiles. In the Scene of the Sacrifice at Lystra, the epic element reappears; and the sensuous Chorus sung by the worshippers of Jupiter is contrasted with admirable skill with the solemn strains of 'But our God abideth in Heaven.' The Jews interpose again in a Chorus no less characteristic of the raging multitude than those we have already heard: after which the Apostle, having been cheered by the mingled exhortation and promise 'Be thou faithful unto death,' takes that affecting leave of 'the Brethren' which, as described by S. Luke, brings all the most beautiful traits of his character into the noblest and most touching relief; and the Oratorio concludes with the Choruses, 'See what love hath the Father bestowed on us,' and 'Not only unto him, but unto all them that love truly,' bringing prominently into view the idea which has been persistently kept before us, from first to last—the universal triumph of the Church as exemplified in that of one of the greatest of her Apostles, who, faithful to the last, passes from our sight, that he may receive the promised Crown.

'S. Paul' was first performed at Düsseldorf, on Whitsunday, May 22, 1836; and in English, at Liverpool, on Oct. 3 following. 'Elijah' was produced at the Birmingham Festival on Aug. 26, 1846, Mendelssohn having, meanwhile, passed ten of the best years of his life in indefatigable work, and the accumulation of a vast

[1] See Passion Mus.c.

amount of experience. Yet it cannot be said that 'Elijah' is really a greater work than 'S. Paul': it is great in a different way. The history of its gradual development having already been narrated at length in the article MENDELSSOHN, it remains for us only to speak of it in its perfect form. In one respect, the main idea is the same as that treated in 'S. Paul'—the triumph of Truth over Falsehood. In both Oratorios, the instrument by which this triumph is accomplished is a Heaven-commissioned Teacher, whose influence is distinctly perceptible throughout the entire work; only, in 'Elijah,' the personality of this Teacher is more frequently brought before us than in 'S. Paul,' where we are so frequently made to feel his influence without actually seeing him. As a natural consequence, the later Oratorio is much more dramatic in structure than the earlier one. The character of the Prophet is drawn with minute attention to the peculiar traits by which it is distinguished in the Scripture Narrative: and the Scenes in which he stands forth as the principal figure are painted with intense descriptive power. Eight such Scenes are brought most prominently into the foreground: four in the First Part—the Prophecy of the Drought, the Raising of the Widow's Son, the Sacrifice on Mount Carmel, and the Coming of the Rain; and four in the Second—the Persecution of Elijah by Jezebel, the Prophet's sojourn in the Desert, with all its awful revelations of Almighty Power, his return to his People and subsequent departure in the Fiery Chariot, and the magnificent conclusion which teaches us the deep signification of the whole. The Recitative in which the opening Prophecy is announced, placed *before* the Overture which so vividly describes its terrible effects, is a grand conception, scarcely exceeded in dramatic force by any subsequent passage, and immeasurably enhanced by the four solemn Chords with which the Brass Instruments prelude the first words of the terrible denunciation. The despairing phrases of the Overture lead so naturally into the cry of the wailing People, 'Help, Lord! the harvest is over, the summer days are gone,' that we cannot but believe the whole chain of Movements to have been the result of the same individual idea, the gradual development of which finds consistent expression in Obadiah's exhortation to repentance—clothed in the lovely Tenor Air, 'If with all your hearts'—and the noble chain of Movements, beginning with 'Yet doth the Lord,' which forms the climax of this division of the subject. In the next picture we find Elijah 'by the brook Cherith,' whence, after having been comforted by the soothing strains of the Double Quartet, 'He shall give His Angels charge over thee,' he is summoned to Zarephath, to the house of the Widow, the Raising of whose Son is painted in tender accents which find their fitting response, not, as the careless hearer might have expected, in a Chorale—for the Chorale belongs exclusively to the Christian Dispensation, and this is pre-eminently a Jewish Oratorio—but, in the contemplative Chorus, 'Blessed are the men who fear Him,' which brings the Scene to so appropriate and well-considered a conclusion. Then follows the Sacrifice, in which the thoroughly worldly yet never trivial strains sung by the Baal-worshippers are so strikingly contrasted with Elijah's sublime Prayer, 'Lord God of Abraham,' the softer harmonies of 'Cast thy burthen upon the Lord,' and the Descent of the Fire, and consequent recognition of the true God—a tremendous Scene, which reaches its climax in the destruction of the prophets of Baal, and needs all the resources, both choral and instrumental, that the Orchestra can afford, for its efficient representation. How these resources are used will be best understood by those who have not only heard, but studied the Oratorio, and endeavoured to interpret it in the spirit in which it was composed. But this is not the culminating point of the First Part. After the beautiful Alto Song, 'Woe unto them,' we again meet the Prophet on Mount Carmel, to watch with him for the coming rain, until the Orchestra actually *shows* us the 'little cloud' arising 'out of the sea, like a man's hand,' and the storm bursts over us in welcome torrents, bringing salvation to the famine-stricken people, who, intoxicated with wonder and delight, unite in the thrilling Chorus, 'Thanks be to God,' which is so placed as to bring out its strongest points to the best advantage, while it derives additional effect from the skill with which it is fitted into its important position, where it forms so fitting a complement to the all-but despairing cry for mercy with which the Oratorio began.

The Second Part opens with the Soprano Solo, 'I am He that comforteth,' followed by the quite exceptional Chorus, 'Be not afraid,' in which so many different emotions are portrayed by the master hand which makes them all subservient to a common end. After this, we are brought face to face with the hateful Jezebel, who comes before us, in all her meanness, and deceit, and treachery, to incite the People against the Prophet whose prayers have saved them, and so to compass his destruction. The Recitative in which Obadiah counsels the Seer to fly from persecution is strangely beautiful, and introduces us to one of the most impressive pictures that have ever been attempted in the whole range of descriptive Music—the hiding in the Wilderness; the comfort proffered by the Angels, in the heavenly Trio 'Lift thine eyes,' and the Chorus which follows it; the sadness which almost overcomes even Elijah's constancy; the calm peace of the beautiful Air, 'O rest in the Lord'; and then the awful history which tells how the Holy One of Israel, Who was not in the Wind, nor in the Earthquake, nor in the Fire, revealed Himself, at length, in the Still Small Voice. It is impossible to do adequate justice to the power with which this terrible event is depicted—the combination of technical skill and depth of feeling needed to render that possible, which, had either quality failed, or even existed in excess of the other, could only have resulted in irreverence too ghastly for contemplation. There can be no

doubt that this is the finest part of the Oratorio: and in order to calm the excitement which it never fails to produce, it is absolutely necessary that the hearer should return for a moment to things of earth, and join in converse with the Sons of the Prophets before he is privileged to hear of the 'Chariot of Fire, and Horses of Fire,' in which the Man of God is taken to receive his reward. Then follows the Peroration—including the Tenor Air 'Then shall the Righteous shine,' the Quartet, 'O come, every one that thirsteth,' and the splendid Chorus, 'And then shall your light break forth'—in which is summed up the lesson of the whole: the lesson of faith in the Future, founded on experience of the Past; the lesson of Hope, and Peace, and Joy, which the Composer has striven to impress upon us throughout, and that so clearly, that, if we have not learned it, we have learned nothing at all.

Had Mendelssohn lived to complete 'Christus,' it is quite possible that he might have produced a work more perfect than either 'S. Paul,' or 'Elijah.' But, we dare not grieve for the loss of it. For, surely, if it be true, as one of the most judicious of modern German critics has said, that the ultimate purpose of the Oratorio is 'neither to minister to our senses, nor to afford us what we ordinarily understand by the words pleasure and entertainment, but to elevate our souls, to purify our lives, and, so far as Art can conduce to such an end, to strengthen our Faith, and our Devotion towards [1] God,'—surely, if this be the legitimate aim of the great Art-form we are considering, no writer, antient or modern, has ever striven more earnestly to attain it than did Mendelssohn, and the efforts of very few indeed have been blessed with an equal measure of success.

As in our Article OPERA, we have thought it desirable to leave the productions of living Composers to the judgment of a future generation of Critics. Had it not been for our firm belief in the justice as well as the expediency of this reservation, we would gladly have found space to discuss the merits and call attention to the designs of 'S. John the Baptist,' 'The Resurrection,' and 'Joseph'; of 'Eli,' and 'Naaman'; of 'S. Cecilia,' and 'S. Peter'; of 'The Light of the World'; of 'S. Polycarp' and 'Hagar'; of Hiller's 'Saul,' and 'Die Zerstörung Jerusalems,' of Rheinthaler's 'Jephtha'; and of many another familiar work, the interest of which lies less in its own individual significance than in the hope it gives that those who are now turning their talents to such excellent account, may, by their life-long earnestness, raise a fabric to which their successors may point with pride as well as pleasure. But since for the present this part of our subject must needs be left in abeyance, it remains only to speak of the beautiful Inspiration bequeathed to posterity by one who has so lately left us that it seems almost sacrilegious to examine his work in the spirit of analytical criticism. Yet we should lose so much by neglecting to do so, that we have no choice but to proceed to the consideration of the single piece which forms the sum and substance of our FIFTEENTH PERIOD.

Though, with the characteristic modesty which graced his every action, Sir Sterndale Bennett was content to call 'The Woman of Samaria' a Cantata, it is, to all intents and purposes, an Oratorio in one Part. To wish that it were longer would be a great mistake; for it is exactly what it was meant to be, and fulfils its purpose perfectly. The subject, indeed, would scarcely admit of greater extension. Yet, the work is none the less an Oratorio on that account; for, within the limits dictated by the Evangelist, the treatment of the Narrative is exhaustive. In several respects, the mode of this treatment differs from that adopted by some other great Composers. As might have been expected, we meet, from first to last, with no attempt at dramatic expression. The story is told, by the principal Singers, exactly in the words in which we find it narrated in the Gospel according to S. John; while, from time to time, Choruses, the words of which are selected from other portions of the Sacred Writings, are introduced, for the purpose of assisting the hearer in his meditation upon the lesson taught by the principal subject. In one instance only—'Now we believe'—does the Chorus assist in carrying on the narrative; and, even here, it shows no trace of dramatic expression. The tone of the work is contemplative and devotional throughout; for the most part, deeply and touchingly pathetic, yet never lacking energy, where energy is needed, though the sternest passages are tempered with the exquisite refinement of feeling which is inseparable from the Composer's style, for the simple reason that it was a part of himself. This is very remarkable in the opening Chorale 'Ye Christian People, now rejoice,' founded on the old German melody 'Es ist gewisslich an der [2] Zeit,' in which the bold syncopations in the Melody, and the powerful treatment of the Accompaniment in no wise diminish the effect produced by the perfect finish of the whole. It is to this all-pervading finish that the entire work owes one of its greatest charms. It exhibits itself everywhere, alike in conception and execution; in the reverence with which the Sacred Text is treated, and the perfection with which every bar of Accompaniment is rounded into form; in the minute attention bestowed upon the rhetorical enunciation of the words, and the care shown in the resolution of each passing dissonance—for, how could a man who was never heard to speak a hard word of any one introduce either a false accent, or a 'false relation'? As an instance of the reverence shown to the Text, we may call attention to the fact that Our Lord is never made to sing in His own proper person, but in that of the Evangelist. For example, in the Recitative, No. 10, the Bass Voice sings, 'He said unto her, Woman, believe me.' Bach, himself the most reverent of men, would have assigned the first clauses of the Verse to the Evangelist,

[1] C. H. Bitter, 'Beiträge zur Geschichte des Oratoriums,' p. 46. (Berlin 1872.)

[2] Formerly sung to 'Nun freut euch lieben Christen G'mein.'

and the last three words to Our Lord, speaking with His own voice. As it is only in the case of Our Lord Himself that this expedient is introduced, there can be no doubt of the spirit which prompted it: we may remark, indeed, that at the beginning of the very Recitative we have quoted, the Evangelist says, 'The Woman saith unto Him,' and the Woman herself then takes up the theme with, 'Sir, I perceive that Thou art a Prophet.' It is to this beautiful spirit of reverence that the Oratorio owes much of its devotional effect. There is no doubt that its production was a pure labour of love; and there is strong reason for believing that the Composer meditated upon it for many years before he began to put his ideas into systematic form. It was first produced at the Birmingham Festival in 1867. Yet as long ago as 1843 Sterndale Bennett showed the writer a Chorus for six Voices, treated antiphonally, which, after having played it through from a neatly-written Score, he said he intended to introduce into an Oratorio he was then meditating. After the lapse of so many years the writer cannot pretend to remember details, but he is quite certain that if not absolutely identical throughout with 'Therefore they shall come,' the Chorus to which he alludes was the first embodiment of the idea upon which that delightful Movement is founded.

When the 20th century dawns upon us, will those who are now in their childhood be able to speak of new Oratorios worthy to stand side by side with the immortal works to which we have directed the reader's attention? Will the revolutionary spirit which is now working such radical changes in the construction of the Opera affect the Oratorio also? Will the neglect of Counterpoint, the contempt for Fugue, the hatred of Polyphony, which so many young Musicians—and not young ones only—are rapidly learning to regard as signs of 'progress,' undermine the very foundations of Sacred Music to such an extent as to render the production of new and worthy works impossible? Is there genius enough in the world to strike out an entirely new conception, and learning enough to ensure its successful embodiment? These are difficult questions; but it is possible that the history of the past may suggest a not improbable answer to some of them. Twenty years must pass away before the new century begins. Who thought of the 'Messiah' in 1731, or of 'S. Paul' in 1816? Certainly not the Composers of these great works; and if not the Composers, assuredly no one else. Why then may we not hope for the inauguration of a new and glorious PERIOD before the year 1900? a Period that may shed as much lustre over the closing years of the nineteenth century as the Oratorios of Spohr and Mendelssohn did over its earlier half? There is nothing at all Utopian in the thought; and we do not believe that such a Period, should it ever dawn upon us, would be in the least influenced by any contemporary changes which might affect the Lyric Drama. The advocates of such changes are not likely to forsake the fascinations of the Stage for the sake of the Oratorio; and the changes themselves could never be successfully adapted to it. The next question is a more serious one. If Counterpoint, and Fugue, and Polyphonic Imitation, be neglected, the tone of Sacred Music must, of necessity, deteriorate. Whatever it may be the fashion to think now, the men who wrote the greatest Oratorios we possess were the greatest Masters of Fugue that ever lived, and thought it no sign of pedantry to show their mastery over that most difficult Art in their grandest Choruses. This cannot possibly have been the result of a mere meaningless coincidence. Let those who think it was, compare the productions of the Sixth, Seventh, and Fourteenth Periods with those of the Ninth; or even the works of Spohr with those of Sacchini. If there be any moral at all in the history we have written, it is, that, without contrapuntal skill, no really great Sacred Music can ever be produced. If it be conceded that the Sublime is the highest quality in Art, we may say with certainty, that the Sublime in Art can never be reached by the unlearned. But learning alone is not enough—there must be genius also; and this brings us to our last question, Is there original genius enough in the world to lead to great things in the Future? We cannot deny, that, since 'S. Paul' and 'Elijah' saw the light, there has been a manifest tendency, both in this country, and in Germany, to follow Mendelssohn's lead more closely than is consistent with true originality of thought. This tendency ought to be corrected—and must be, if any real work is to be done. It would be better far to go back to Bach, at once: for it was upon Bach's principles that Mendelssohn founded his practice, as we have already said, though he never adopted Bach's style. It is imitation of style that constitutes plagiarism, not acceptance of abstract doctrines. The man who can condescend to imitate a style is incapable of producing a great Oratorio, and had much better not attempt to produce one at all, for, in this, the highest walk of Art, mediocrity is intolerable. It is perhaps fortunate that only few Composers ever get the chance of hearing an Oratorio, even after they have composed it. Let it not be for a moment supposed that there is any cruelty in saying so. The Oratorio is to the Musician the exact analogy of what the Cathedral is to the Architect—the highest Art-form to the construction of which he can aspire. Very few Architects get the chance of building a Cathedral. Certainly such a work is never entrusted to any one who has not already given abundant proof of his talent and experience. Think what our towns would be, were builders of villas permitted to set up a Cathedral at the corner of every street! It is the same with Oratorios. We do not want many: but those we have must be of no doubtful excellence. We may even go farther, and say, that, for the present, we have plenty to go on with. But, should a Master arise capable of stepping into

that highest place which only a very very few have occupied before him, we may be sure that he, at least, will find no difficulty in bringing his work to the light. It is impossible that works of the highest class should remain hidden from want of opportunity to bring them forward; and, so far as the Oratorio is concerned, it is for works of the highest class only that the field remains open. [W. S. R.]

ORAZZI E CURIAZI. Opera in 3 acts; libretto by Sografi, music by Cimarosa. Produced at Venice, 1794, and at the Théâtre Odéon, Paris, June 16, 1813. [G.]

'ORCHÉSOGRAPHIE[1], et traicté en forme de dialogue, par lequel toutes personnes peuvent facilement apprendre et pratiquer l'honneste exercice des dances,'[2] is the title of a rare 4to volume of 104 pages, published by Jehan des Preys at Langres in 1589. In the Privilegium of another edition is the date Nov. 22, 1588, and the work was reprinted at Langres in 1596 with a somewhat different title. The author, who writes under the anagram of Thoinot Arbeau, was one Jehan Tabourot, a canon of Langres, of whom nothing is known except that he was the uncle of the poet Etienne Tabourot (1549–1590), Seigneur des Accords (sometimes called 'the Burgundian Rabelais'), that he was the author of the 'Orchésographie,' and of an equally rare Shepherd's Calendar in dialogue, and that he died in 1595, aged 76.[3] The 'Orchésographie' is a particularly valuable work, as it is the earliest treatise on dancing extant, which contains the notation of the different dance-tunes. Quaintly written in the form of a dialogue between Thoinot Arbeau and Capriol (a lawyer who finds that the art of dancing is a necessary accomplishment in his profession), the work contains a review of dancing as practised by the ancients, directions for playing drums, fifes, oboes, etc., as well as minute descriptions of the manner of dancing Basse Dances. The book is illustrated with curious woodcuts, representing the different steps to be executed in the dances, and contains music for fifes and drums, as well as for the following dances, several of which may be found in the present work. See BRANLE, MATTACHINS, MORRIS DANCE, PAVAN, TOURDION, TRIHORIS, VOLT.

Pavanes.
Tourdions.
Gaillardes—'La traditore my fa morire'; 'Anthoinette'; 'Baisons nous belle'; 'Si j'ayme ou non'; 'La fatigue'; 'La Milannoise'; 'J'aymerois mieulx dormir seulette'; 'L'ennuy qui me tourmente.'
La Volte.
La Courante.
L'Allemande.
Branles—Double, Simple, Gay, de Bourgogne, du Hault Barrois.
Branles couppés—'Cassandre'; 'Pinagay'; 'Charlotte'; de la Guerre; 'Aridan.'
Branles de Poictou; d'Escosse; de Bretagne (Triory); de Malte; des Lavandieres; des Pois; des Hermites; du Chandelier; de la Torche; des Sabots; des Chevaulx; de la Montarde; de la Haye; de l'Official.
Gavotte.
Morisque.
Canaries.
Pavane d'Espagne.
Bouffons, or Mattachins.

2. A work entitled 'Orchesography, or the Art of Dancing by characters and demonstrations,' etc., was published in 1706 by J. Walsh. It is a translation by J. Weaver of R. A. Feuillet's 'Chorégraphie, ou l'Art de Décrire La Danse, par caractères, figures et signes démonstratifs,' etc., which was published in 1699, and is founded on a system invented by the famous dancing-master Charles Louis Beauchamps (1636–1705). The book is curious as showing the degree of elaboration to which the old French dances were brought at the Court of Louis XIV, but it is now almost useless, owing to the extreme intricacy of the diagrams. Feuillet's work was followed by a supplement, containing an interesting collection of old dance-tunes. [W.B.S.]

ORCHESTRA (Gr. *ὀρχήστρα, i.e.* a dancing place; Ital. *Orchestra*; Germ. *Orchester*; Fr. *Orchestre*).

I. That portion of a Theatre, or Concert-room, which is set apart for the accommodation of the Instrumental Band—in the latter case, of the Chorus also.

The word is of Greek origin, and in classical times denoted an open space, in which Dances were performed, to the sound of various Instruments. This space was situated between the seats for the audience, and the *κοῖλον* (from *κοῖλος*, concave), another curvilinear space enclosed for the use of the Chorus, immediately in front of the Proscenium (*προσκήνιον*). In Roman theatres the Orchestra was diverted from its original purpose, and filled with seats for the Senators; for which reason it was placed at a lower level than its Greek prototype, though it occupied exactly the same situation on the groundplan of the building.

In modern theatres the normal position of the Orchestra is in front of the Stage, but, on a level with the floor of the Stalls and Pit—the *parterre* of the French Opera-houses. The advantages of this arrangement are very great. It permits the sound of the Instrumental Band to be heard in every part of the house, and effectually prevents it from overpowering the Singer, who throws his Voice over it from the higher level of the Stage. Yet exception has been taken to it. The construction of the new theatre at Bayreuth for the performance of Wagner's 'Tetralogy,' afforded the Composer an excellent opportunity for carrying out, to its fullest extent, his long-cherished idea of keeping the Instrumental Band entirely out of sight of the audience; accordingly, the Orchestra was so enclosed as to render it absolutely invisible to a spectator seated in any part of the house, while its tones

1 'Description of dancing,' from ὄρχησις, dancing; and γράφειν, to write.

2 'Orchesography, and treatise in dialogue form, by means of which all may easily learn and practise the goodly exercise of dances.'

3 The information given above is taken from the Abbé Papillon's 'Bibliothèque des Auteurs de Bourgogne.' Czerwinski ('Geschichte der Tanzkunst'), without naming his authorities, gives the following additional particulars. He says that Jehan Tabourot was the son of Etienne Tabourot, a lawyer of Dijon, and from his childhood showed a great inclination for dancing, which he had learned at Poitiers. It was originally intended that he should follow his father's profession, but being attacked by a severe illness, his mother vowed that if he recovered he should become a priest. He was accordingly ordained in 1530, and was made canon of Langres in 1574.

were perfectly audible, and its performances as completely under the command of the Conductor as they would have been in an ordinary theatre. Not the least of the difficulties which presented themselves, during the time that this bold experiment was in progress, was that of so regulating the numerical strength of the Instrumentalists as to neutralise the deadening effect of the enclosure: this however was so triumphantly vanquished, that, so far as the audience were concerned, the result left nothing to be desired. The performers however were not equally well satisfied with the arrangement; and there certainly does seem room for fearing that their convenience was—perhaps unavoidably—made a secondary consideration. So great was the distress caused by the heated atmosphere of the house, and the absence of proper ventilation, that many of them, it is said, announced their firm determination never again to submit to such severe and health-destroying discomfort. That the grievance was a real one is admitted on all hands; but it must not be forgotten that this was the first experiment of the kind that had ever been tried on an extensive scale; and it is not at all improbable that an efficient remedy for the evil may suggest itself in time for the next grand Festival.

In concert-rooms, the Orchestra is usually placed at one end of the apartment, at such a height above the general level of the floor that the 'full length' figure of a Performer, standing in front, may be visible to a seated audience. In these cases, the seats in the Orchestra are generally placed in rows, one above another, in the form of the segment of an amphitheatre; while in order to throw the sound more forcibly into the midst of the Auditorium, the wall behind is frequently moulded into a quasi-hemispherical form. The arrangements at the old Hanover Square Rooms were very perfect in this respect. Those at [1] Exeter Hall, S. James's Hall, the Albert Hall, and the Crystal Palace, are too well known to need description. In almost every newly-built concert-room, some new experiment is tried: but, as no theory, at once certain and practicable, has as yet been advanced on the subject, the attempts to introduce improvements are almost always empirical. It seems strange, that in these days of scientific progress no infallible model can be proposed; but we must hope that reiterated attempts will eventually lead to the desired result.

II. Both in England and on the Continent the term Orchestra is also applied, collectively, to the body of Instrumental Performers officiating at a Theatre, in a Concert-room, or on a Stage or raised Platform in the open air. It is not, however, extended to a company of Solo-players, however numerous, on the ground that, unless the stringed parts, or at least some of the parts, be doubled, the performance assimilates itself to one of Chamber-Music: nor is it applied either to the Performers attached to a Regiment, or to a company of Instrumentalists, who, playing in the open air, stand upon the ground instead of upon a raised platform. In these two last cases, the word substituted for it is BAND. [See vol. i. p. 134.]

III. In a third sense, the term is applied, not only to the body of Performers, but to the Instruments upon which they play—and with which they are of course, in technical language, identified. Thus we constantly hear of 'an Orchestra consisting of thirty Stringed Instruments, with a full complement of Wind.'

Three hundred years ago the number of Orchestral Instruments was very small, and so undecided that it was not always possible to say whether a certain Instrument was orchestral or not. Lutes and Viols of all kinds were indeed in constant use, together with Flutes—in the form of the old *Flute à bec*—Cornets, Trumpets, Drums, and even Saracenic Instruments dating from the time of the Crusades; but there was no rule as to their combination, so that they could scarcely be said to constitute an Orchestra at all. For instance, in the 'Ballet comique de la Royne' performed at the Chateau de Moutiers, on the occasion of the marriage of Margaret of Lorraine with the Duc de Joyeuse in 1581, mention is made of Hautboys, Flutes, Cornets, Trombones, Viole di Gamba, Lutes, Harps, a Flageolet—played by Pan—and ten Violins, played by as many Ballet-dancers in full dress.[2] Such an array would, at first sight, lead us to expect great things, did we not find that the Performers were separated into ten Bands (*dix concerts de musique*); that the Violins were reserved for one particular scene, in which they played alone, five on each side; that in another Scene Neptune and his followers were armed with 'lyres, luths, harpes, flustes, et autres instruments'; and that in another Jupiter descended from a golden dome, in which were placed forty Musicians, 'avec nouveaux instruments, et differents de precedens.' This alone will be sufficient to show the confused state of Instrumental Music in the 16th century; and when we add that the manner of writing, even for a Concert of Viols, was exactly the same as that used for unaccompanied Voices—insomuch that we constantly meet with compositions 'apt for Voyces or Viols'—it will be readily understood that, in France at least, the Orchestra was in its infancy. Nevertheless, this is really the earliest Instrumental Band used in connection with a dramatic performance of which we have any certain record; we must therefore accord to France the honour which is justly her due.

In Italy the Orchestra developed itself from small beginnings, with an uninterrupted regularity which led to very unexpected results. The earliest dramatic representation in which we hear of the employment of a regular staff of Instrumental Performers is the Oratorio called 'La Rappresentazione dell' Anima e del Corpo,' composed by Emilio del Cavaliere, and first performed at Rome, in the Oratory attached to the Church of S. Maria in Vallicella, in the month

[1] This very day (July 12, 1880) doomed as a concert-room, after 46 years' service.

[2] See vol. i. p. 133*a*. For an example of the music of this curious ballet, see ORCHESTRATION, p. 567*b*.

of February, 1600. The Orchestra used on this occasion consisted of a Double Lyre (or Viol di Gamba), a Harpsichord, a Double Guitar (or Bass Lute), and two Flutes. This little Band—modest indeed compared with that used at the Chateau de Moutiers—was kept entirely out of sight, like the Orchestra at Bayreuth; but the Composer recommended that the various Characters employed in the Drama should carry Instruments in their hands, and at least play, or pretend to play, during the Symphonies, and also that a Violin should play in unison with the Soprano Voice throughout.

Ten months after the production of this primitive Oratorio, that is to say in December 1600, Peri produced at Florence the first Opera Seria, 'Euridice,' which was accompanied by an Orchestra, consisting of a Harpsichord, a Large Guitar, a Great Lyre (or Viol di Gamba), and a Large Lute (or Theorbo). These Instruments were also hidden behind the Proscenium, as were, in all probability, three Flutes used in a certain Scene, in which the Shepherd, Tirsi, pretends to play upon a triple pipe (*Triflauto*), which he holds in his hand.

The next advance was made by Monteverde, who used for the accompaniment of his 'Orfeo,' produced at Mantua in 1608, an Orchestra consisting of two Harpsichords, two Bass Viols (*Contrabassi di Viola*), ten Tenor Viols (*Viole da brazzo*), one Double Harp, two little French Violins, two Large Guitars, two Organs of wood, two Viole di Gamba, four Trombones, one Regal, two Cornets, one little Octave Flute (*Flautino alla vigesima secunda*), one Clarion, and three Trumpets with Mutes (1 *Clarino*, *e* 3 *Trombe sordine*). We have no means of ascertaining whether the performers upon these Instruments were kept out of sight or not, though it seems scarcely probable that Monteverde would have abandoned a plan which had already been successfully adopted both by Emilio del Cavaliere and Peri. The one thing that strikes us as peculiar is, that the Performers should have been allowed so very much latitude with regard to the notes they were to play. So much of the Opera is accompanied by a simple Figured Bass, that unless separate parts not included in the Score were written for the other Instruments—which seems very unlikely indeed—the members of the Orchestra must have been allowed to play pretty much as they pleased.

As the rapid progress of Dramatic Music rendered the exhibition of more artistically-constructed Accompaniments an absolute necessity, this heterogeneous mixture of Instruments gradually gave place to a more orderly arrangement, in which Viols of various kinds played an important part, the Thoroughbass being played by the Viol di Gamba and other large Stringed Instruments, while the Harmony was sustained by the Harpsichord. After a time the Violin began to assert its true position in the Score, and when this great step was gained the rest was easy. In 1549 Cavalli, in 'Il Giasone,' accompanied a Song with two Violins and a Bass, very much in the way in which Handel would have used the same Instruments fifty years later.[1] Alessandro Stradella, in his Oratorio 'S. Giovanni Battista,' composed about 1676, uses a double Orchestra, consisting of two solo Violins and Violoncello, *del concertino*, and a large body of *ripieni* Violins, Tenors, and Basses, *del concerto grosso*. About the same time we find Alessandro Scarlatti writing for two Violins, Viola, and Bass, and using them exactly as they have ever since been used by Composers of every School in Europe:[2] and Burney tells us that he saw in Rome a Song by this great Master, with Trumpet *obbligato*, written in a style which proved him to have studied the peculiarities of the Instrument with the closest possible attention.

Here then, before the close of the 17th century, we find the elements of a complete and well-ordered Orchestra, consisting of the full Stringed Band—sometimes succinctly, but very inexactly, called the 'Stringed Quartet'—with the addition of Wind Instruments, available either for producing variety of effect, or of communicating that special colouring upon which, in Dramatic Music, so many passages depend, not only for their success but for their title to rank as parts of a logical and consistent whole. So far as general principles are concerned no change has taken place from that time to this. Then, as now, the Stringed Band formed the foundation of all things, while the Wind Instruments were used to strengthen, to enlarge, or to beautify the structure raised by its efforts, and supported by its firm tone and massive proportions. We do not mean to say that no improvements have since been made, that no mistakes were committed in times past, or that the Composers of the 17th century understood one hundredth part as much about the Orchestra as Handel, or Mozart, or Beethoven, or could produce one thousandth part of the effect with it that they could; but we do say that the law to which we have called attention is immutable, and that, so long as it is recognised in theory and carried out in practice, there can be no inherent weakness in the constitution of the Orchestra, and no lack of opportunities for the display of varied and original Orchestration. Scarlatti evidently took this view of the case; and no great Composer of later date has ventured to dispute it. [See ORCHESTRATION.]

Passing from Italy to Germany, we find the Orchestra arranged upon the same general plan, though with important modifications of detail. That the same fundamental principle should be accepted in both countries is not at all surprising, for experience has long since proved the impossibility of devising a better one. The differences of detail are the necessary consequence of differences already existing between the styles of composition adopted in the German and Italian Schools. In Germany, the Art of Counterpoint was never either neglected or despised. When strict Counterpoint gave place to the system of free Part-writing which is sometimes erroneously

[1] See example p. 503. [2] See example p. 505.

called by its name, the true Polyphony of the 16th century was also replaced by that Polyodic Style, which, no less ingenious or complicated than the older method, was equally antagonistic to the Monodic School then so zealously defended in Italy. This new German School reached its highest perfection in the works of Joh. Seb. Bach: and no one understood better than he the kind of Orchestra needed for the support of its vocal harmonies. Thoroughly recognising the necessity for using the Stringed Band as the basis of the whole, he preferred to employ Wind Instruments for the purpose of enlarging his original design, rather than that of strengthening or decorating it. When he added a Flute or Oboe or Bassoon to his Score, he loved not only to make it *obbligato*, but to write it in such wise that it should form a new real part. Hence, even in his regularly-constructed Arias, the Voice is scarcely so much accompanied by the various Instruments employed as made to sing in concert with them, the Scores containing as many real parts as there are Solo Voices or Instruments introduced into it. This plan has not been extensively adopted in later times. Indeed, it could only succeed in the hands of a Master of the highest rank; for it causes a strain upon the faculties of the hearer, which, if unrelieved by a well-balanced series of more simple combinations, would become intolerable. Bach saw this need, and provided for it very carefully. His power of self-abnegation was as great as his power of production; and he used it with equal effect. Interspersed among his passages for the full Orchestra we find a multitude of others, written very thinly indeed; sometimes employing only the Bass, and a single Solo Instrument, for the accompaniment of the Voice; sometimes using nothing but a Thoroughbass, with Figures indicating the Chords to be applied upon the Organ or Harpsichord. These are the half-tints of the picture, introduced with magical skill in the exact places were relief is needed, and always so arranged as either to afford a point of necessary repose, after an exciting passage, or a moment of calm preparation for a coming effect. Bach's constant employment of this artifice, for the purpose of throwing in his lights and shadows, and thereby producing some of his finest effects, is very remarkable: but it has been—and, alas! still is—entirely overlooked by some of his most zealous admirers. It is supposed that Bach did not leave these 'bare places' intentionally—that he meant them to be 'filled up.' So they have been filled up already in some of his greatest works, and are to be, we believe, still more extensively so in time to come; not by noisy lovers of the Bass Drum and Ophicleide, but by learned Musicians, incapable of vulgarity or roughness of any kind. First among these is Robert Franz, a profound Master of the Art of Part-writing, who has studied Bach so deeply, and so thoroughly imbibed his style, that, were his 'Additional Accompaniments' to the 'Matthäus Passion,' the 'Magnificat,' and the 'Kirchen-cantaten,' submitted to a competent jury, with no written guide to distinguish the added portions from the original work, it is quite possible that the one might sometimes be mistaken for the other. It would be by no means disgraceful to fancy that Bach had written some of Franz's additions—only, *he did not write them.* Why not? Because he did not wish to impose, either upon the ear or the mind, an uninterrupted strain which he knew could be borne by neither. Because he did not stoop to court popularity by introducing a grand effect into every bar, after the manner of some later writers, well knowing that every such forced effort becomes an anticlimax, alike destructive to the symmetry and the consistency of the general design. It is said that our Orchestras differ so much from those used by Bach that his Music produces no effect when played without these unhappy additions. Our Orchestras do really differ from the older German ones, in three particulars: in the number of Instruments employed; in the proportion observed between the Stringed and Wind Instruments; and, in the absence of many Instruments used by Bach and his contemporaries, which are now quite obsolete. Concerning the question of numerical strength we need say nothing; for it is a matter of no consequence whatever, provided the proper proportion be maintained: but, this proportion is a matter of vital importance. Knowing, as we do, that Bach's Stringed Band rarely numbered more than twelve or fourteen Instruments, does it not follow that, if we increase that number, we must proportionately increase the number of the Wind Instruments also? If Bach considered fourteen Stringed Instruments a fair balance for two Hautboys and two Bassoons, common sense should tell us that to balance fifty-six Stringed Instruments we shall need eight Hautboys and eight Bassoons. Yet, in practice, though our stringed power is continually on the increase, our Wind Instruments—except at great Festivals—are scarcely ever even doubled. The treatment of the parts written for Instruments now obsolete is undoubtedly surrounded with greater difficulties. Bach constantly wrote for the Oboe d'amore, the Oboe di caccia (or Taille de Basson), the Viol d'amore, the Viol di gamba, and other Stringed and Wind Instruments now regarded only as antique curiosities. Moreover, his Trumpet parts could not possibly be played with the mouthpieces now in use, even supposing the art of playing on the old-fashioned Trumpet to be not utterly lost. In cases of this kind, a certain amount of compromise is of course unavoidable; but surely it would be better to play a Trumpet-part on the Cornet, than to change the disposition of the Score.

Handel used a larger Orchestra, and treated it very differently. It is true that he frequently produced delightful effects by writing in real parts, but as a general rule he preferred treating the Acompaniment as a background to his picture, only elevating it to the rank of an essential element in the design where he desired to invest it with more than ordinary interest. A large

proportion of his Songs are accompanied only by a Thoroughbass, the Chords to which were supplied in Church on the Organ, and in Chamber Music on the Harpsichord, at which Instrument the Conductor was accustomed to preside until the practice of beating time with a Bâton became general.[1] In many cases this simple Thoroughbass, with its quiet Chords, was contrasted in the same Song with a Violin part, or with the full Stringed Band, or even with Stringed and Wind Instruments combined. In his Overtures, and the Accompaniments to his Choruses, Handel generally strengthened the Violin parts with Hautboys in unison, and the Basses with Bassoons and even Double Bassoons, as in 'L'Allegro'; but he also constantly occupied the Wind Instruments with independent parts, forming a sort of ornamentation upon the simple structure provided by the Stringed Band. Again, he constantly used the Stringed and Wind Band in separate bodies, each complete in itself, and each contrasted with and employed in constant response to the other, with the happiest possible effect, and a very close approach to the praxis of the 19th century. He rarely used obsolete Instruments, except in his earlier works; but we do occasionally find important parts written for the Viola da Gamba, or the Violetta marina. In his grander pieces he delighted in the use of three Trumpets—the third being called 'Principale'; and in 'Rinaldo' he uses four, with the Drums for their characteristic Bass. In many of his Oratorios and Operas he strengthens the Brass Band with two Horns, and in 'Saul' he adds three Trombones. Flutes he rarely used, except as Solo Instruments, in which form he sometimes produced great effects with them, especially in 'Rinaldo,' one of the Songs in which is accompanied by two Flutes and an Ottavino. With the use of the Organ, or at least the Harpsichord, he never dispensed; but he very seldom wrote a separate part for it, leaving the Performer to fill in the Chords as he pleased, from the Figures written under the Thoroughbass. We see therefore that, with the sole exception of the Clarinet, he was acquainted with, and used, every Instrument now found in an ordinary classical Orchestra. But he very rarely used them all together, and took especial care not to let them pall upon the ear by introducing them into too many pieces in succession—circumstances which have given grievous offence to more than one modern *chef d'orchestre*. If Bach's works are treated tenderly in the matter of 'Additional Accompaniments,' no such reserve is practised with regard to those of Handel. All that seems necessary, in the present state of public opinion, is to supplement his Instrumentation with the largest Brass Band that can possibly be brought together—a proceeding which entirely destroys the individuality and obscures the dignity of every work subjected to its baleful influence. The practice is defended, on the ground that our Orchestras do not fairly express Handel's meaning. Then let us make them do so, by restoring them to their old proportions, as we have already proposed to do with the Orchestras used by Bach. Let us strengthen the Violin parts by making a powerful body of Hautboys play in unison with them, and reinforce the Bass with an equally sonorous army of Bassoons, and as many Contra-Fagotti as can be brought together; and above all, let us fill in the Chords on the Organ, whenever we are directed to do so by the Figures placed under the Bass. It will be time enough to talk of additions to the Score when these expedients have been tried on a grand scale, and in an earnest spirit—not in the hope that they may fail. Meanwhile, cannot something be done in the way of a beginning? Are we nevermore to hear the 'Occasional Overture' except in a disguise worthy of that to 'Tannhäuser,' or the March at the end of it played by other Instruments than those used for the March in the 'Prophète'? In no Art save that of Music would abuses such as those of which we complain be permitted. Were a highly-educated member of the once famous 'Pre-Raphaelite Brotherhood' to spend the best years of his life in covering the dark background of one of Titian's magnificent portraits with an elaborately-finished landscape, we might wonder at his cleverness, but we should scarcely feel very grateful to him for his contribution to the treasury of Art—yet we are expected to be very grateful indeed for the elaborated editions of Bach's works with which we are from time to time presented. Were an inferior painter to cover a similar background with red or yellow drapery, we should greet him with a howl of execration—yet the red and yellow drapery would not be more vulgar than the sound of an Ophicleide in the 'Messiah.' Our fathers understood these matters better than we do. They strengthened the Orchestra on the exact plan we have proposed. At the 'Handel Commemoration,' held in Westminster Abbey in 1784, the Orchestra contained 48 First and 47 Second Violins, 26 Violas, 21 Violoncellos, 15 Double Basses, 6 flutes, 26 Hautboys, 26 Bassoons, 1 Double Bassoon, 12 Trumpets, 12 Horns, 6

[1] It is not possible to fix the date at which the practice of conducting from the Harpsichord was superseded by the use of the Bâton: indeed, the change took place so gradually that it is probable the two systems were long used simultaneously. The general opinion is, that the custom of beating time was first adopted about the close of the 18th century; and, in support of this, it is said that the celebrated leader, William Cramer—the father of the great Pianist—indignantly refused obedience to the Bâton of Dr. Philip Hayes, who died in 1797. The story is told so circumstantially that we cannot doubt its truth; but its value as a piece of historical evidence is contradicted by two curious facts, which point in exactly opposite directions. On May 25, 1829, Mendelssohn conducted his Symphony in C minor at the Philharmonic Concert—then held at the Argyll Rooms—from the Pianoforte, to which he was led by John Cramer: the practice of conducting from the Piano, therefore, long outlived the 18th century. But that the practice of beating time with the Bâton must be at least as old as the middle of the 17th is proved by evidence which admits of no contradiction. On the Soundboard of a beautiful Harpsichord, dated 'Andreas Ruckers me fecit Antwerpiæ, 1651,' is painted a Concert of Monkeys, one of whom, standing in the midst of his anthropoid brethren, is deliberately beating time with a regular Bâton. This valuable instrument, believed on strong evidence to have belonged to Handel, was formerly to be seen at the show-rooms of Messrs. Broadwood & Co., by whose kindness it is now exhibited at the Kensington Museum. Schœlcher mentions it, and describes the picture, but does not notice the fact that the monkey is beating time—a circumstance first pointed out to the writer by the late Mr. Black. It has been suggested that the picture may be a later addition; but this is impossible. It must have been painted before the instrument was strung.

Trombones (which were needed for the selections from 'Saul'), 4 Drums, and 2 Organs. Here the proportion of Hautboys and Violins was considerably more than one to four; while the Bassoons actually outnumbered the Violoncellos, and the Trumpet and Horn parts were doubled over and over again. We can quite understand the feeling which led Burney to say that the effect of this grand array of Drums and Trumpets in the opening of the Dettingen 'Te Deum' was 'indescribable.'

It is time that we should now proceed to classify the various aspects under which we have met with the Orchestra, in order that we may the better understand its later modifications. Up to this time it has presented itself to us in five different forms, which we shall enumerate in the order of their relative importance.

1. A complete Stringed Band, consisting of two Violins, Viola, Violoncello, and Contra Basso, the parts being doubled *ad libitum*.
2. A complete Stringed Band, as above, strengthened by means of Wind Instruments playing in unison with the Violins, Viole, or Basses.
3. A complete Stringed Band, enlarged by Wind Instruments playing in real parts.
4. A complete Stringed Band, assisted by Wind Instruments playing independent passages.
5. A complete Stringed Band, contrasted with, and supported by, a complete Wind Band.

All these forms are used by modern writers; and, by their artistic combination, the best of our orchestral effects are produced. It is needless to say that the effects of to-day are very different from those produced a hundred and fifty, or even a hundred years ago. The materials employed were very nearly the same, but the grouping is different. This will be very clearly seen, if we compare the Orchestra used at the 'Handel Commemoration' with an ordinary Classical Orchestra of the present day. The constitution of the former has already been described; that of the latter is shown in the following table, which gives the average numerical strength of a Band, of fair proportions, such as would be needed for the effective performance of the later works of Haydn, or all those of Mozart, Beethoven, Weber, Cherubini, Spohr, and Mendelssohn.

Stringed Band.

First Violins (from 6 to 12).
Second Violins (from 6 to 12).
Viole (from 4 to 8).
Violoncelli (from 4 to 8).
Contra-Bassi (from 4 to 8).

Wood Wind.	*Brass Instruments.*
2 Flutes.	2 Trumpets.
2 Oboes.	2 or 4 Horns.
2 Clarinets.	3 Trombones.
2 Bassoons.	2 Drums.[1]

[1] For the Compass, quality of Tone, and other peculiarities of these Instruments, see each described under its own proper name.

An Orchestra consisting of these component parts is generally looked upon as sufficiently complete for all practical purposes, including the performance of the Oratorio, the Opera, or the Symphony. It may however be necessary, on special occasions, to make additions to it. Thus, for Beethoven's Overture to 'Egmont' a Flauto Piccolo is needed; for Haydn's 'Creation,' a Double Bassoon; for Mozart's 'Requiem,' 2 Corni di Bassetto; for Mendelssohn's Overture to 'A Midsummer Night's Dream,' an Ophicleide (used for the purpose of imitating the Voice of the spell-bound Bottom). These however are exceptional cases. As a general rule, the scheme we have laid down will be found sufficient for the purposes of all ordinary Classical Music; and the best proof of its excellence is, that all the great classical writers of the present century have unhesitatingly adopted it.

Now, one of the most obvious peculiarities of an Orchestra thus constituted is, that it naturally divides itself into at least three distinct groups, and may, by a little consideration, be easily subdivided into as many more. The first group is formed by the full Stringed Band, of which we have already spoken as the foundation of the whole. The second comprises the Instruments popularly called the 'Wood Wind'—that is to say, the Flutes, Oboes, Clarinets, and Bassoons. The third includes all the Brass Instruments, whether Trumpets, Horns, or Trombones; and, as the Drums form the natural Bass to the Trumpets, it may without inconsistency be made to include them also. The Stringed Band is less frequently subdivided than the Wind: sometimes, however, we meet with a sub-group, consisting of four Violin parts, as in Weber's Overture to 'Euryanthe' and Wagner's Introduction to 'Lohengrin'; and, sometimes, as in Beethoven's Seventh Symphony, the Violoncellos and Double Basses are formed into a sub-group, either with or without the Violas. The 'Wood Wind' easily divides itself into Flutes and Oboes, and Clarinets and Bassoons; or into Flutes and Clarinets, and Oboes and Bassoons. The Brass Band also very naturally subdivides itself into two sub-groups; the Trumpets, Horns, and Drums; and the three Trombones. Each of these groups and sub-groups serves its own great purpose in the œconomy of modern Instrumentation. Each is complete in itself, and capable of expressing a perfect and independent harmony. Each therefore may claim to be regarded as a diminutive Orchestra, capable either of separate treatment, or of combination with its fellow sub-Orchestras, into a grand and well-contrasted whole. With such a comprehensive engine at his command, it is indeed strange if the Composer cannot strike out effects, not only telling, but original; not only new, but characteristic. It must not however be supposed that we are permitted at the present day to enjoy the privilege of hearing the effects imagined by the Composers of fifty years ago in the form in which they were originally written. Mozart used three Trombones in 'Il Don Giovanni'; but modern taste decrees that he

did not use them enough, and therefore introduces them into an infinity of passages in which he did not permit them to be heard. In 'Le Nozze di Figaro' he did not use them at all; yet they are played in all the loud passages in the Opera, just as in 'Israel in Ægypt' they are played in nearly all the Choruses. The weakness of the pioneers of Art was manifested in cautious attempts at effects as yet untried: that of the present age betrays itself in a restless impatience of repose; a morbid desire to achieve some new and striking success at every turn; an utter absence of that sublime self-control which enables the great Poet, the great Orator, the great Painter, or the great Composer, purposely to tone down a large proportion of his work, in order that it may not diminish the effect of certain passages to which he desires to attract attention as the crowning points of the whole. If there is to be a crowning point, all lesser details must be kept in subjection to it. The last three centuries have not produced ten Musicians capable of managing an anticlimax. Those who tamper with the Scores of the Great Masters think nothing of all this. It is to their forgetfulness of it that we owe nine-tenths of the spurious Instrumentation that is daily foisted upon us in the name of Handel, or Bach, or Mozart; and it is to this also that we are in a great measure indebted for the pernicious system, now so prevalent, of enlarging our Orchestras at the wrong end—of filling them with noisy Brass Instruments, originally intended for, and only endurable in, a Military Band played in the open air, instead of increasing the fulness of their tone by augmenting the strength of the Strings, and doubling, or, if necessary, even quadrupling that of the Wood Wind. The number of large Orchestras free from this defect is exceedingly small, in England, as well as on the Continent; but an exception must be made in favour of Orchestras enlarged for a special purpose. Some years ago, Berlioz produced some gorgeous orchestral effects by means of combinations which rendered a disturbance of the normal balance absolutely necessary. Wagner constantly does the same. In 'Lohengrin' he uses, in addition to the usual stringed Band, 3 Flutes, 1 Piccolo, 3 Oboes, 1 Corno Inglese, 3 Clarinets, 1 Bass Clarinet, 3 Bassoons, 3 Trumpets, 4 Horns, 3 Trombones, 1 Bass Tuba, 3 Kettle Drums, Side Drum, Cymbals, Triangle, Tambourine, and Harp; and, on the Stage, or behind the Scenes, 2 Flutes, 1 Piccolo, 3 Oboes, 3 Clarinets, 2 Bassoons, 4 Trumpets, 3 Horns, 3 Trombones, Kettle Drum, and Cymbals. In 'Tannhäuser' the Wind Instruments employed are, 3 Flutes, 1 Piccolo, 2 Oboes, 2 Clarinets, 1 Bass Clarinet, 2 Bassoons, 2 Horns, 2 Valve Horns, 3 Trumpets, 3 Trombones, and 1 Bass Tuba, with 1 Pair of Kettle Drums, Bass Drum, Cymbals, Triangle, Tambourine, and Harp; and, on the Stage, 4 Flutes, 2 Piccolos, 4 Oboes, 6 Corni Inglesi, 6 Clarinets, 6 Bassoons, 12 Trumpets, 12 Horns, 4 Trombones, Cymbals, Triangle, and Tambourine. These, however, are exceptional cases, and, as such, must be taken for what they are worth. Since the death of Mozart, the normal form of the Orchestra has undergone no important change whatever, apart from the abuses we have condemned, save in its numerical proportions; and in order to give the reader a fair idea of these, we shall conclude our article with a list of the Instruments contained in some of the most celebrated Orchestras of the present day, beginning with that of the Philharmonic Society.

Instruments.	*Philharmonic, London.*	*Crystal Palace Saturday Concerts.*	*Conservatoire, Paris.*	*Gewandhaus, Leipzig.*	*Sinfonie Soirèen Berlin, 1880.*	*Philharmonic, Vienna.*	*Dresden Opera, 1754 (Hasse).*	*Philharmonic Society, New York (Theod. Thomas).*	*Bayreuth, 1876.*	*Birmingham Festival, 1879.*	*Lower Rhine Festival, 1880.*	*Handel & Haydn Festival, Boston, 1880.*	*Handel Comm., Westminster Abbey, 1784.*	*Handel Festival, Crystal Palace, 1880.*
1st Violins	14	14	15	14	12	20	8	23	16	28	22	13	48	92
2nd do.	12	14	14	14	10	20	7	20	16	26	22	10	47	85
Violas	10	10	10	9	8	6	4	16	12	20	20	8	26	57
Violoncellos	10	10	12	9	9	12	3	14	12	17	19	8	21	58
Double Basses	8	10	9	6	6	10	3	15	8	17	14	8	15	48
Flutes	2	2	4	2	2	2	2	3	3	4	4	2	6	8
Piccolo	1*	1*	1*	..	1	1*	..	..	1	..	..	1	..	6
Oboes	2	2	2	2	2	2	5	3	3	4	4	3	26	8
Cor Anglais	1*	1*	..	..	1	1*	..	1	1	..	..	1	..	..
Clarinet	2	2	2	2	2	2	..	4	3	4	4	2	..	8
Corno di Bassetto	1*	1*	..	..	1	1*	..	1	1	..	..	..	..	..
Bassoon	2	2	4	2	2	2	5	3	3	4	4	4	26	8
Double bassoon	1*	1*	..	..	1	1	..	..	1	1	..	1	1	..
Trumpets	4	2	2	2	4	4	3	3	3	2	4	4	12	6
Horns	4	4	4	4	4	4	2	8	8	4	6	4	12	12
Trombones	3	3	3	3	3	3	..	4	3	3	3	3	6	9
Timpani, pairs	1	1	1	..	1	1	3	2	2	1	1	1	4	
Cornet à pistons	..	..	1	..	..	..	..	..	..	2	..	..	..	6
Bass trumpet	..	..	..	..	..	..	..	1	1	..	..	..	..	..
Tenor tuba	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Ophicleide, Bass tuba, etc.	1*	1*	1*	..	1	..	..	1	2	1	1	2	..	3
Contrabass tuba	..	..	..	..	..	..	..	..	1	..	..	..	..	..
Contrabass trombone	..	..	..	..	..	..	..	..	1	..	..	..	..	..
Harp	1*	1*	1*	..	2	2	..	2	6	2	..	1	..	..
Bass drum	1*	1*	1*	1*	1	1	..	1	1	1	..	..	..	1
Cymbals, pairs	1*	1*	1*	..	1	1	..	1	1	1	..	1	..	4

* Whenever indicated in the score.

[W. S. R.]

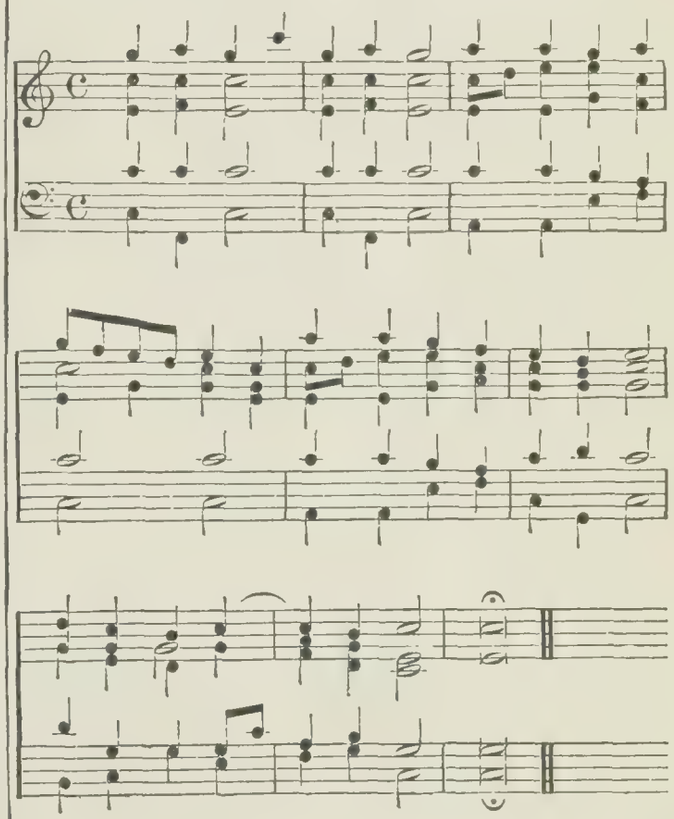
ORCHESTRATION (Instrumentation). The art of adapting musical ideas to the varied capabilities of Stringed, Wind, Keyed, and other Instruments. [See ORCHESTRA.]

It is scarcely possible to over-estimate the influence exercised by this branch of technical Science upon the advancement of modern Music. The modifications through which it has passed are as countless as the styles to which it has given rise: yet its history, as recorded in the Scores of the Great Masters, proves the principles upon which it is based to be as unalterable as their outward manifestation is, and always must be, variable, and subject to perpetual progress. Unaccompanied Vocal Music, however marked may be the differences existing between its individual Schools, must, perforce, remain permanently subject to the laws imposed upon it by the character of the human Voice. For Instrumental Music no permanent legislation is possible. Every new Instrument introduced into the Orchestra influences, more or less, every one of its companions. Every improvement in the form, compass, quality of tone, or executive powers of the Instruments already in use, suggests new ideas to the Composer, and results in an endless variety of new combinations. To the number of such improvements there is no limit. Stringed Instruments, it is true, change but little, except in the manner of their handling. The Violin of to-day is the Violin of two centuries ago. Not so the Wind Instruments. The Trumpet now in common use differs almost as much from that with which Handel and Bach were familiar as it does from the Organ Stop to which it lends its name. The Flute, as known to Haydn and Mozart, could scarcely hold its own, except in the upper octave, against half-a-dozen Violins: the tone of its modern successor is as powerful as that of the Clarinet, and brilliant enough to make itself heard with ease through the full Orchestra; its powers of execution are almost unlimited; and, better still, it can be played perfectly in tune—which the old Flute could not. Improvements scarcely less important have been made in the Horn, the Clarinet, and the Oboe. The Trombone has suffered comparatively little change; and the Bassoon retains, substantially unaltered, the form it bore when Handel wrote for it: but these alone, among Wind Instruments, have escaped a sweeping metamorphosis since the beginning of the present century; and, remembering this, we can scarcely feel surprised that the orchestration of the 'Occasional Overture' should bear but little outward resemblance to that of the Overture to 'Tannhäuser.' Yet the bond of union subsisting even between such extremes as these is much closer than might, at first sight, be supposed. The principle is in all cases the same. The best Composers of every epoch have aimed at the same general characteristics; and experience has proved that, where these are present, no combinations can be condemned as wholly ineffective, whether they bear the stamp of true genius or not.

The most prominent characteristics of good Instrumentation are (I.) Solidity of Structure. (II.) Breadth of Tone, (III.) Boldness of Contrast, and (IV.) Variety of Colouring. We will endeavour to illustrate each of these necessary qualities by examples selected from the Scores of a few Great Masters of different periods.

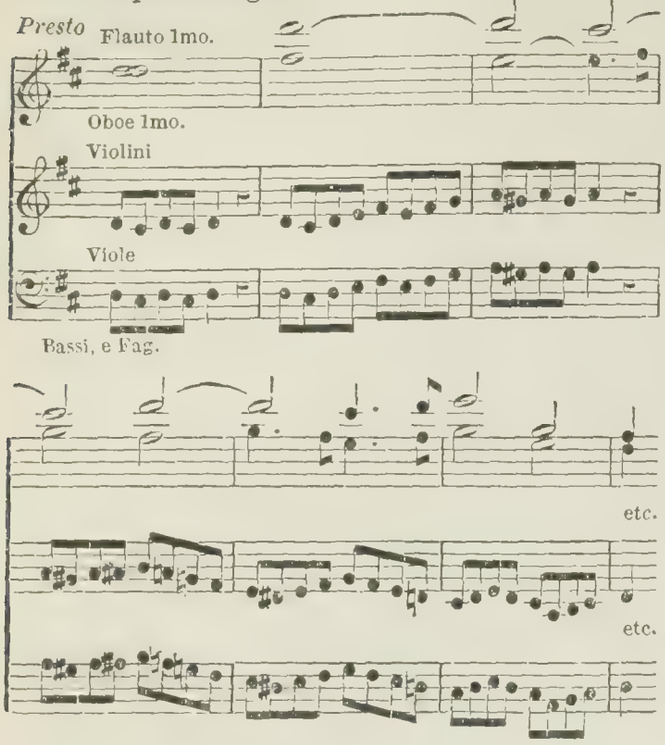
I. Solidity of structure can only be obtained by careful management of the Stringed Instruments. If the part allotted to these be not complete in itself, it can never be completed by Wind Instruments. Whether written in five, four, three, or two parts, or even in unison, it must sound well, alone. This principle was thoroughly understood even as early as the close of the 16th century, when the originators of the newly-invented instrumental Schools bestowed as much care upon their Viols as their immediate predecessors had devoted to their vocal parts. For instance, the following air, from 'Le Balet comique de la Royne'—a piece written in 1581 and alluded to in the preceding article—is so arranged as to be equally complete, whether played by Viols alone or with each separate part aided by a *ripieno* Wind Instrument.

Le Son de la Clochette, auquel Circé sortit de son Jardin.

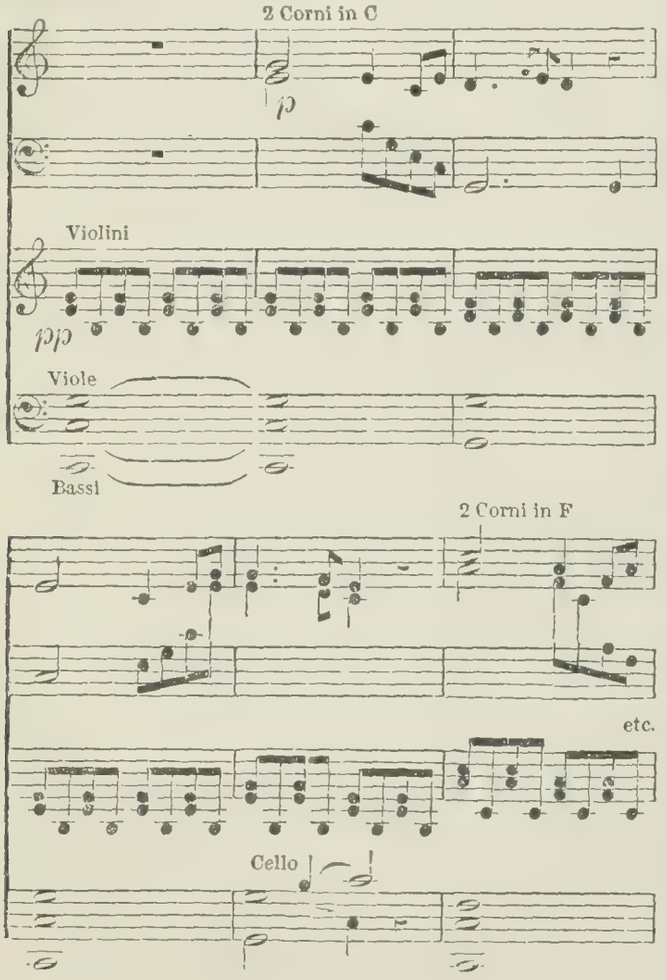


Handel constructed many of his finest Overtures upon this principle; and, in common with Sebastian Bach and other great Composers of the 18th century, delighted in its fine, bold, masculine effect. Later writers improved upon it by embellishing the stringed foundation with independent passages for Wind Instruments. Thus Mozart, in his Overture to 'Figaro,' first gives the well-known subject to the Violins and Basses in unison, and then repeats it, note for note, with the addition of a sustained passage for the Flute

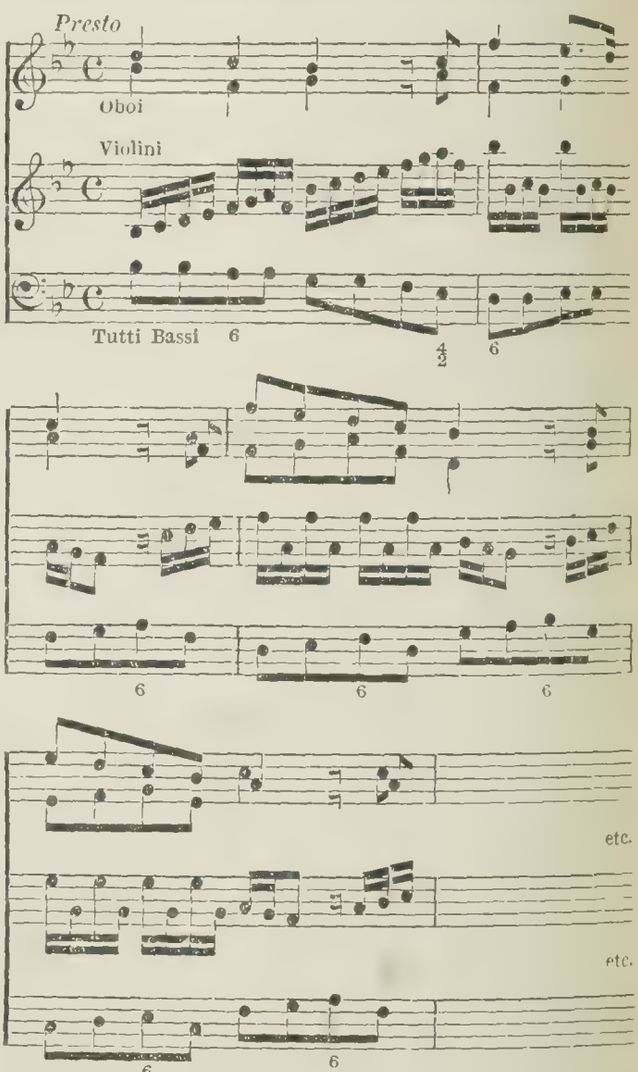
and Oboe, which brings it out in quite a new and unexpected light—

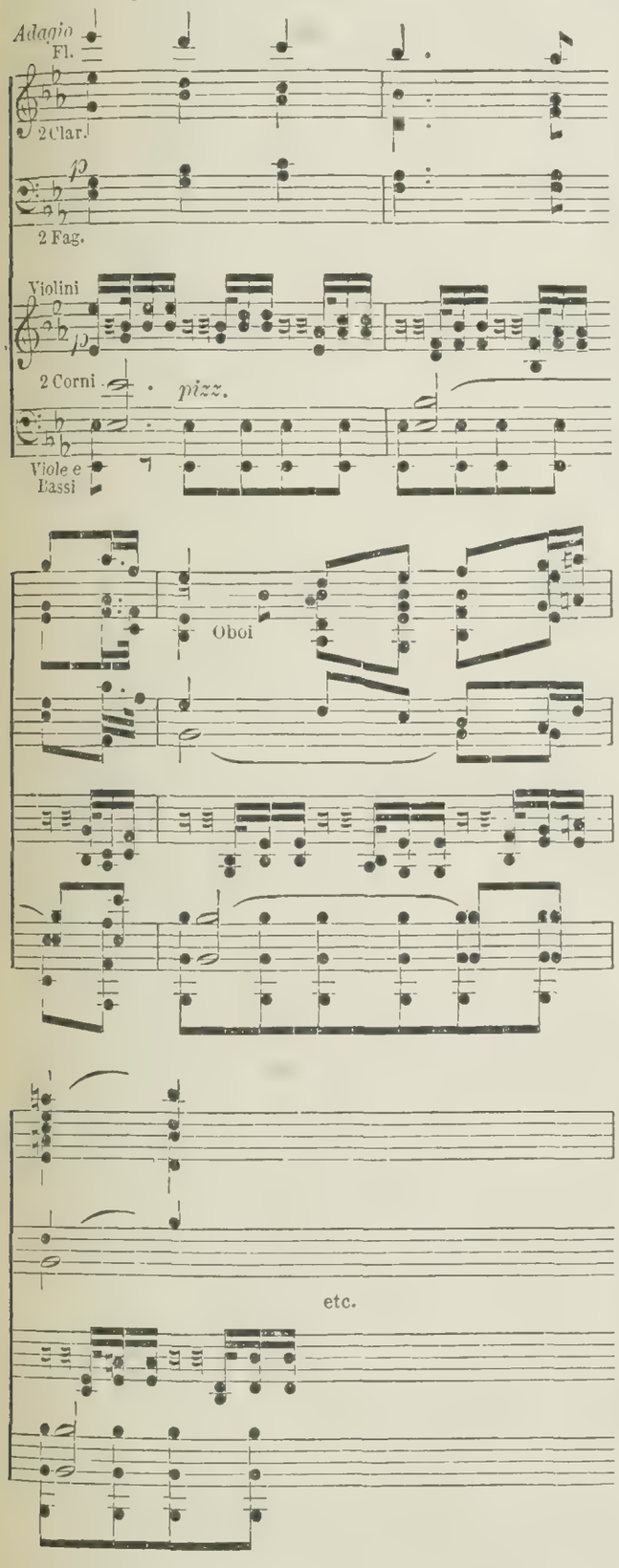


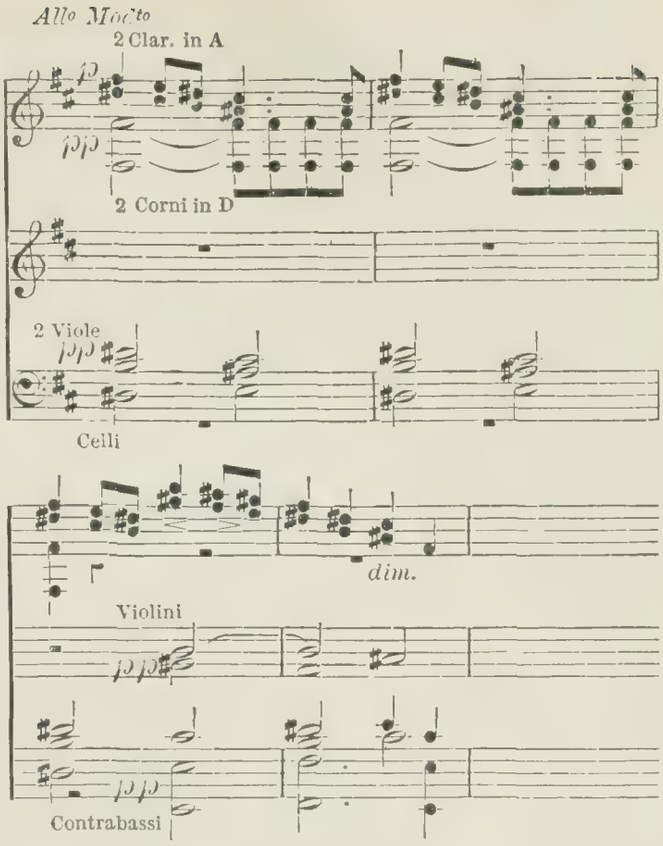
Sometimes we find this order reversed; the subject being given to the Wind, and the accompaniment to the Stringed Instruments; as in the opening movement of Weber's Overture to 'Der Freischütz'—



In either case, the successful effect of the passage depends entirely upon the completeness of the stringed skeleton. A weak point in this—whether the principal subject be assigned to it or not—renders it wholly unfit to support the harmony of the Wind Instruments, and deprives the general structure of that firmness which it is one of the chief objects of the great Master to secure.

II. Breadth of tone is dependent upon several conditions; not the least important of which is the necessity for writing for every instrument with a due regard to its individual peculiarities. This premised, there is little fear of thinness, when the stringed parts are well arranged, and strengthened, where necessary, by Wind Instruments, which may either be played in unison with them—as in the Overture to 'Jephtha,' where Handel has reinforced the Violins by Oboes, and the Basses by Bassoons—or so disposed as to enrich the harmony in any other way best suited to the style of particular passages—as in that to 'Acis and Galatea,' in which the Oboes are used for filling in the harmonies indicated by the Figured Bass, while a brilliant two-part counterpoint, so perfect in itself that it scarcely seems to need anything to add to its completeness, is played by the Violins and Basses, the latter, as indicated by the expression *Tutti Bassi,* being strengthened by the Bassoons—

Among more modern writers, Beethoven stands pre-eminent for richness of tone, which he never fails to attain, either by careful distribution of his harmony among the instruments he employs, or in some other way suggested by his ever-ready

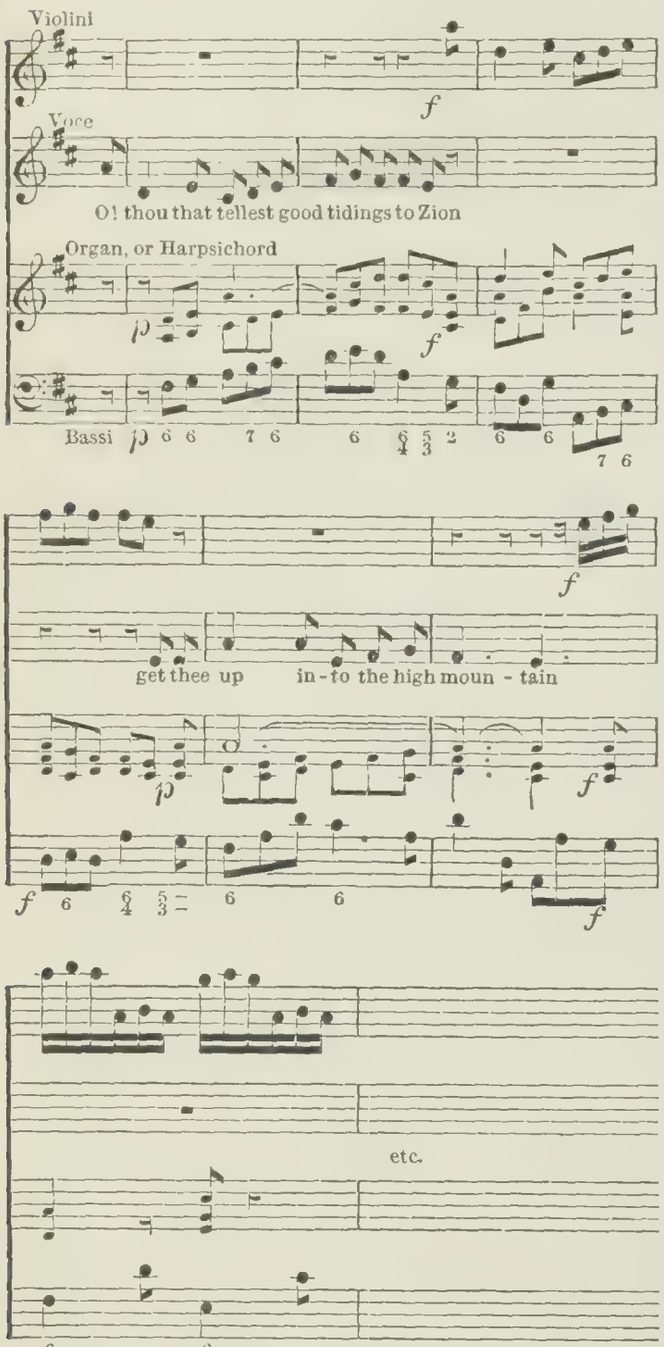
invention. In the following passage, from the Adagio of the Fourth Symphony (in B♭), this richness is secured by the perfect proportion established between the tone of the Stringed and Wind Instruments, which afford each other the exact amount of support needed for the completion of the general effect—

The fulness of the next example, from Mendelssohn's *Hebrides Overture*, is chiefly due to the sustained notes played by the Horns, on the cessation of which the weak point which would otherwise have marred the effect of the passage is guarded by the entrance of the Violins and Double-basses—



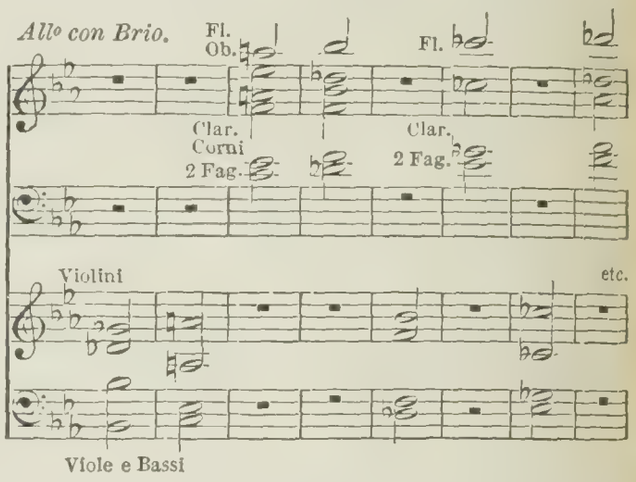
Other composers have attained similar results in innumerable different ways: but it will generally be found that the most satisfactory passages are those which exhibit a judicious disposition of the harmony, a just balance between the Stringed and Wind Instruments, and a perfect adaptation of the parts to the Instruments for which they are written.

III. Boldness of contrast is produced by so grouping together the various instruments employed as to take the greatest possible advantage of their difference of *timbre*. We have already shown, in the preceding article, that the Instrumental Band, as now constituted, naturally divides itself into certain sections, as distinct from each other as the Manuals of an Organ. Concerning the first and most important of these—the 'Stringed Band'—enough has already been said. The second—sometimes called the 'Wood Wind'—is led by the Flutes, and completed by Reed Instruments, such as the Oboe, the Clarinet, and the Bassoon. The third—the 'Brass Band'—is subdivided into two distinct families; one formed by the Horns and Trumpets, to which latter the drums supply the natural bass; the other comprising the three Trombones, and, in the noisy Orchestras of the present day, the Ophicleide and Euphonium. The principle of subdivision is, indeed, frequently extended to all the great sections of the Orchestra. For instance, the Flutes and Oboes are constantly formed into a little independent Band, and contrasted with the Clarinets and Bassoons. Handel even divides the Stringed Band, and produces fine effects of contrast by so doing. In a large proportion of his best and most celebrated Songs, the Voice is accompanied by a 'Thoroughbass' alone: that is to say, by a part for the Violoncello and Double Bass, with figures placed below the notes

to indicate the Chords intended to be filled in on the Organ or Harpsichord. The Symphonies are played by the Violins, in unison, with a similar 'Thoroughbass' accompaniment; and the entrance of these instruments, between the vocal passages, is marked by a contrast as striking as it is agreeable. In the following example, from the 'Messiah,' the Chords indicated by the figures—which no one who claims to be considered a 'Musician' ought to find any difficulty in filling in at sight—are printed in small notes.



In some of his Songs, Handel has enlarged upon this method; as in 'Lascia ch'io pianga,' from 'Rinaldo,' the first part of which is accompanied by the full Stringed Band, and the second by a 'Thoroughbass' only, the Violins and Viola reappearing at the *Da capo*. It is impossible to believe that the great Composers of the last century, with Handel and Bach at their head, adopted this style of accompaniment without having duly considered its effect: and any attempt to heighten that effect by 'additional accompaniments' — *by whomsoever designed* — shews as little reverence for Art as would be evinced by a desire to cover the Madonna di San Sisto with 'additional glazings.' The Songs are perfect as they stand: and the contrast they display is as marked in its degree as that in the celebrated passage from Beethoven's Fifth Symphony (in C minor), in which the Stringed Instruments and Wood Wind are made to answer each other in alternate Chords—

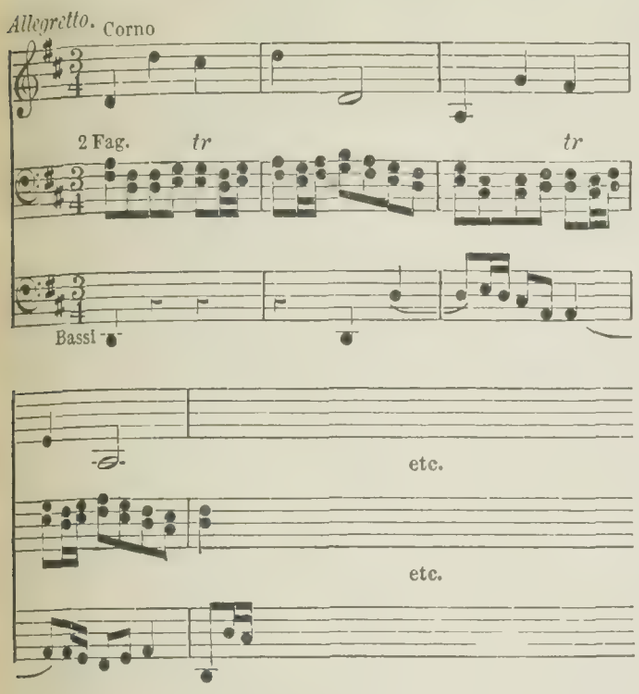


This last expedient is by no means uncommon in modern music; and has been most successfully used by Mendelssohn in his Overture to 'A Midsummer Night's Dream,' where a few sustained notes on the Wind Instruments are contrasted with the rapid passage for four Violins with excellent effect. The Trio, for Brass Instruments, in the Minuet of Sterndale Bennett's Symphony in G minor, is another striking instance of fine and quite unexpected contrast: and cases abound in which Composers of Instrumental Music have treated the several sections of the Orchestra very much in the way in which vocal writers treat alternate Choirs, producing thereby innumerable beautiful effects of bold relief, and strongly contrasted tone.

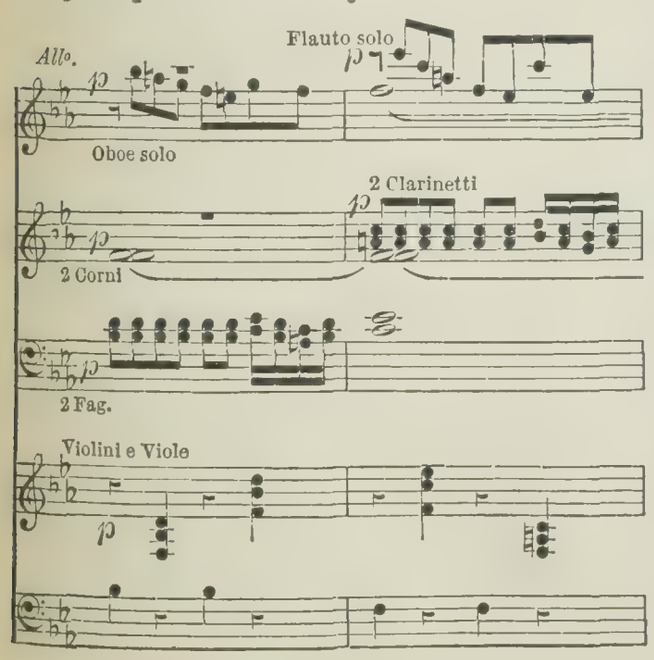
IV. Variety of colouring results from the judicious blending together of the several elements which we have just considered as opposed to each other in more or less violent contrast. In the Instrumentation of the Great Masters this quality is always conspicuous: in that of inferior writers never. Its presence may, indeed, be regarded as one of the surest possible indications of true genius, which never fails to attain it in the face of any amount of difficulty.

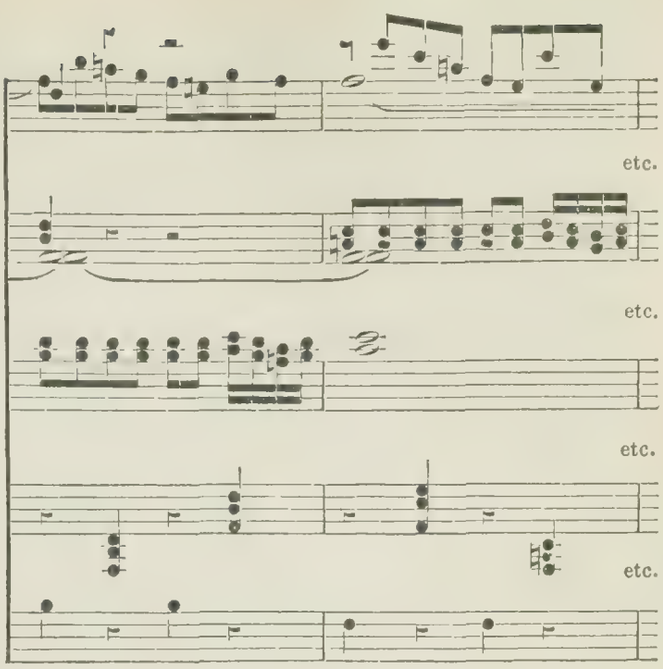
In the 18th century Handel wrought marvels with the slender means at his command: with Trumpets and Oboes in the opening movements of the 'Occasional Overture' and the 'Dettingen Te Deum'; with Oboes and Bassoons in 'The Lord is a man of War'; with Flutes and Horns in 'Surge procelle, ancora'; with a somewhat larger number of Wind Instruments in 'Wise men flattering'; but often, as in 'Angels ever bright and fair,' with the Stringed Band alone, and always with infinite variety of tone and expression. Sebastian Bach anticipated, in like manner, many of our most highly-prized modern effects, as in the delicious combination of Horn

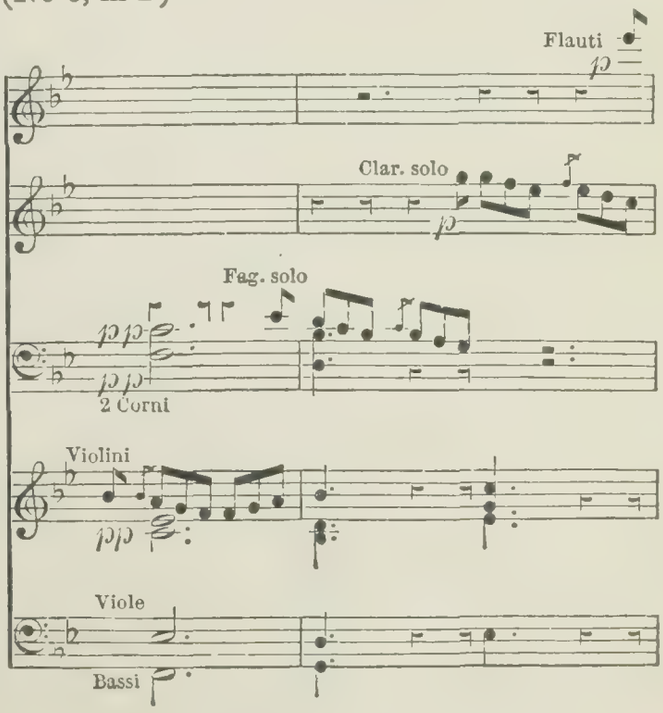
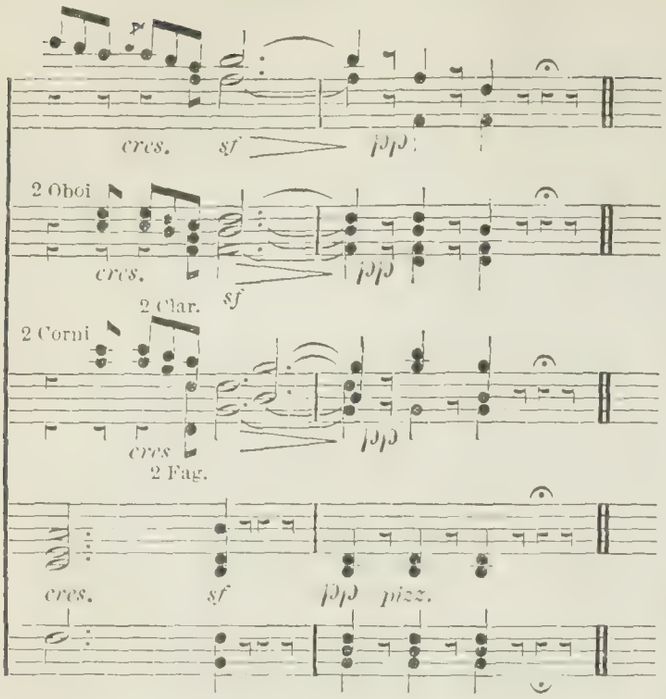
and Bassoons in the 'Quoniam tu solus' of his Mass in B minor—

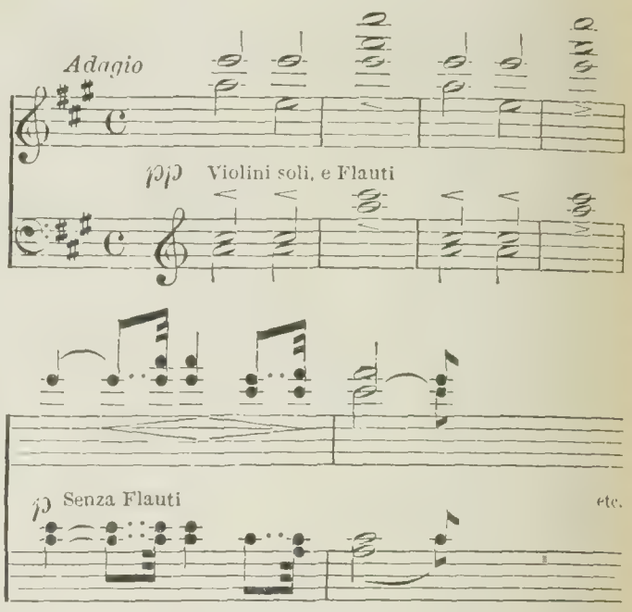


As new Wind Instruments were invented, or old ones improved, the power of producing variety of colouring became, of course, immeasurably increased. Haydn took signal advantage of this circumstance in the 'Creation' and the 'Seasons': but Mozart's delightful system of Instrumentation surpasses, in beauty, that of all his contemporaries. His alternations of light and shade are endless. Every new phrase introduces us to a new effect; and every Instrument in the Orchestra is constantly turned to account, always with due regard to its character and capabilities, and always with a happy result. In the following passage from the Overture to 'Die Zauberflöte,' for instance, the whole strength of the Wood Wind is so employed as to shew off every Instrument at its best, while the stringed accompaniment gives point to the idea, and the sustained notes on the Horns add just support enough to perfect its beauty—





It would be incorrect to say that Beethoven was a greater master of this peculiar phase of Instrumentation than Mozart; though in this, as in everything else, he certainly repeated his own ideas less frequently than any writer that ever lived. The wealth of invention exhibited in the orchestral effects of this Composer—even in those of his works which were produced after his unhappy deafness had increased to such an extent that he could not possibly have heard any one of them—is boundless. In every composition we find a hundred combinations; all perfectly distinct from one another, yet all tending, in spite of their infinite variety, to the same harmonious result; and all wrought out, with indefatigable care, in places which many less conscientious authors would have passed over as of comparatively little importance—such, for instance, as the two or three concluding bars of the slow movement of the Pastoral Symphony (No 6, in F)—

This minute attention to detail is observable throughout the entire series of Beethoven's orchestral works: and we may well believe that it stimulated in no small degree the emulation of his contemporaries; for the age in which he lived produced more than one instrumentalist of the highest order. Schubert, we need hardly say, is a host in himself. Weber's mastery over the Orchestra is perfect, and adds not a little to the charm of his delightful compositions. The dreamy opening of his Overture to 'Oberon,' with its three sweet notes for the Horn, followed by one of the most faërylike passages for the Flutes and Clarinets that ever was imagined; the lovely melody allotted to the Horns in the Overture to 'Der Freischütz,' and the eldritch sounds which succeed it; above all, the mysterious Largo, for four *Violini, con sordini,* which so strangely interrupts the Allegro of the overture to 'Euryanthe,' and the gloomy *tremoli* for the Viola which add so much to its weird effect; these, and a hundred similar passages, evince a purity of taste and an originality of conception which have rarely, if ever, been exceeded by the greatest Masters. Mendelssohn exhibits scarcely less richness of invention in his Symphonies, his Concertos, and, especially, in his charming Concert Overtures to 'Die Schöne Melusine' and 'A Midsummer Night's Dream.' In freshness of colouring, and inexhaustible fertility of resource, Spohr's great Symphony, 'Die Weihe der Töne' has never been surpassed. Berlioz—whose 'Traité d'Instrumentation' no young composer should neglect to read—studied the subject deeply, and with extraordinary success. And, undoubtedly, the strongest of Richard Wagner's strong points is that intimate acquaintance with the Orchestra in all its phases, which, guided by his keen perception of effect, enables him to weave its elements into any new combinations best suited to his purpose. He it was who first conceived, among other daring and beautiful innovations, the idea of using the high harmonic sounds of the Violin, in unison with Flutes and other Wind Instruments. The Prelude to 'Lohengrin' depends, almost entirely, for its enchanting effect, upon four solo Violins and three Flutes, used in a way before unknown, and crowned, it is needless to say, with triumphant success—



Want of space forbids us to add to the number of our examples: but we trust enough has already been said to shew that modern Composers have not been idle in this matter. It is indeed certain, that during the half-century that has elapsed since the death of Beethoven, more real progress has been made in Instrumentation than in almost any other branch of Art. Innumerable new effects have been attempted, with more or less success: and, though much evil has been wrought of late years by a growing tendency to overweight the Brass Band with coarse-toned Instruments fit only for military use, the best Composers have uniformly resisted the movement, and, preferring sonority to noise, have left the latter to those who aim at nothing higher than the short-lived approval of a vulgar audience. In truth, less mischief has been done by Composers even of the lowest class of Dance-music, than by injudicious Conductors, who, never satisfied when the Trombones are silent, have overloaded the Scores of the Great Masters with additions of the most unwarrantable character. So far has this abuse extended, that the student can never be sure that he is listening to the effect really intended by the Composer. Let him, then, endeavour to gain experience, by studying the Scores of all the best works to which he can obtain access: and, when he shall have attained the power, not only of recognising, in performance, the effects he has already read upon paper, but even of hearing them distinctly, in imagination, while he is reading them, he will have gained the first step in that road which all must tread who would write well for the Orchestra, and delight their hearers with really good Instrumentation. It is in this way alone that the Art can be satisfactorily studied. It cannot be taught in words. Much valuable information may indeed be gleaned from the well-known Treatises of Berlioz, Lobe,

and Gevaert, which no earnest student should neglect to read. But even the most careful writers find it less easy to lay down definite rules for their readers' guidance than to convey instruction by constant reference to examples selected from the works of the Great Masters. It is for this reason that we have thought it better to take a general view of our subject than to enter minutely into its details. This course has at least enabled us to give due prominence to the fundamental principles upon which the science of Orchestration is based; whereas the opposite one would have led to the consideration of a series of isolated facts of far less value to the general reader. [W.S.R.]

ORFEO ED EURIDICE. Opera by Calsabigi; music by Gluck, the first in his new style. Produced at Vienna, Oct. 5, 1762, and in Paris, where it was published in score at the cost of Count Durazzo, in 1764. Its great success was in the French translation as ORPHÉE ET EURIDICE, ten years later. It was produced in London at the Royal Italian Opera, Covent Garden, June 27, 1860—Orfeo, Mad. Csillag. [G.]

ORGAN (Fr. *Orgue*; Ital. *Organo*; Ger. *Orgel*). I. *History.* It must not be supposed that the 'organ' referred to in the Old Testament (Gen. iv. 21)—'Jubal; he was the father of all such as handle the harp and organ'—bore any resemblance to the stately instrument with which we are all so familiar by that name at the present day. At the same time, there can be little doubt that the principle of the three great classes of organ-pipe—Stopped, Open, and Reed—was known at a very early period, as we shall have occasion to show.

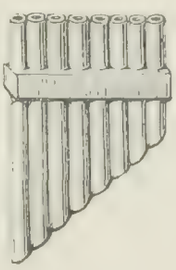
It is here purposed, as far as practicable, to trace from the remotest beginnings, to its present exalted dimensions, the gradual growth of that great triumph of human skill which so justly enjoys the distinction of being the most perfect musical instrument that the ingenuity of man has hitherto devised; the impressive tones of which so greatly enrich the effect of the religious services celebrated in our great sacred edifices. The materials available for this purpose are not indeed always of the plainest kind, the accounts being not unfrequently incomplete, exaggerated, or surrounded by a somewhat apocryphal air; but much may be done by selecting the most probable, and placing them in intelligible order.

The first idea of a wind-instrument was doubtless suggested to man by the passing breezes as they struck against the open ends of broken reeds; and the fact that reeds of different lengths emitted murmurs varying in pitch may have further suggested that if placed in a particular order, they would produce an agreeable succession of sounds; —in other words, a short musical scale. A few such reeds or tubes, of varied growths or diameters, and of graduated lengths, bound together in a row, with their open tops arranged in a horizontal line, would form an instrument possessing sufficient capacity for the performance of simple primitive melodies; and of such kind doubtless was Jubal's 'organ' (*ougab*)[1] already mentioned. It probably was not more; and it could scarcely have been less. Necessity precedes supply; and nothing is known that would lead to the supposition that the music of the time of Jubal called for anything beyond a few tubes, such as those just described, for its complete accompaniment.

The myth that Pan was the originator of the Syrinx led to its being called 'Pan's-pipe,' under which name, or that of 'Mouth-organ,' it is known to the present day. [PANDEAN PIPES.]

The number of tubes that in the course of time came to be used was seven, sometimes eight, occasionally as many as ten or twelve; and the Greek and Roman shepherds are recorded as being among the makers of these 'organs,' as well as the performers upon them.

FIG. 1.



The pipes of the Syrinx being composed of reeds cut off just below the knot—which knot did not permit the wind to escape, but caused it to return to the same place where it entered, thus traversing the length of the tube twice—were in principle so many examples of the first class of pipes mentioned above. They were practically 'Stopped pipes,' producing a sound nearly an octave lower than that of an Open pipe of the same length.[2]

The mode of playing upon this earliest organ must have been troublesome and tiring, as either the mouth had to be in constant motion to and fro over the tubes, or they had incessantly to be shifted to the right or left under the mouth. Some other method of directing wind into them must in course of time have been felt to be desirable; and the idea would at length occur of conducting wind into the tube from below instead of above. This result—an enormous step forward—would be obtained by selecting a reed, as before, but with a short additional portion left below the knot to serve as a mouthpiece or wind-receiver (the modern 'foot'); by making a straight narrow slit through the knot, close to the front, to serve as a passage-way for the breath; and by cutting a small horizontal opening immediately above that slit, with a sloping notch, bevelling upwards and outwards over that again. The breath blown in at the lower end, in passing through the slit would strike against the edge of the notch above, and there produce rapid flutterings, which would be communicated to the air in the tube, and would cause a sound to be emitted. In this manner a specimen of the second class of pipe mentioned above—that of the Open species—would be brought into existence.

In course of time the idea would occur of trying to obtain more than one sound from a single pipe, for which purpose first one hole—to be covered or exposed by a finger—then a second, and so on, would be cut laterally, in the

[1] Rendered by Gesenius 'pipe, reed, syrinx.' The word occurs also in Job xxi. 12, Psalm cl. 4.

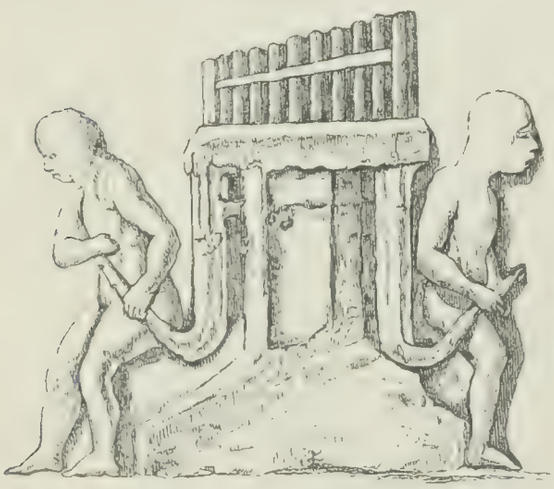
[2] An exact model of a Stopped Diapason pipe of wood is presented by the well-known 'pitch-pipe' of the present day.

body of the pipe, in a line with the slit just described, which experiment would be attended with the same result on the pitch of the sound as if the tube were shortened at each hole in succession. Thus the same short succession of agreeable sounds as those of the Pan's-pipe, or any pleasant admixture of them, would be obtainable from one tube, and a rude model produced of an instrument which in its more finished form subsequently became the *Flute-à-bec*. Familiar examples of this kind of perforated tube are presented by the wooden and tin toy-whistles of the present day.

When the first 'squeaker' was made, such as country lads still delight to construct of osiers in spring-time, a primitive model of a pipe of the third kind mentioned above, a Reed-pipe, was produced. It consisted of a 'vibrator' and a tube; the former sounded by being agitated by compressed wind from an air-cavity,—the breath from the human mouth. Reed-pipes, although freely used as separate wind-instruments in ancient times—the Bag-pipe among the number—were not introduced into organs until the fifteenth century, so far as can be ascertained, and need not therefore be further considered in this place.

A series of pipes of the second class (receiving air from below), would be less conveniently under the immediate control of the mouth than their predecessors; hence a wooden box was devised (now the *wind-chest*), containing a row of holes along the top, into which were placed the lower ends of the pipes; and the wind was sometimes provided by two attendants, who blew with their mouths alternately into pliable tubes, the one while the other took breath. An antique organ supplied in this manner is sculptured under a monument in the Museum at Arles, bearing the date of XX.M.VIII.[1]

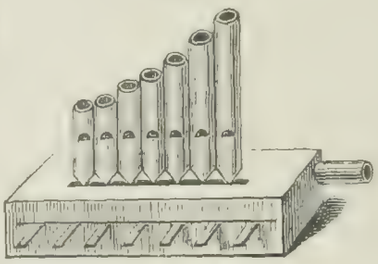
Fig. 2.



This piece of carving is of the highest interest as showing the ancient organ at its first step from a state of the utmost simplicity—dismounted indeed from the breast of the player, yet still supplied by the mouth, and before the application of bellows; and it has not previously appeared in any English article on the organ.

The pipes are held in position by a cross-band, just as were those of the earlier Syrinx. The carving represents the *back* of the instrument, as is indicated not only by the 'blowers' being there, but also by the order of the pipes, from large to small, appearing to run the wrong way, namely, from right to left instead of the reverse. The pipes of the early organs are said to have sounded at first altogether, and those which were not required to be heard had to be silenced by means of the fingers or hands. An arrangement so defective would soon call for a remedy; and the important addition was made of a slide, rule, or tongue of wood, placed beneath the hole leading to each pipe, and so perforated as either to admit or exclude the wind as it was drawn in or out. Kircher gives a drawing, here reproduced, to show this improvement.

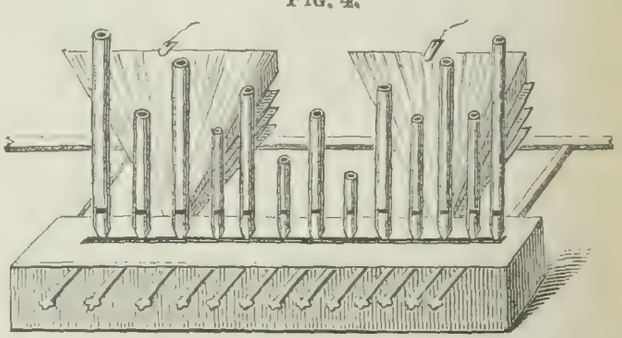
Fig. 3.



The wind was conveyed to the chest through the tube projecting from the right-hand side, either from the lips or from some kind of hand-bellows. In each case the stream would be only intermittent.

Another drawing given by Kircher (said to be that of the Hebrew instrument called *Magrephah*), exhibits the important addition of two small bellows, which would afford a continuous wind-supply, the one furnishing wind while the other was replenishing.

Fig. 4.



It is very doubtful, however, whether this is an authentic representation. The pipes are picturesquely disposed, but on account of their natural succession being so greatly disturbed for this purpose, and their governing slides doubtless also similarly intermixed, the task to the organist of always manipulating them correctly must have been one of extreme difficulty, if not impossibility. Nevertheless, as soon as the apparatus received the accession of the two little bellows placed to the rear of the wind-box, in lieu of two human beings, the small instrument arrived at the importance of being essentially a complete and independent, albeit a primitive Pneumatic organ.

Whether the two bellows produced as unequal a wind as is sometimes supposed, is perhaps scarcely apparent. At the present day the working of the two 'feeders' of the popular house-instrument—the Harmonium—when the Expression-stop is drawn, demonstrates that it is quite possible to supply air from two separate sources alternately without any appreciable interruption

[1] From Dom Bedos, 'L'Art du facteur d'Orgues' (Paris 1766).

to its equability; and it is quite possible that in old times, when the necessary care and attention were bestowed, a tolerably uniform current of air and a fairly even quality of tone were obtained.

At any rate, a means of producing an absolutely equal pressure of wind, and one that could not possibly be disturbed by any inexpertness of the blower, was secured in the Hydraulic organ. This variety was invented by an Egyptian of the name of Ctesibius, who flourished in the third century B.C. The title is scarcely correct, since the instrument was 'hydraulic' only so far as the method of weighting the wind was concerned. It had not a single 'water-pipe' in it, and in all respects save that just mentioned was Pneumatic. The principle of the wind-regulating apparatus, which was both simple and ingenious, was as follows. Into a cistern made to almost any convenient shape, a vessel was placed, shaped somewhat like an inverted basin, supported upon wooden wedges about two inches from the bottom, and thus leaving an opening all round. This receptacle was the wind-receiver, and was nearly or quite immersed in water. Attached to the top of the receiver was a pipe (furnished with a valve below) through which air was forced by a wind-pump. When no wind was in the receiver, water would of course pass under its rim from without, and rise as high inside as outside, upon the well-known principle that water will always find its own level. When wind was passed into the receiver, the water previously within would be partially or entirely expelled, but would in its turn press its weight upon the air that had dislodged it, which would thus acquire the elastic force required to adapt it to its purpose. A second tube then conveyed away the air thus compressed, from the receiver to the pipes.[1]

An organ thus supplied with wind could not be *over-blown*, because if more air were sent forward by the wind-pump than the receiver could hold, the surplus would pass under the rim of the receiver, and escape in bubbles from the surface. The general force of the wind could be increased by pouring more water into the tank, which added to its weight, and consequently to its pressure upon the air, or could be decreased by subtracting water from the previous quantity.

The Hydraulic organ occurs in the Talmud under the name of *hirdaulis* or *ardablis*; and a certain instrument is mentioned as having stood in the Temple of Jerusalem, which is called *Magrephah*, and had ten notes, with ten pipes to each note. This organ, however, was not a hydraulic one.[2]

Great as may have been the theoretical merits of the Hydraulic system, yet in practice it does not seem to have supplanted the purely Pneumatic. This fact would imply, in the first place, that the defects of the Pneumatic system were not of so radical a nature as has generally been supposed; and in the second, that the Hydraulic system itself was by no means free from objections, one of which certainly would be that of causing damp in the instrument, an intruder towards whom organ-builders always entertain the greatest horror. The Hydraulic organ nevertheless continued in occasional use up to about the commencement of the 14th century, when it appears finally to have died out. Its weight and size seem to have originated a distinction between portable and stationary organs, which began early, and was perpetuated in the terms frequently used of 'Portative' and 'Positive.'

Although nothing very precise can be deduced from the ancient writers as to the time, place, or manner in which some of the progressive steps in the invention of the organ already detailed were made, yet it is certain that the germ of many of the most important parts of the instrument had been discovered before the commencement of the Christian era, the period at which we have now arrived.

During the first ten centuries but little appears to have been done to develop the organ in size, compass, or mechanism; in fact, no advances are known to have been made in the practice of music itself of a kind to call such improvements into existence. Yet a number of isolated records exist as to the materials used in the construction of the instrument; the great personages who exerted themselves about it; and its gradual introduction from Greece, where it is said to have taken its origin, into other countries, and into the church; and these have only to be brought together and placed in something approaching to chronological order, with a few connecting words here and there, to form an interesting and continuous narrative.

In the organ of Ctesibius, described by Hero,[3] it appears that the lower extremity of each pipe was enclosed in a small shallow box, something like a domino box inverted, the sliding lid being downwards. Each lid had an orifice which, on the lid being pushed home, placed the hole in correspondence with the orifice of the pipe, and the pipe then sounded. When the sliding lid was drawn forward, it closed the orifice, and so silenced the pipe. With certain improvements as to detail, this action is in principle substantially the same as that shown in Figs. 3 and 4, and it continued in use up to the 11th century. But the most interesting part of this description is the reference to the existence of a simple kind of key-action which pushed in the lid on the key being pressed down, the lid being pulled back by a spring of elastic horn and a cord on the key being released. Claudian the poet, who flourished about A.D. 400, has in his poem 'De Consulatu F. Mallii Theodori' (316–19) left a passage describing an organist's performance upon an instrument of this kind, and also its effect, of which the following is a literal version: 'Let there be also one who by his light touch forcing out deep murmurs,

[1] A drawing of a Hydraulic Organ is given in Mr. W. Chappell's History of Music.

[2] Tal. Jer., Sukkah v. 6; Tal. Bab., Arakhin 10*b*, 11*a*. We are indebted to Dr. Schiller-Szinessy, of Cambridge, for this information.

[3] See Mr. Chappell's careful account, History of Music, i. 343 etc.

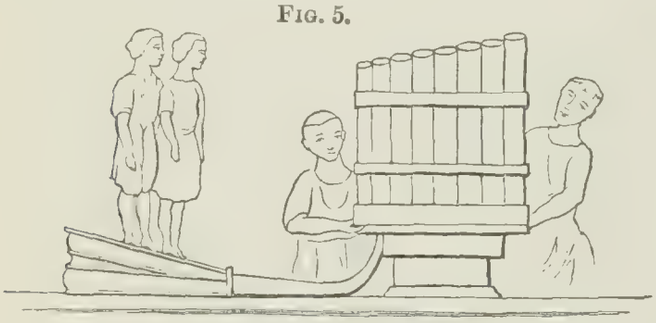
and managing the unnumbered tongues of the field of brazen tubes, can with nimble finger cause a mighty sound; and can rouse to song the waters stirred to their depths by the massive lever.' The reference to water implies that the organ was a Hydraulic one.

A Greek [1]epigram, attributed to the Emperor Julian the Apostate (died A.D. 363), conveys some particulars concerning another kind of 4th-century organ, of which the following is a literal translation: 'I see a strange sort of reeds—they must methinks have sprung from no earthly, but a brazen soil. Wild are they, nor does the breath of man stir them, but a blast, leaping forth from a cavern of ox-hide, passes within, beneath the roots of the polished reeds; while a lordly man, the fingers of whose hands are nimble, stands and touches here and there the concordant stops of the pipes; and the stops, as they lightly rise and fall, force out the melody.' This account describes a Pneumatic organ, and one which had no keyboard. Both accounts particularise the material of which the pipes were made—bronze, and it is not improbable that pipes of metal were at that time a novelty.

Theodoret (born about 393, died 457) also refers to musical organs as being furnished with pipes of copper or of bronze.

On an obelisk at Constantinople, erected by Theodosius (died 393), is a representation of an organ, which is here copied.

Fig. 5.



The pipes are eight in number, and appear to be formed of large reeds, or canes, as those of Chinese organs are said to be at the present day. They are not sufficiently varied in length to indicate the production of a proper musical scale, which is possibly an error of the sculptor. They are supported like those shown in Fig. 2. This example is very interesting as affording the earliest illustration known of a method of compressing the organ wind which some centuries afterwards became common—namely, by the weight of human beings. From the drawing it seems as if the two youths were standing on the same bellows, whereas they were more probably mounted on separate ones placed side by side. St. Jerome, a little later (died 420), is said [2]to mention an organ at Jerusalem, with twelve brazen pipes, two elephants' skins, and fifteen smiths' bellows, which could be heard at the Mount of Olives,—it is nearly a mile from the centre of the city to the top of the mount,—and therefore must have been an instrument of great power. Cassiodorus, who was consul of Rome under King Vitigas the Goth in 514, described the organ of his day as an instrument composed of divers pipes, formed into a kind of tower, which, by means of bellows, is made to produce a loud sound; and in order to express agreeable melodies, it is constructed with certain tongues[3] of wood from the interior, which the finger of the master duly pressing or forcing back, elicits the most pleasing and brilliant tones.

The exact period at which the organ was first used for religious purposes is not positively known; but according to Julianus, a Spanish bishop who flourished A.D. 450, it was in common use in the churches of Spain at that time. One is mentioned as existing 'in the most ancient city of Grado,' in a church of the nuns before the year 580. It is described as being about two feet long, six inches broad, and furnished with fifteen playing-slides and thirty pipes, two pipes to each note. Sir John Hawkins has given a drawing of the slide-box of this organ in his History of Music (i. 401), the 'tongues' of which are singularly ornate. The number of notes on the slide-box (fifteen in a length of two feet) would show that the pipes were of small diameter, and therefore that the notes were treble ones.

The advantage of using the organ in the services of the church was so obvious that it would soon be perceived; and accordingly in the 7th century Pope Vitalian, at Rome (about the year 666), introduced it to improve the singing of the congregations. Subsequently, however, he abolished the singing of the congregations, and substituted in its place that of canonical singers.

At the commencement of the 8th century the use of the organ was appreciated, and the art of making it was known in England. The native artificers had even introduced the custom of pipe decoration, for, according to Aldhelm, who died A.D. 709, the Anglo-Saxons ornamented the front pipes of their organs with gilding. Organ-making was introduced into France about the middle of the same century. Pepin (714–768), the father of Charlemagne, perceived that an organ would be an important aid to devotion; and as the instrument was at that time unknown either in France or Germany, he applied (about the year 757) to the Byzantine Emperor Constantine Copronymus the Sixth, requesting him to send one to France. Constantine not only complied with this solicitation by presenting him with a large organ, but forwarded it by a special deputation, headed by the Roman bishop Stephanus. The organ was deposited in the church of St. Cornelius at Compiégne. It was a *Pneumatic* organ, with pipes of lead; and is said to have been made and played by an Italian priest, who had learnt the method of doing both at Constantinople.

The first organ introduced into Germany was one which the Emperor Charles the Great, in 811

[1] Palatine Anthology, Bk. ix. No. 365.

[2] Kitto, Cyc. Bib. Lit. 3rd ed. ii. 255*b*. Kitto's reference (Ad Dardanum), however, does not appear to be correct.

[3] The term 'tongues' (*linguæ*) remained in use for the sliders up to the time when the slide-box was superseded by the spring-box about the end of the 11th century.

or 812, caused to be made at Aix-la-Chapelle after the model of that at Compiègne. The copy was successful, and several writers expressed themselves in terms of high praise at its powerful yet pleasing tone. What became of it is not recorded.

In 822 or 826 an organ was sent to Charlemagne by the Caliph Haroun Alraschid, constructed by an Arabian maker of the name of Giafar, which was placed in a church at Aix-la-Chapelle. It was a Pneumatic organ of extraordinarily soft tone.

Venice was favourably known for its organ-makers about this time; a monk of that city, of the name of Georgius, a native of Benevento, having in the year 822 constructed an instrument for Louis le Débonnaire, which was a Hydraulic organ, and was erected in the palace of the king at Aix-la-Chapelle. Its pipes were of lead.

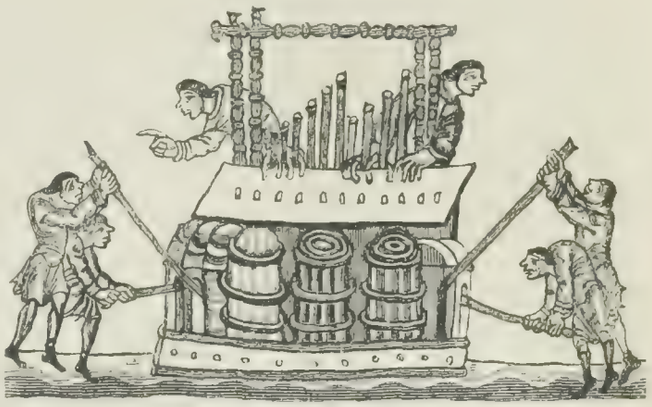
The French and Germans were both desirous of rivalling the foreign specimens of ingenuity that had come under their notice; and so successful were they in their endeavours, that after a time the best organs were said to be made in France and Germany. The progress of Germany in making and using them in the latter half of the 9th century, particularly in East Franconia, was so great, that Pope John VIII (880), in a letter to Anno, Bishop of Friesingen, requests that a good organ may be sent to him, and a skilful player to instruct the Roman artists.

By this time organ-building had apparently made its way into Bavaria; and a large instrument, with box-wood pipes, is said to have been erected in the Cathedral of Munich at a very early date.

In the 9th century organs had become common in this country, the English artificers furnishing them with pipes of copper, which were fixed in gilt frames. In the 10th century the English prelate St. Dunstan (925-988), famous for his skill in metal work, erected or fabricated an organ in Malmesbury Abbey, the pipes of which were of brass. He also gave an organ to Abingdon Abbey, and is said to have furnished many other English churches and convents with similar instruments. In this same century Count Elwin presented an organ to the convent at Ramsey, on which he is said to have expended the then large sum of thirty pounds in copper pipes, which are described as emitting a sweet melody and a far-resounding peal.

A curious representation of an organ of about this date is given in a MS. Psalter of Edwin preserved in the library of Trinity College, Cambridge.[1] The pipes are placed within a frame, apparently after the manner referred to above. The surface of the organ is represented as being perforated to receive a second set of pipes, though the draughtsman appears to have sketched one hole too many. The two organists, whose duties seem for the moment to have been brought to an end by the inattention of the blowers, are intent on admonishing their assistants, who are striving to get up the wind-supply, which their

Fig. 6.



neglect has apparently allowed to run out. The four bellows are blown in a manner which we here meet with for the first time—namely, through the intervention of handles instead of directly by the hands; and as in so small an organ there could not have been room for four persons to compress the wind by standing upon the bellows, we may infer that they were loaded with weights in the manner that has generally been supposed not to have been introduced until some centuries later.

At the end of the 10th century several organs existed in Germany (St. Paul's, Erfurt; St. James's, Magdeburg; and Halberstadt cathedral), which, although small and unpretending instruments, were objects of much astonishment and attraction at the time.

In the 11th century we find a treatise on the construction of organs, included in a larger work on *Divers Arts*, by a monk and priest of the name of Theophilus, which is of considerable interest as showing the exact state of the art of organ-making at that period; the more so as even the existence of such a tract was unknown to all the historians, foreign or English, who wrote on the subject, until it was discovered by Mr. Hendrie, who published a translation of it in 1847.[2] It is too long to quote *in extenso*, and is also rather obscure in parts; but the following particulars may be gathered from it:—that the slide-box was made two and a half feet in length, and rather more than one foot in breadth; that the pipes were placed upon its surface; that the compass consisted of 7 or 8 notes; that the length of the slide-box was measured out equally for the different notes or slides, and not on a gradually decreasing scale as the pipes became smaller, since the playing-slides would not in that case have been of one width or at one distance apart; that the organ was played by these movable slides; that each slide worked in little side-slits, like the lid of a box of dominos; that there were two or perhaps even more pipes to each note; that the projecting

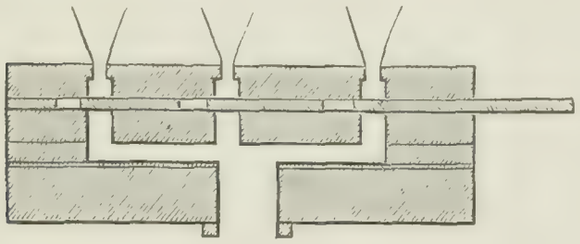
[1] Engraved from a photograph, by the kind permission of the authorities.

[2] 'Theophili, qui et Rugerus, Presbyteri et Monachi Libri III., de Diversis Artibus. Opera et Studio Roberti Hendrie. Londini, Johannes Murray, MDCCCXLVII. 8vo.'

'tongue' of each slide was marked with a letter to indicate to which note it belonged—a custom that continued in use for centuries afterwards (as for instance in the Halberstadt organ finished in 1361; and in the old organ in the church of St. Ægidien, in Brunswick, built in the latter part of the 15th century, and illustrated farther on); that a hole was cut through the slide under each pipe about an inch and a half across, for the passage of the wind; that all the pipes of a note sounded together; that a note was sounded by the slide being pushed in, and silenced by its being drawn forward; and that in the front of each slide, immediately behind the handle or tongue, a narrow hole about two inches long was cut, in which was fixed a copper-headed nail, which regulated the motion of the slide and prevented its being drawn out too far.

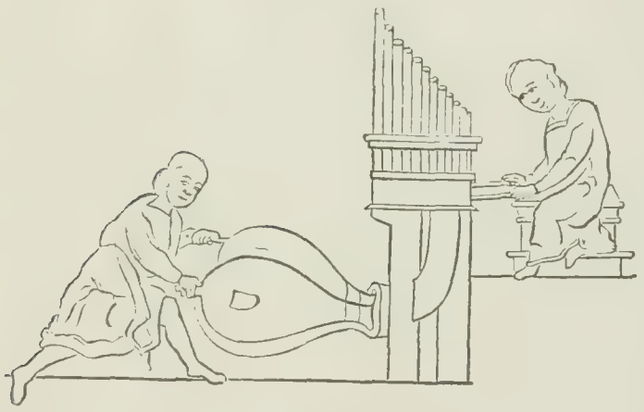
The following illustration, deduced from Theophilus's description, shows the slide, and three passages for wind to as many pipes above. The slide intercepts the wind, but will allow it to pass on being moved so that its openings, shown by the unshaded parts, correspond with those below and above.

Fig. 7.



Gori's 'Thesaurus Diptychorum,' 1759, vol. ii. contains a most interesting engraving, copied from an ancient MS., said to be as old as the time of Charlemagne, which shows a person playing upon an instrument of the Theophilus type.

Fig. 8.



But of all the information given by Theophilus, the most important, because previously unknown and unsuspected, is that which relates to the finishing of the pipes so as to produce different qualities of tone. They were made of the finest copper; and the formation of a pipe being completed, Theophilus thus proceeds: 'He (the maker) can bring it (the pipe) to his mouth and blow at first slightly, then more, and then strongly; and, according to what he discerns by hearing, he can arrange the sound, so that if he wish it strong the opening is made wider; but if slighter, it is made narrower. In this order all the pipes are made.' Here we see that the means for producing a fuller tone by a wide or high mouth, and a more delicate sound by a narrower or lower one, were well known in the 11th century; and that the manner of testing the 'speech' by blowing the pipe with the mouth in various ways, is precisely that often employed by the 'voicer' of the present day, when 'regulating' or 'finishing' a stop. It is worthy of observation that although Theophilus incidentally recognises an addition to the number of pipes to a note as one means of increasing the utility of the organ, he as distinctly indicates its range or compass as simply seven or eight notes. It would have been of great importance had he mentioned the names of the sounds which formed a sufficient scale for the accompaniment of the chants of his day. His record, as a priest and monk, as well as an organ-maker, would have been most valuable.

We have intentionally introduced the account of Theophilus somewhat before its due chronological place, as it materially assists in elucidating the description of the remarkable organ erected in Winchester Cathedral in the 10th century by order of Bishop Elphege (died 951), and described in a poem by a monk of the name of Wulstan who died in 963. It is of further use in this place, since Wulstan's description has up to this time been a great puzzle to most writers on the history of the organ.

The following is a translation of the portion of the Latin poem with which we are concerned, as given by Mr. Wackerbarth in his 'Music and the Anglo-Saxons,' pp. 12–15.

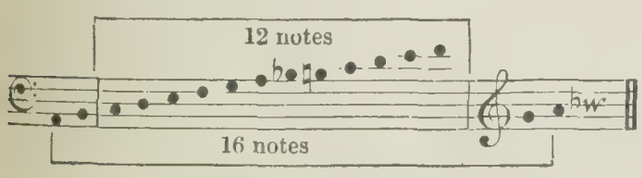
> Such organs as you have built are seen nowhere, fabricated on a double ground. Twice six bellows above are ranged in a row, and fourteen lie below. These, by alternate blasts, supply an immense quantity of wind, and are worked by seventy strong men, labouring with their arms, covered with perspiration, each inciting his companions to drive the wind up with all his strength, that the full-bosomed box may speak with its four hundred pipes which the hand of the organist governs. Some when closed he opens, others when open he closes, as the individual nature of the varied sound requires. Two brethren (religious) of concordant spirit sit at the instrument, and each manages his own alphabet. There are, moreover, hidden holes in the forty tongues, and each has ten (pipes) in their due order. Some are conducted hither, others thither, each preserving the proper point (or situation) for its own note. They strike the seven differences of joyous sounds, adding the music of the lyric semitone. Like thunder the iron tones batter the ear, so that it may receive no sound but that alone. To such an amount does it reverberate, echoing in every direction, that every one stops with his hand his gaping ears, being in no wise able to draw near and bear the sound, which so many combinations produce. The music is heard throughout the town, and the flying fame thereof is gone out over the whole country.

From this we learn that the organ was built in two stages, as are most of those of the present day, but of which no previous example is met with; the chief department—corresponding with the Great organ of after-time, and fed by fourteen bellows—being below, and the two smaller departments—answering to the Choir and Echo organs of later times, and each supplied by six

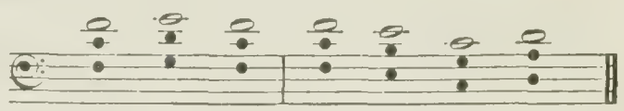
bellows—being above. Several of the pipes were so far of an exceptionally large size, probably foreshadowing the Double Diapason of subsequent times, that some were 'conducted hither, others thither'; that is to say, in organ-builders' language, they were 'conveyanced off' pipes, and were probably brought into view and so grouped as to form an ornamental front, exactly as in the present day. The 'tongues' were perforated with 'hidden holes,' after the manner explained by Theophilus; and there were the remarkable number of ten pipes to each playing-slide 'in their due order,' whatever that 'order' may have been.

The organ had a total number of forty tongues; and as the organist had the help of two assistants, and each 'managed his own alphabet,' the lettered tongues must have been assorted into three sets. The remarks of the same writer on the voicing of pipes show it to be quite probable that the three divisions of this organ produced as many different strengths of tone, like the separate manuals of a modern instrument. The gamut of the instrument consisted of the seven diatonic sounds, with 'the music of the lyric semitone (B flat) added.' This last expression is interesting, as showing not only that the introduction of the B flat was unusual, but that its effect was musical. It modified the tritone which existed between F and B.

Sufficient is indicated in this account to enable one, after some thought, to offer a suggestion as to the most probable range of the three sets of playing-slides of this Winchester organ. A series of eleven diatonic sounds, from C to F, making with the B flat (lyric semitone) twelve, would be all that was required by the old chants as an accompaniment, and would dispose of thirty-six of the notes. The chief alphabet may not improbably have descended one note lower, to B♮, and three higher, to B♭, a compass that was afterwards frequently adopted by the mediæval organ-makers; or may have had two extra diatonic notes both above and below, extending the range to two octaves, namely from A to A, corresponding with the ancient 'Disjunct or Greater System Complete.' In either case the exact number of 'forty tongues' would thus be accounted for. These assumed ranges are exhibited in the following diagram.



The description of the organist's opening or closing the holes 'as the *individual* nature of the varied *sound* requires,' clearly indicates that he manipulated for *single* notes only; in fact, with slides he could for successive sounds do no more than draw forward with one hand as he pushed home with the other.

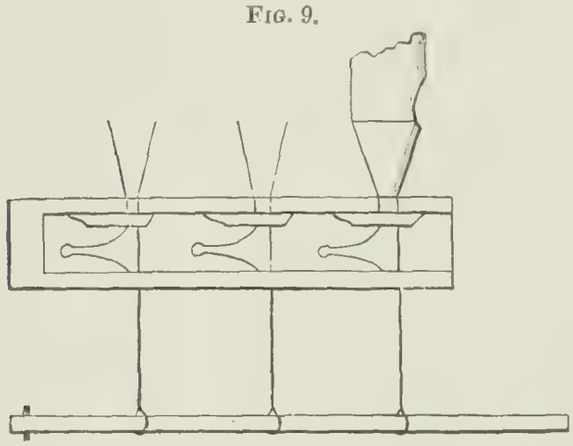
The contrast from 'loud' to 'soft' and back, which from an organ was probably heard for the first time in this example, would be obtained by 'the organist' himself ceasing, and letting one of his assistants take up the strain, and then by his again resuming it; but whether the three, when simultaneously engaged, still played the melody only, or whether they occasionally 'battered the ears' of the congregation with some of the hideous progressions instituted by Hucbald in his 'Organum' in the 10th century, it probably now would not be easy to ascertain. If the latter, it is quite possible that the chants of the period were sometimes clothed in such harmony as the following; the 'organist' playing the plain-song, and each of the attendants one of the under parts:—

If the din caused by the zealous organist and his 'two brethren (religious) of concordant spirit' was such that the tone 'reverberated and echoed in every direction, so that no one was able to draw near and hear the sound, but had to stop with his hands his gaping ears,' which could 'receive no sound but that alone,' it is evident that the race of noisy organ accompanyists dates much farther back than has generally been supposed, and existed before 'lay' performers were heard of.

We now arrive at a period when a vast improvement was made in the manner of constructing the organ. It has been shown that when the Winchester organ was made, and onwards to the date of the treatise by Theophilus, the method of admitting wind to, or of excluding it from the pipes of a note, was by a slide, which alternately covered and exposed the underside of the holes leading up to its pipes. The frictional resistance of the slides, at all times trying, would inevitably be increased by their swelling in damp weather and becoming tight; they would certainly have to be lengthened for every pipe added, which would make them heavier and harder to move with the hand; and they involved the two-fold task, already mentioned, of simultaneously thrusting one slide back while another was being drawn out. These circumstances, added to the fact that a given resistance can be overcome with less difficulty by a blow than by a pull with the fingers and thumb, must have directed attention to the possibility of substituting pressure for traction in the manipulation of the organ. Thus it is recorded that towards the end of the 11th century huge keys, or rather levers, began to be used as the means for playing the instrument; and however unwieldy these may have been, they were nevertheless the first rude steps towards providing the organ with a *keyboard*. A spring-box, too, of some kind was almost of necessity also an improvement of the same period; for without some restoring power, a key, on being knocked down, would have remained there until picked up; and that restoring power would be the most readily supplied by a spring or springs. In some of the early spring-

boxes a separate valve seems to have been placed against the hole leading up to every pipe of each note, where it was held in position by an elastic appliance of the nature just named. The valves were brought under outward control by strings or cords, which passed through the bottom of the spring-box, and were attached to the key lying in a direct line beneath. As the keys must have been hung at their inner end, and have had their greatest fall in front, the smallest pipes of a note were no doubt from the first placed quite inside, and the largest in front, with those of graduating scale occupying an intermediate position in proportion to their size; and thus the small valves, opening a lesser distance, were strung where the key had the least fall, and the larger pallets where they had the greatest motion.

The late Herr Edmund Schulze, of Paulinzelle, about twenty years ago made for the present writer a rough sketch of the spring-box of an organ about 400 years old which he assisted in taking to pieces when he was quite a youth; from which sketch the drawing for the following illustration was prepared.

Fig. 9.

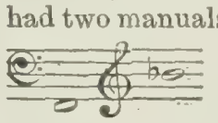


The early keys are described as being from three to five inches wide, or even more; an inch and a half thick; from a foot and a half to a yard or more in length, with a fall sometimes of as much as a foot in depth. They must at times therefore have been as large as the treadle of a knife-grinder's machine. Their size and amount of resistance would on first thought appear to have been most unnecessarily great and clumsy; but this is soon accounted for. We have seen that the gauge of the keys was influenced by the size of pipe necessary for the lowest note. Their width would be increased when the compass was extended downwards with larger pipes; and their length would be increased with the number of valves that had to be strung to them; while the combined resistance of the many strong springs of the larger specimens would render the touch insensible to anything short of a thump.

It was in the Cathedral at Magdeburg, towards the end of the century of which we have been speaking (the 11th), that the earliest organ with a keyboard of which we have any authentic record, was erected. It is said to have had a compass of sixteen notes,—the same range as that of our assumed 'chief alphabet' of the Winchester organ,—but no mention is made as to what the notes were.

In the 12th century the number of keys was sometimes increased; and every key further received the addition of two or three pipes, sounding the fifth and octave to the unison. According to Seidel[1] (p. 8) a third and tenth were added. Provided a rank of pipes sounding the sub-octave were present, the fifth, octave, and tenth would sound at the distance of a twelfth, fifteenth, and seventeenth thereto, which would be in acoustic proportion; but a rank producing a *major* third above the unison as an accompaniment to a plain-chant conveying the impression of a *minor* key, must have sounded so atrocious, that it would probably be introduced only to be removed on the earliest opportunity, unless a rank of pipes sounding the second octave below the unison (afterwards the 32-feet stop), were also present. Although the number of pipes to each key thus continued to be added to, no means was devised for silencing or selecting any of the several ranks or tiers. All sounded together, and there was no escaping from the strong incessant 'Full Organ' effect.

There is a curious account written by Lootens[2]—an author but little known—of a Dutch organ said to have been erected in the church of St. Nicholas at Utrecht in the year 1120. The organ had two manuals and pedals. The compass of the former was from the low F of the bass voice, which would be represented by a pipe of 6 feet standard length, up to the B♭ of the soprano, namely, two octaves and a half. The chief manual had twelve pipes to each key, including one set of which the largest pipe would be 12 feet in length,[3] and which therefore was identical with the Double Open Diapason of subsequent times. The soundboard was without grooves or draw-stops, consequently there were probably nearly as many springs for the organ-beater to overcome as there were pipes to sound. The second manual was described as having a few movable draw-stops; and the pedals one independent stop,—oddly enough a Trumpet,—details and peculiarities which strongly point to the last two departments having been additions made at a much later period; for a 'double organ' is not known to have existed for two centuries after the date at which this one is said to have been completed; still less a triple one.



In the 13th century the use of the organ in divine service was, according to Seidel, pp. 80-9, deemed profane and scandalous by the Greek and Latin clergy, just as in the 17th century the instrument was called a 'squeaking abomination' by the English Puritans. The Greek

1 Johann Julius Seidel, 'Die Orgel und ihr Bau' (Breslau 1842).

2 'Nouveau manuel complet de l'Organiste' (Paris).

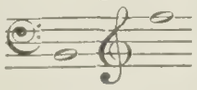
3 No record is known to exist as to the pitch to which the very early organs were tuned, or whether they were tuned to any uniform pitch whatever, which is extremely doubtful. In referring to the lowest pipe as being 12 feet in speaking length, a system of pipe measurement is made use of which is not known to have been adopted until centuries after the date at which this organ is stated to have been made.

Church does not tolerate its use even at the present day.

Early in the 14th century—in the year 1312—an organ was built in Germany for Marinus Sanutus, a celebrated Venetian Patrician, which was erected in the church of St. Raphael, in Venice. It excited great admiration; and as it no doubt contained all the newest improvements, it was a pleasing return to make for the organ sent from Venice to Aix-la-Chapelle nearly five hundred years before.

One of the greatest improvements effected in the organ in the 14th century was the gradual introduction of the four remaining chromatic semitones. F♯ was added in the early part of the century; then followed C♯ and E♭; and next G♯. The B♭ already existed in the Winchester and other medieval instruments. By Dom Bedos the introduction of these four notes is assigned to the 13th century; while others place the first appearance of three of them as late as the 15th. Prætorius gives them an intermediate date—the middle of the 14th century; and he is undoubtedly correct, as they were certainly in the Halberstadt organ, finished in the year 1361.

Dom Bedos refers to a curious MS. of the 14th century in the Bibliothèque Royale, as affording much further information respecting the organ of that period. This MS. records that the clavier of that epoch sometimes comprised as many as 31 keys, namely, from B up to F, two octaves and a fifth; that



wooden rollers, resembling those used until within the last few years in English organs, were employed to transmit the movement of the keys to the valves; that the bass pipes were distributed, right and left, in the form of wings; and that those of the top notes were placed in the centre of the instrument, as they now are.

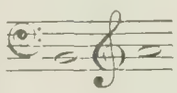
To appreciate the importance of the improvements just mentioned, and others that are necessarily implied, it is necessary to remember that so long as it was a custom in organ-making to have the pipes above and the keys below placed parallel one to the other, every little expansion of the organ involved an aggravation of the unwieldy size of the keys, at the same time that the convenient reach of the player set most rigid bounds to the legitimate expansion of the organ, and fixed the extent of its limits. The ingenious contrivance of the roller-board at once left the dimensions of the organ free to be extended laterally, wholly irrespective of the measure of the keyboard.

This emancipation was necessary before the additional semitones could be conveniently accommodated; for as they would materially increase the number of pipes in each rank, so they would require wider space to stand in, a larger spring-box, such as was then made, to stand upon, and rollers equal in length to the sum of the distance to which the pipes were removed out of a parallel with each key.

With regard to the distribution of the pipes, they had generally been placed in a single row, as shown in medieval drawings, but as the invention of the chromatic notes nearly doubled the number in the septave—increasing them from seven to twelve—half the series would now form nearly as long a row as the entire diatonic range previously did. The two smallest pipes were therefore placed in the centre of the organ, and the remainder alternately on each side; and their general outline—spreading outwards and upwards—gave them the appearance of a pair of outstretched wings. The 'zig-zag' plantation of pipes was doubtless a subsequent arrangement.

In 1350 Poland appears in connection with our subject. In that year an organ was made by a monk at Thorn in that kingdom, which had 22 keys. As this is the exact number possessed by the Halberstadt organ, completed eleven years later, it is possible that the Thorn organ may have been an anticipation of that at Halberstadt, as far as the chromatic keyboard is concerned.

Up to this time (14th century), we have met with nothing to indicate that the organ had been employed or designed for any other purpose than the execution of a primitive accompaniment to the plainsong; but the instrument which now comes under notice breaks entirely fresh ground, and marks a new starting point in the use of the organ as well as its construction and development. The Halberstadt Cathedral organ, although, strictly speaking, a '*single* organ' only, with a compass of scarcely three octaves, had three claviers, and pipes nearly equal in size to any that have ever been subsequently made. It was built by Nicholas Faber, a priest, and was finished on Feb. 23, 1361. Our information regarding it is obtained from the description of Michael Prætorius in his 'Syntagma musicum,' It had 22 keys, 14 diatonic, and 8 chromatic,



extending from B♮ up to A, and 20 bellows blown by 10 men. Its largest pipe, B, stood in front, and was 31 Brunswick feet in length, and $3\frac{1}{2}$ ft. in circumference, or about 14 inches in diameter. This note would now be marked as the semitone below the C of 32 feet, and the pipe would naturally be expected to exceed the pipe of that note in length; but the pitch of the Halberstadt organ is known to have been more than a tone sharper than the highest pitch in use in England at the present day, which accounts for the want of length in its B♮ pipe.[1]

In the Halberstadt instrument a successful endeavour was made for the first time to obtain some relief from the constant 'full organ' effect,

[1] As the history of musical Pitch is treated of under its proper head, it is only necessary here to refer briefly to the remarkable fact that the pitch of old organs sometimes varied to no less an extent than half an octave, and that too at one and the same date, as shown by Arnold Schlick in 1511. One reason given for this great shifting of the pitch was, that the organ should be tuned to suit higher or lower voices, without the organist having to 'play the chromatics, which was not convenient to every one'; a difficulty that must have arisen as much from the construction of the keyboards, and the unequal tuning, as from lack of skill in the performer to use them.

which was all that had previously been commonly produced. For this purpose a means was devised for enabling the pipes standing in front (afterwards the Principal, Præstant, or Open Diapason), and the larger pipes in the side towers (subsequently part of the Great Bass Principal, or 32-feet Diapason), to be used separately and independently of the other tiers of pipes, which were located behind, and hence called the *Hintersatz*, or 'hinder-position.' This result was obtained by introducing three claviers instead of one only; the upper one for the full organ, consisting of all the tiers of pipes combined; the middle one, of the same compass as the upper, and called 'Discant,' for the open diapason alone; and the lower one, with a compass of an octave, from ♮ (B♮) to H (B♮), for the lower portion of the bass diapason. The result of this arrangement was that a change from *forte* to *piano* could be obtained by playing with the right hand on the middle manual and the left hand on the lower. It was even possible for the organist to strike out the plainsong, *forte*, on the *Hintersatz* with his left fist, and play a primitive counterpoint (*discant*) with the right. Prætorius mentions incidentally that the large bass pipes, which sounded the *third* octave below the unison, would have been scarcely definable, but being accompanied by the numerous pipes of other pitches in the general mixture organ, they became effective. A rank of pipes sounding a 'third' above the unison, like that mentioned by Seidel, and already quoted, might very well have been among these.

The claviers of the Halberstadt organ presented several interesting features; and being the earliest examples of chromatic keyboards known, are here engraved from Prætorius.

Fig. 10.

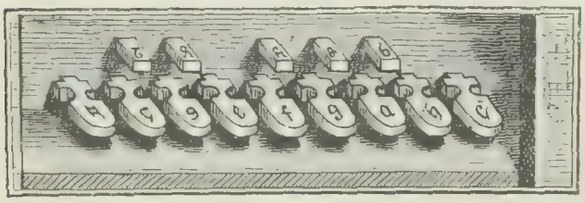


Fig. 11.

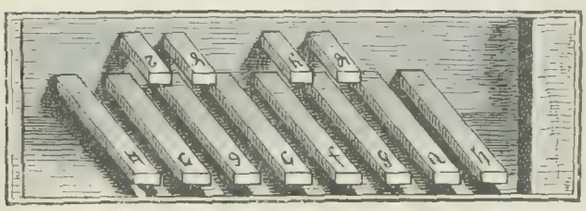
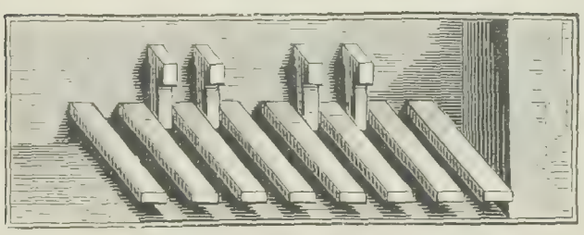


Fig. 12.



The keys of the Halberstadt organ were made at a time when the five chromatic notes — or as we now call them, the 'sharps and flats' — were placed in a separate row from the 'naturals,' almost as distinctly so as a second manual of the present day. The keys of the upper (*Hintersatz*) and middle (*Discant*) claviers (Fig. 10) measured four inches from centre to centre, and the diatonic notes were ornamentally shaped and *lettered*, thus preserving the 'alphabetic' custom observed in the 10th-century organ at Winchester, and described by Theophilus in the 11th. The chromatic notes were square-shaped, and had their surface about two and a half inches above that of the diatonic, were two inches in width, and one inch in thickness, and had a fall of about an inch and a quarter. The chromatic keys were no doubt pressed down by the three inner fingers, and the diatonic by the wrist end of the hand. The diatonic notes of the lower clavier (Fig. 11), eight in number, namely ♮ (B♮), C, D, E, F, G, A, H (B♮), were quite differently formed, being square-fronted, two inches in breadth, and with a space of about the same width on each side. These keys were evidently thrust down by the left hand, by pressure from the shoulder, like handles, the space on each side being left for the fingers and thumb to pass through. This clavier had four chromatic notes, C♯, E♭, F♯, and G♯, but curiously enough, not B♭, although that was the 'lyric semitone' of which so much is heard long before.

The contrast between the *forte* and *piano* effect on the Halberstadt organ—from the full organ to a single set of pipes—must have been very violent; but the experiment had the good effect of directing attention to the fact that a change, if less marked, would be grateful and useful; for Seidel (p. 9) records that from this time instruments were frequently made comprising *two* manual organs, the upper one, interestingly enough, being named 'discant'; and he further gives it as his opinion that this kind of construction probably led to the invention of Couplers.

He likewise mentions that large churches were often provided with a second and smaller organ; and Prætorius speaks of primitive little organs which were hung up against a column in the church 'like swallows' nests,' and contained twelve or thirteen notes almost or entirely diatonic, thus,

B, C, D, E, F, G, A, B, C, D, E, F; or
C, D, E, F, G, A, B♭, C, D, E, F, G, A.

Dom Bedos relates that in the 14th century an organ was erected in the church of St. Cyprian, at Dijon, which not only had two manuals, but had the choir organ in front. The front pipes were made of tin, those inside of lead; there were said to be soundboard grooves, covered underneath with white leather; three bellows 4 feet 7 inches long, and 2 feet 1 inch wide; and an arrangement by which a continuous wind could be provided from one bellows only. This, however, is manifestly the account of an organ which had received improvements long after its construction, such additions afterwards coming to be described as part of the original work.

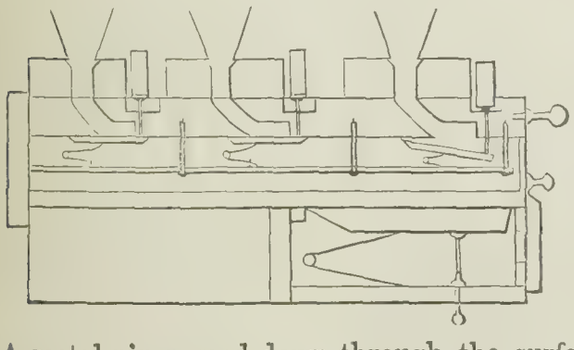
We now come to the 15th century, which was prolific in its improvements of the spring-box, keys, pedals, wind-supply, etc. And first of the Spring-box.

The first endeavour was to obtain more than one strength of tone from the same manual. It appears that to establish the power of preventing some of the sets of pipes (doubtless those that afterwards constituted the mixture and other bright-sounding ranks) from speaking when required to be silent, a sliding board was placed over the valves that opened and closed the entrance for the wind at the feet of those pipes. The remaining tiers of pipes, doubtless those sounding the unison (8), octave (4), and sub-octave (16), could thus be left in readiness to sound alone when desired. The effect of this contrivance must have greatly resembled that of the 'shifting movement' of subsequent times.

Two distinct effects were thus obtained from one organ and one set of keys ; and the question would soon arise, 'if two, why not more?' A further division of the organ-sound soon followed ; and according to Prætorius the credit of first dividing and converting the *Hintersatz* into an Instrument of several single sets of pipes (afterwards called registers or stops) is due to a German artificer of the appropriate name of Timotheus, who constructed a soundboard possessing this power for an organ which he rebuilt for the monastery of the Bishop's palace at Würtzburg.

The 'Spring soundboard' was formed in the following manner. The valves of each note were closed in on each side by two diminutive walls (soundboard bars) extending from the back to the front of the wind-box, and, together with the top and bottom, forming and enclosing each valve within a separate canal (soundboard groove) of its own. The entire area of the former wind-box was partitioned off in this manner, and occupied by the 'bars' and 'grooves' of the newly devised soundboard. A playing-valve (soundboard pallet) was necessary below each groove to admit or exclude wind. These were collectively enclosed within a box (wind-chest) now added to fulfil the duty of the transformed wind-box. The valves immediately under the several pipes of a note were no longer drawn down from below by cords, but were pressed down from above, as shown in the following cut, which is a transverse section of a small spring soundboard for three stops.

Fig. 13.



A metal pin passed down through the surface of the soundboard and rested on the front end of the 'register-valve' as it was called. A movement or draw-stop was provided, on drawing which the longitudinal row of metal pins was pressed down, and the valves lowered. The combined resistance of the set of springs beneath the valves was very considerable, hence great force was necessary in 'drawing a stop,' which had to be hitched on to an iron bar to keep it 'out.' When released it sprang back of its own accord. The set of pipes of which the register-valves were open, would then be ready for use ; and in the woodcut the front set is shown as being thus prepared. The wind would be admitted into the groove by drawing down the soundboard pallet, which is seen immediately below.

By this means the power was created of using each separate set of pipes, except the small ones, singly or in any desired combination, so that the organ could be played loud or soft, or at any intermediate strength between the two extremes ; and they now for the first time received distinctive names, as Principal (Open Diapason, 8 feet) ; Octave (Principal, 4 feet) ; Quint (Twelfth, $2\frac{2}{3}$ feet) ; Super-octave (Fifteenth, 2 feet) ; etc. ; and each separate series was then called a Register (Stop). The smaller sets of pipes were left to be used in a group, and were called 'Mixture'[1] (Sesquialtera, etc.). The stops sounding a note in accordance with the key struck, as C on the C key, were afterwards called Foundation-stops ; those which produced a different sound, as G or E on the C key, were named Mutation-stops ; while those that combined the two classes of sounds were distinguished as Compound or Mixture Stops.

The spring soundboard was much admired by some Hollanders ; and some organ-builders from the Low Countries, as well as from Brabant, went to see it, and constructed soundboards on the same system for some time afterwards.

The pipe-work, however, was all of one class, —open, metal, cylindrical, and of full proportionate scale—similar in general model to the second great class of pipe referred to at the commencement of this article as Open. Great therefore as was the gain resulting from the invention of the registers, the tone still remained of one general character or quality. It then occurred to some of the thinking men of the time that other qualities of tone would probably ensue if modifications were made either in the shape, proportion, outline, or material of the pipes, etc. ; and the experiments justified the hypothesis.

Stopped pipes (our first great class) were made either of wood closed with a plug, or of metal covered with a sliding cap ; and so a soft pleasing mild tone was obtained. Thus originated the Gedact (Stopped Diapason), Bordun (Bourdon), Klein-gedact (Flute), etc. Some Reed-stops (our third class) were also invented about this time,

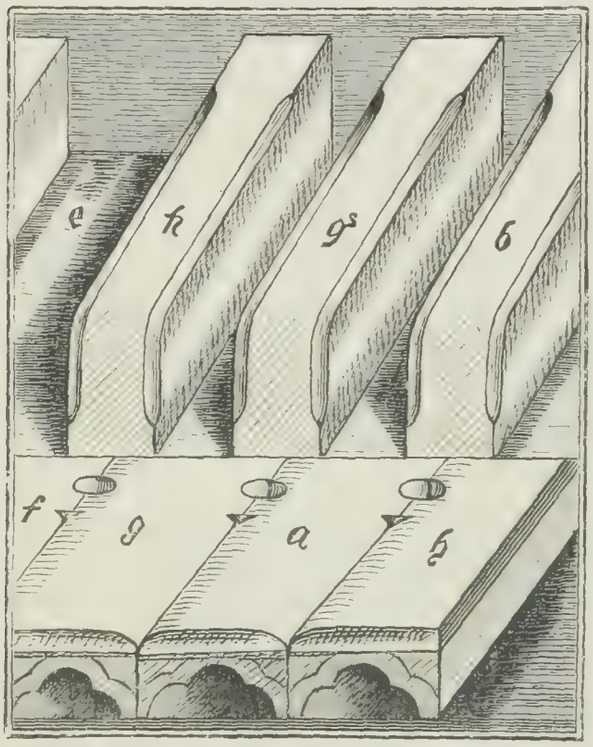
1 Dr. Burney, Dr. Crotch, Kiesewetter, and other writers, took considerable pains to ventilate and enforce their various theories as to the origin of the Mixture-stop in an organ ; but they all omitted to remember that for centuries the whole organ was nothing but one huge stop of the kind ; and that when the larger sets of pipes were separated off for use, the Mixture was self-formed out of the residue, consisting of rows of little pipes that were thought scarcely worth the trouble of 'drawing on' separately.

as the Posaune (Trombone), Trumpet, Vox humana, etc. Stops composed of cylindrical pipes of small diameter were likewise constructed, and made to produce the string-tone, which stops were hence called Violone (Double Bass), Viol di gamba, etc.; and further modifications of tone were secured by either making the pipes taper upwards, as in the Spitz-flote, Gemshorn, etc., or spread out, as in the Dolcan. Thus was brought about as great a contrast in the organ 'tone-tints' as there is between the graduated but similar tones of a photograph and the varied tints of a coloured drawing.

In the course of the 15th century the keys were reduced in size several times, as fresh contrivances for manipulating the instrument were from time to time thought of, or new requirements arose.

An early improvement consisted in combining the 'long and short keys' on one manual, and so far reducing their size that they could be played by perhaps a couple of fingers and the thumb alternately. The manuals of the old organ in the church of St. Ægidien, in Brunswick, presented this advance; and as they are early examples, perhaps the very first to foreshadow the modern keyboard, a representation of a few notes of one of them is here given from Prætorius.

Fig. 14.



The naturals of the Great manual were about an inch and three quarters in width, two inches and three eighths in length in front of the short keys, while the short keys, three inches long and an inch wide, stood an inch and a half above the naturals. The keys of the second manual (*Rück-positif*), curiously enough, appear to have been made to a somewhat smaller gauge, the naturals being an inch and a half in width. On this organ the intervals of a third, fourth, and fifth lay within the span of the hand, and were doubtless sometimes played.

It will be observed that the plan of lettering the keys was still followed; but the formation of the clavier was quickly becoming so compact, well defined, and susceptible of being learnt without such assistance, that the 'alphabet' probably fell into disuse as superfluous soon after this time.

The name given to the second manual,—*Rück-positif*, Back-choir organ, or, as it is called in England, 'Choir organ in front,'—is interesting as showing that at this time the double organ (to the eye) was certainly in existence.

Franchinus Gaffurius, in his 'Theorica Musica,' printed at Milan in 1492, gives a curious engraving of an organist playing upon an early clavier of this period, with broad keys, of which a copy is given on the opposite page (Fig. 15).

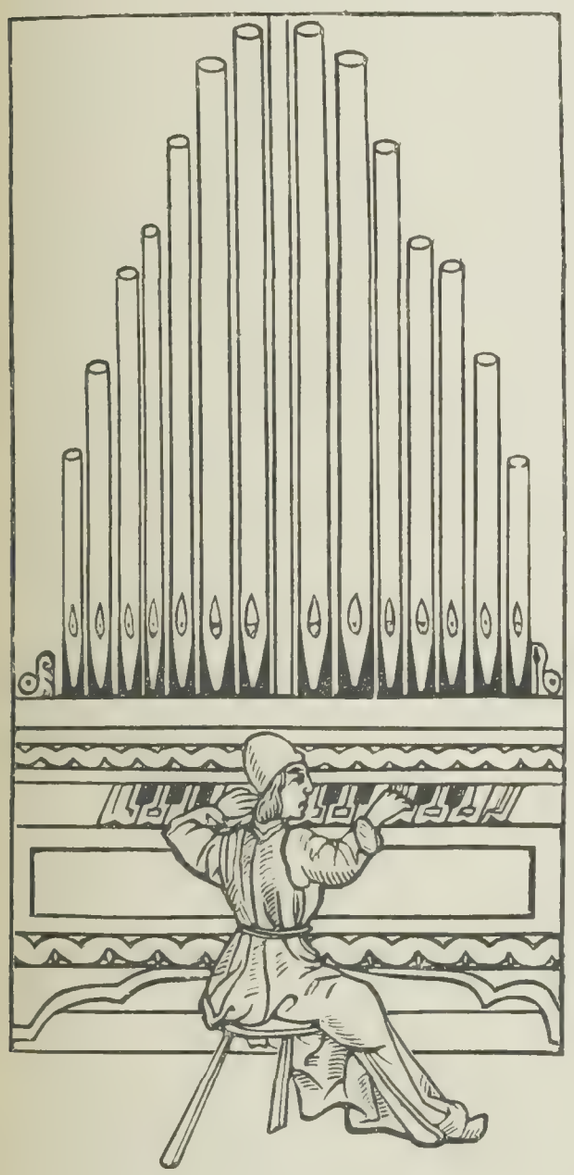
The illustration is of peculiar interest, as it represents the player using his hands—to judge from their position, independently of each other—in the execution of a piece of music in two distinct parts; the melody—possibly a plainsong—being taken with the right hand, which appears to be proceeding sedately enough, while the left seems to be occupied in the prosecution of a contrapuntal figure, the elbows meanwhile being stretched out into almost a flying position.

The keys of the organs in the Barefooted Friars' church at Nuremberg (Rosenberger, 1475), the cathedral at Erfurt (Castendorfer, 1483), and the collegiate church of St. Blasius at Brunswick (Kranz, 1499), were less again in size than the foregoing, so that an octave was brought within about a note of its present width. The next reduction must therefore have introduced the scale of key still in use. Seidel (p. 10) mentions that in 1493 Rosenberger built for the cathedral at Bamberg a still larger organ than his former work at Nuremberg, and with more keys. He further observes that the manual of the organ in the Barefooted Friars' church had the upper keys of ivory and the under keys of ebony. Here then we reach a period when the keys were certainly capped with light and dark hued materials, in the manner which continued to be followed up to the end of the last century, when the naturals were usually black, and the sharps and flats white. Seidel states also that all the above-named organs were provided with pedals.

The invention of the Pedals ranks among the most important improvements that were effected in the 15th century. For a long time they did not exceed an octave in compass, and consisted of the diatonic notes only—♮ (B♭), C, D, E, F, G, A, H (B♮)—and their use was for some time confined, as might have been expected, to the holding of long sustained sounds only. The manual clavier was attached to them by cords. This kind of 'pedal-action' could only be applied conveniently when the pedals were made to a similar gauge to the manual clavier, as the clavier keys had previously been made to accord in position with the valves in the early spring-

box. This correspondence of gauges was actually observed by Georgius Kleng in the pedals which he added to the organ at Halberstadt in 1495; and as those pedals were at the same time the earliest of which a representation is to be traced, an engraving has already been given of them below the Halberstadt claviers (Fig. 12, p. 582). It will be observed that in addition to the diatonic keys already mentioned, they had the four chromatic notes corresponding with those on the lower manual with which they communicated. The naturals were made of the kind that were afterwards called 'toe pedals.'

Fig. 15.



In the early part of the 15th century—in the year 1418—the pedals received the important accession of a stop of independent pedal-pipes, and thus were initiated the 'Pedal Basses' which were destined to impart so much dignity and majesty to the general organ tone.

The manner in which the date of the construction of the first pedal stop was discovered, is thus related in the Leipsic Musical Gazette for 1836 (p. 128):—'In the year 1818 a new organ was erected in the church of Beeskow, five miles from Frankfort on the Oder, on which occasion the organ-builder, Marx senior, took some pains to ascertain the age of the old organ which he had to remove. On a careful investigation it appeared that the old organ had been built just four hundred years, the date MCCCCXVIII being engraved on the upper side of the partition (*kern*) of the two principal pedal-pipes, for that these two pipes did belong to the pedal was clear from their admeasurement.'

In 1468 or 69 Traxdorff, of Mayence, made an organ for the church of St. Sebald at Nuremberg, with an octave of pedals, which adjuncts led to his being afterwards at times quoted as the *originator* of them.

Their invention has more usually been attributed to Bernhard in 1470 or 1471, organist to the Doge of Venice; but there can be little doubt that they were known long before his time. Several improvements connected with the pedals seem not to have been traced to their originators; such as the introduction of the semitones, the formation of the frame pedal-board as now made, the substitution of rollers for the rope-action when the breadth of the manual keys was made less than that of the pedals; the separation of the 32-feet stop from the manual, and its appropriation, together with that of other registers, exclusively to the use of the pedals, etc. Bernhard may perhaps have been the first to originate some of these alterations, and Traxdorff others, which tradition afterwards associated with the '*invention* of the pedals.'

Dom Bedos mentions that in the course of the 15th century, 16- and even 32-feet pipes began to be heard of, and that they necessitated a general enlargement of the several parts of the organ, particularly of the bellows. Pipes of 16 and *nearly* 32 feet were, as we have seen, in existence a century earlier than the period to which Dom Bedos assigns them. His observation therefore may be taken as applying more probably to the fact that means, which he specifies, had been taken to rectify the feebleness existing in the tones of large pipes, such for instance as those at Halberstadt. Hand-bellows were no longer adequate to the supply of wind, either in quantity or strength, and hence more capacious ones were substituted. Prætorius, in 1620, illustrates this improvement by giving a representation of the twenty bellows which he found existing in the old organ in the church of St. Ægidien in Brunswick, and which we have copied (Fig. 16, next page).[1]

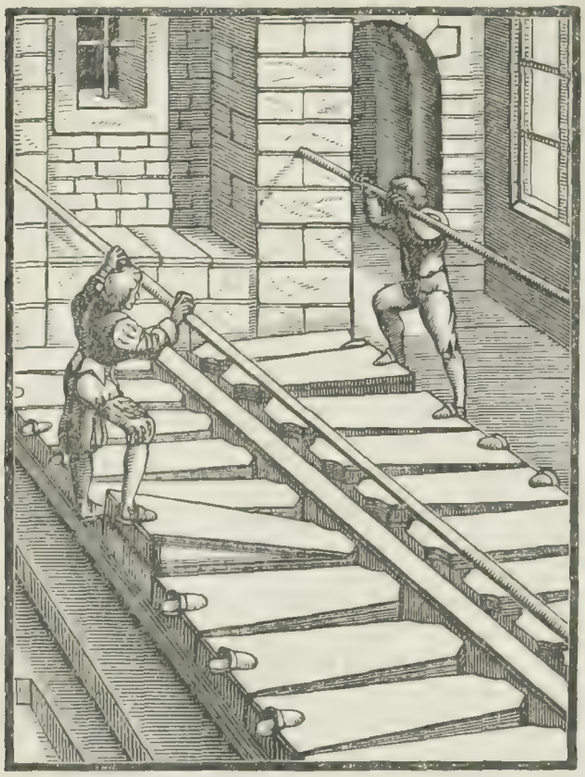
Upon each bellows was fixed a wooden shoe; the blowers held on to a transverse bar, and each man, placing his feet in the shoes of two bellows, raised one as he lowered the other. Great ingenuity and constructive labour were bestowed on such bellows; but a supply of wind of uniform strength could never have been obtained from them, and consequently the organ could never have sounded in strict tune.

About the beginning of the 16th century the very ingenious but complicated spring sound-board was discontinued as being subject to

[1] The reader will remember that this method of compressing the organ-wind had been thought of upwards of a thousand years earlier at Constantinople.

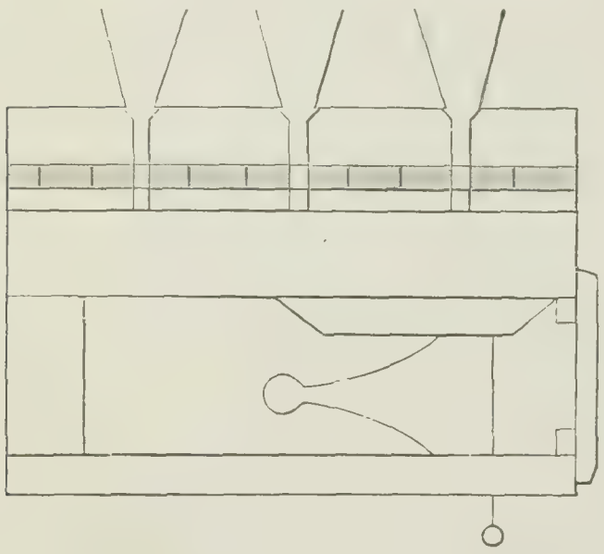
frequent and very difficult repairs, and for it was substituted the soundboard with *sliding* registers.

Fig. 16.



In this soundboard were ingeniously combined the chief features of the two kinds of wind-controlling apparatus that had been in use in previous centuries. Between the holes in the top of the grooves, and those now made parallel therewith in the pipe-stocks, into which the feet of the pipes fitted, were now introduced the *slides*, shown in profile in the following cut; which were now laid the *length-way* of the soundboard, instead of the *cross-way* as in the old spring-box; and as they were placed in the opposite direction they likewise operated in the reverse way to what they formerly did; that is, each slide opened or closed one pipe of the several notes, whereas before it

Fig. 17.



acted on the several pipes of one note, as shown in Fig. 7, p. 578. The pallets and springs in the windchest were of course retained; but the forest of valves etc. which had been imbedded in the grooves was done away with, and the soundboard simplified and perfected in the form in which it still continues to be made. (Fig. 17.)

In the early part of the 16th century (1516–1518) a large and handsome organ was erected in St. Mary's church, Lübeck, which had two Manuals from D to A above the treble stave, and a separate pedal down to C. The latter had a great Principal of 32 feet, and a second one of 16 feet, made of the finest English tin, and both 'in front.' This organ however was tuned to a very sharp pitch — a whole tone above the highest now in use. Its largest pipe therefore, although named C, really sounded D, and was therefore scarcely so long as the biggest pipe at Halberstadt, made a century and a half earlier. This organ received the addition of a third Manual (then called 'Positiv im Stuhl') in 1560 and 1561, and subsequently underwent many other enlargements and improvements; so that by the beginning of the 18th century, when the celebrated Buxtehude was organist, its disposition stood nearly as follows; though the list may possibly include a few subsequent additions of minor importance.

HAUPTWERK. 13 stops.

	Feet		Feet
Principal	16	Rausch-pfeife (12 & 15)	2⅔
Quintatön	16	Mixture, 7 ranks	
Octav	8	Scharff, 4 ranks	
Spitz-flöte	8	Trompete	16
Octav	4	Trompete	8
Rohr-flöte	4	Zink	8
Nassat	2⅔		

UNTER-WERK. 14 stops.

Bordun	16	Sesquialtera, (12 & 17)	2⅔
Principal	8	Mixture, 4 ranks	
Rohr-flöte	8	Scharff, 5 ranks	
Viola di Gamba	8	Fagott	16
Quintatön	8	Bar-pfeife	8
Octave	4	Trichter-Regal	8
Spitz-flöte	2	Vox-humana	8

BRUST-WERK. 15 stops.

Principal	8	Oboe	8
Gedact	8	Cormorn	8
Octave	4	Regal	8
Rohr-flöte,	4	(In a swell)	
Nassat	2⅔	Flöte	8
Sesquialtera (12 & 17)	2	Trompete	8
Mixtur, 8 ranks		Trompete	8
Cimbal, 3 ranks		Vox humana	8

PEDAL. 15 stops.

Principal	32	Mixtur, 6 ranks	
Principal	16	Posaune	32
Sub-bass	16	Posaune	16
Octave	8	Basson	16
Gedact	8	Trompete	8
Octav	4	Cormorne	8
Nacht-horn	4	Trompete	4
Octav	2		

This is the organ, to visit which and to hear Buxtehude play, Sebastian Bach walked 50 miles in 1705. Two years earlier (in 1703), Handel visited Lübeck, as a candidate for the office of organist to one of the other churches in that ancient Hans town; but finding that one of the conditions was that the successful competitor must become the husband of the daughter of the late organist—an appointment for which Handel had certainly sent in no application—he excused himself from continuing the contest, and retreated to Hamburg.

Both the musicians just named, then so young and afterwards so greatly venerated, very probably not only listened to but played upon this

organ; and as it contained examples of most of the varieties of stop of which mention has been made, this notice of the progress of organ-building abroad may for the present be fitly closed with the foregoing account of the enlarged form of the earliest 32-ft. C compassed organ that was ever made, so far as can be ascertained.

Having traced the history and growth of the organ in various kingdoms, attention may now be devoted to its special progress in England.

1407. *Ely Cathedral.*

The earliest record known to exist that gives any particulars as to the cost of making an organ in England, is that preserved in the Precentor's accounts of Ely Cathedral, under the date 1407. The items, translated from the Latin, read as follows :—

	s.	d.
20 stones of lead,	16	9
4 white horses' hides for 4 pair of bellows,	7	8
Ashen hoops for the bellows,	0	4
10 pairs of hinges,	1	10
The carpenter, 8 days, making the bellows,	2	8
12 springs,	0	3
1 pound of glue,	0	1
1 pound of tin,	0	3
6 calf skins,	2	6
12 sheep skins,	2	4
2 pounds of quicksilver,	2	0
Wire, nails, cloth, hoops, and staples,	1	0
Fetching the organ-builder, and his board, 13 weeks,	40	0
Total,	3 17	8

These particulars, although scanty, contain entries that help us to trace a few of the features of this early instrument. The 'ashen hoops' indicate that the bellows were of the forge kind. The '12 springs' were doubtless the 'playing springs,' and if so, denote that the organ had a compass of 12 notes; exactly the number required for the Gregorian Chants (C to F), with the B♭ added. The metal for the pipes, compounded of '1 pound of tin' only to '20 stones of lead' must have been rather poor in quality and texture. The circumstance of the organ-builder being fetched, and his board paid for, indicates that the useful class of artificers to which he belonged sometimes led rather an itinerant life, as we shall presently see they continued to do two centuries later.

About the year 1450, Whethamstede, Abbot of St. Albans, presented to his church an organ on which he expended, including its erection, fifty pounds—an enormous sum in those days. This instrument, we are told, was superior to everything of the kind then in England for size, tone, and workmanship; but no record is left as to where or by whom it was made, nor as to what its contents or compass were.

1500-1670. *A Pair of Organs.*

The term 'pair of organs,' so much used in the 16th and the greater part of the 17th centuries, has been a source of as much difficulty to the commentators, as the spelling of the words themselves became to the scribes of the period. (See note below.) It grew gradually into use; and the most interesting fact connected with it, namely that there were various *kinds* of 'pairs' in use, has passed without hitherto receiving sufficient notice. At York in 1419, 1457, 1469, and 1485, the instrument is spoken of in the singular number, as 'The organ,' or 'The great organ.' In 1475 it is referred to as 'An organ.' In 1463 we meet with 'y^e^ players at y^e^ orgenys,' and in 1482 a payment is made for 'mending of organys.' In 1501 the complete expression is met with, 'one peyre of orgynys'; and it continued in use up to the time of Pepys, who wrote his 'Diary' in the second half of the 17th century.

One commentator considered the term 'pair' to refer to the '*double* bellows'; but besides the fact that a *single* bellows is sometimes itself called a 'pair,' a 'pair of virginals,' containing wires, required no wind whatever. Another annotator thought that a 'pair' signified two organs conjoined, with two sets of keys, one above the other—'one called the choir organ, and the other the great organ'; but this explanation is answered by an entry of the expense incurred for 'a pair of new organs' for the Church of St. Mary at Hill, in the year 1521, which, including the cost 'for bringing them home,' amounted altogether to 'xs. viij*d.*' only. If this were not sufficient, there would be the fact that many churches contained '*two* payre of [1]orgyns'; and if they were of the bulk supposed, there would be the question how much room, if any, could have remained in the church for the accommodation of the congregation. A third writer suggested that a 'pair' meant an organ with two pipes to each note; but 'a pair of regals' sometimes had but a *single* pipe to each key. The term in all probability meant simply an instrument with at least one complete set of pipes. It might have more, as in Duddington's organ noticed farther on.

The most interesting question here, however, is not simply the fact that a church had frequently two pair of organs, but, when so, why one was generally 'the grete orgones' and the other 'the small orgones.' It is quite possible that the custom mentioned by Prætorius, and already quoted, may have prevailed in England, of regulating the pitch of the organ according to the prevailing pitch of the voices (whether high or low), and that when there were two organs, one was made to suit each class of voice; and as an alteration of pitch, made for this purpose, of say half an octave, would have caused one organ to be nearly half as large again as the other, their difference of size may have led to the distinction of name as a natural sequence. This opinion seems to receive support from the fact that at Bethersden they had not a 'great' but 'a *base* peare of organes.'

[1] Ashford. 'Item ij payer of great organes.'
Canterbury (Westgate). 'Item, two paire of organs.'
Guildford (Holy Trinity). 'Item, ij paire of orgaynes.'
Norwich (St. Andrew). 'Item, ij peir of orgonnes.'
Singfield. 'Item, ij peyr of orgens.'

1519. *All Hallows, Barking.*
ANTONY DUDDYNGTON.

Under the date 1519 we meet with the earliest specification of an English organ that is known to exist. It is found embodied in an 'endenture' or 'bargayn' entered into by 'Antony Duddyngton, citezen of London,' to make a 'payer of organs' for the 'P'isshe of Alhalowe, Barkyng, next y^e^ Tower of London.' It was to have three stops, namely, a 'Diapason, containing length of x foot or more,' and 'dowble principalls throweout, to contain the length of v foote.' The compass was to be 'dowble *Ce-fa-ut*,' and comprise 'xxvij playne keyes,' which would doubtless be the old four-octave short octave range, in which the *apparent* EE key sounded CC, up to C in alt. The requisite number of 'elevated keyes' (sharps, flats, etc.) was doubtless understood. It was further specified that 'the pyppes w^t^inforth shall be as fyne metall and stuff as the utter parts, that is to say of pure Tyn, w^t^ as fewe stoppes as may be convenient'; and the cost was to be 'fyfty poundes sterlinge.' It was also a condition 'that the aforesaid Antony shall convey the belowes in the loft abowf, w^h^ a pype to the sond boarde.' It is interesting to note that although made so few years after the invention of 'stops' and the 'soundboard' abroad, the English builder had made himself acquainted with these improvements, and here inserted them.

1500–1815. *Short Octaves.*

As this is the first time that the term 'short octave' has been used in this article, and as it will frequently be met with in the accounts of historical organs given farther on, it will be as well to give here an explanation of the meaning of that somewhat comprehensive expression. By the end of the 15th century the manuals had in foreign organs been extended to four octaves in compass, and those of this country had most likely also reached the same range; the lowest octave however being either a 'short octave' or a 'broken octave.' In the short octave two of the natural keys were omitted, and the succession stood thus :—CC (on the EE key), FF, G, A, B, C. A short octave manual, CC to C in alt, therefore, had only 27 natural keys instead of 29. The three short keys in the lower octave were not all chromatic notes, but sounded DD on the FF♯ key, EE on the G♯ key, and B♭. The object of this device no doubt was to obtain a deep sound for the 'tonic' of as many of the scales and chords in use at the time as was practicable. When the lowest octave was made complete, the EE♭ note was present; DD occupied its correct position; and the CC♯ key sounded AA. Father Smith's organs at the University Church, Oxford, the Danish Chapel, Wellclose Square, and St. Nicholas, Deptford, were originally made to this compass. A key was sometimes added beyond CC, sounding GG, which converted the compass into 'GG short octaves.' There is a painting in the picture gallery at Holyrood, of about the date of the end of the 15th century, representing St. Cecilia playing upon a Positive Organ, which shows quite clearly the lower keys and pipes of a GG short octave manual. Both Smith and Harris sometimes constructed organs to this compass, and subsequent builders also did so throughout the 18th and early part of the 19th centuries. The FFF short octave manual, which would seem to have existed, although we have at present no record of it, might have had the note acting on the AA long key, or on a supplementary short key between the BB and CC keys.

Many entries follow closely on the date given above; but none that supply any additional matter of sufficient interest to be quoted here, until nearly the end of the century, when the list of payments made to John Chappington for an organ he built in 1597 for Magdalen College, Oxford, shows that the practice of painting the front pipes was sometimes observed at that period. It is short, and runs thus :—

	l.	*s.*	*d.*
Paid Mr. Chappington for the organ .	35	13	8
For colour to decorate the same .	2	2	0
For wainscot for the same . .	3	14	0
	41	9	8

1605–6. *King's College Chapel, Cambridge.*
THOMAS DALLAM.

A great progressive step was made when Thomas Dallam, in 1605–6, built for King's College Chapel, Cambridge, the handsome 'double organ,' the case of which remains to this day. It was a complete two-manual organ, the earliest English specimen of which we have a clear trace; and to construct it Dallam and his assistants closed their workshop in London and took up their residence in Cambridge. As this instrument is the first of importance out of several that were made before the time of the Civil War, but of which the accounts are more or less vague or incomplete, it will be worth while to follow out some of their leading particulars.

No record is known to exist of the contents or compass of this instrument. The only stop mentioned is the 'shaking stoppe' or tremulant. The compass however can be deduced with some approach to certainty. Mr. Thomas Hill, who with his father rebuilt this organ some years ago, states that the 'fayre great pypes' mentioned by Dallam still occupy their original positions in the eastern front of the case, where they are now utilised as part of the double diapason. As the largest pipe sounds the GG of the present lower pitch (nearly a whole tone below what is known to have been the high ecclesiastical pitch of the first half of the 17th century), there can be little doubt that the King's College Chapel organ was originally of FFF compass, as Father Smith's subsequent instruments were at the Temple, St. Paul's (choir organ), and Durham. Smith in that case must simply have followed an old tradition. More is said on this subject farther on. The east front pipes, as well as those in

the 'Chayre Organ,' were handsomely embossed, gilded, and coloured.

1632-4. *York Cathedral.* ROBERT DALLAM.

On March 20, 1632, Robert Dallam, 'citizen and blacksmith of London,' entered into an agreement with 'the right worshippfull John Scott, deane of the cathedrall and metropoliticall church of St. Peter of Yorke, touchinge the makinge of a great organ for the said church.' Most of the particulars respecting this instrument have fortunately been preserved, from which we learn that 'the names and number of the stoppes or setts of pipes for the said great organ, to be new made; every stopp containeinge fiftie-one pipes; the said great organ containeing eight stoppes,' were as follows:—

Great Organ. 9 stops.

1 and 2. Imprimis two open diapasons of tynn, to stand in sight, many of them to be chased.
3. Item one diapason stopp of wood.
4 and 5. Item two principals of tynn.
6. Item one twelft to the diapason.
7. Item one small principall of tynn. (15.)
8. Item one recorder, unison to the said principall. (15.)
9. Item one two and twentieth.

'The names and number of stoppes of pipes for the chaire organ, every stopp containeinge fiftie-one pipes, the said chaire organ containeinge five stoppes,' were as follows:—

Chaire Organ. 5 stops.

10. Imprimis one diapason of wood.
11. Item one recorder of tynn, unison to the voice.
12. Item one principal of tynn, to stand in sight, many of them to be chased.
13. Item one flute of wood.
14. Item one small principall of tynn. (15.)
Three bellows.

It will be noticed that this organ contained neither reeds nor mixtures, and but one mutation-stop, namely the 'twelfth.'

No mention is made as to what was the compass of the old York Minster organ. All that is stated is that each 'stoppe' had a series of 'fiftie-one pipes'—an unusual number, for which it would be interesting to account. The old case of the organ remained until the incendiary fire of 1829, and contained the two original diapasons; and as the largest pipes of these stops sounded the GG of the lowered pitch of the 18th century, it is quite possible that the compass was originally FFF, short octave (that note sounding on the AA key), up to C in alt, which range would have required exactly the number of notes specified in the agreement. Robert Dallam built organs similar to that at York for St. Paul's and Durham Cathedrals, the latter costing £1000. If they were of FFF compass, that circumstance would perhaps account for the schemes for Smith's new organs for both those churches having been prepared for that exceptional range.

In August and September 1634 three musical enthusiasts, 'a Captaine, a Lieutenant, and an Ancient (Ensign), of the Military Company in Norwich,' went on 'a Seaven Weekes' Journey' through a great part of England, in the course of which they occasionally took particular notice of the organs, in describing which they made use of many pleasant adjectives. At York they 'saw and heard a faire, large, *high* organ, newly built'—the one just noticed; at Durham they 'were wrapt with the sweet sound and richness of a fayre organ'; at Lichfield 'the organs were deep and sweet'; at Hereford was 'heard a most sweet organ'; at Bristol they found a 'neat, rich, melodious organ'; while at Exeter the organ was 'rich, delicate, and lofty, with more additions than any other; and large pipes of an extraordinary length.' Some of these instruments were destined in a few years to fall a prey to axes and hammers. The organ at Carlisle however was described as being 'like a shrill bagpipe.' Its destruction as an ecclesiastical instrument was perhaps therefore a matter not to be so very much deplored.

1637. *Magdalen College, Oxford.*
—— HARRIS.

Three years afterwards (in 1637) a maker of the name of Harris—the first of four generations of organ-builders of that name, but whose christian name has not been traced—built a 'double organ' (Great Organ, with Choir Organ in front) for Magdalen College, Oxford. Its Manuals ranged from Do, Sol, Re (double C) without the C C♯ up to D in alt, 50 notes; and the Great Organ had eight stops, while the Choir had five. The following was its specification:—

GREAT ORGAN. 8 stops.

	Feet		Feet
1 & 2, Two open Diapasons .	8	5 & 6, Two Fifteenths . .	2
3 & 4, Two Principals . .	4	7 & 8, Two Two-and-twentieths	1

CHOIR ORGAN, 5 stops.

	Feet tone		Feet tone
9, One Stopped Diapason	8	12, One Recorder . .	4
10 & 11, Two Principals .	4	13, One Fifteenth . .	2

This was the organ which Cromwell had taken down and conveyed to Hampton Court, where it was placed in the great gallery. It was restored to the college in 1660, and remained there until 1737, when it was removed to Tewkesbury Abbey. The Diapasons and Principal of the Great Organ, and the Principal in the Choir still remain, and are made of tin alloyed with about eight pounds of lead to the hundredweight.

This organ was tuned to a high pitch, as is shown by one of the items in Renatus Harris's agreement for improving it (1690), which specifies that he 'shall and will alter the pitch of the said organs half a note lower than they are now.'

This is the last organ of which we have any authentic particulars as being made previously to the outburst that checked the art of organ-building in this country for several years.

On August 23, 1643, an ordinance was passed by the Lords and Commons assembled in Parliament for abolishing superstitious monuments. On May 9, 1644, a second ordinance was passed 'for the further demolishing of monuments of Idolatry and Superstition,' in which the destruction of organs was enjoined. This ordinance has not yet been included in any history of the organ. Its wording ran as follows:—

The Lords and Commons in Parl^{t} the better to accomplish the blessed Reformation so happily begun and to remove all offences and things illegal in the

worship of God Do Ordain That all representations of the Trinity, or any Angel etc., etc. in and about any Cathedral, Collegiate or Parish Church or Chapel shall be taken away, defaced and utterly demolished, etc. etc.

And that all organs and the frames and cases wherein they stand in all Churches and Chapells aforesaid shall be taken away and utterly defaced, and none other hereafter set up in their places.

And that all Copes, Surplices, superstitious Vestments, Roods, and Fonts be likewise utterly defaced etc. etc.

In consequence of this ordinance collegiate and parochial churches were stripped of their organs and ornaments; some of the instruments were sold to private persons, who preserved them; some were totally and others partially demolished; some were taken away by the clergy to prevent their being destroyed, and some few escaped injury altogether. Two extracts will be sufficient to indicate the kind of result that frequently followed on these acts of wantonness. 'At Westminster Abbey,' we are told, 'the soldiers brake down the organs and pawned the pipes at severall ale-houses for pots of ale'; while at Mr. Ferrer's house at Little Gidding in Huntingdonshire the soldiers 'broke the organ in pieces, of which they made a large fire, and at it roasted several of Mr. Ferrer's sheep, which they had killed in his grounds.'

Organs having been banished from the churches, every effort was made to discourage their use even in private houses. At a convocation in Bridgwater in 1655 the question was proposed 'whether a believing man or woman, being head of a family, in this day of the gospell, may keepe in his or her house an instrument of musicke playing on them or admitting others to play thereon?' The answer was 'It is the duty of the saintes to abstaine from all appearance of evil, and not to make provision for the flesh to fulfill y^e^ lusts thereof.'

Among the organs that nevertheless escaped destruction or removal were those of St. Paul's, York, Durham, and Lincoln Cathedrals; St. John's College, Oxford; Christ's College, Cambridge, etc. Cromwell himself had some love of music, and 'made provision for the flesh' by having the 'double organ,' which Evelyn heard in the chapel of Magdalen College, Oxford, in July 1654, taken down and removed to Hampton Court, where it was placed in the great gallery, and frequently played upon, to Cromwell's great content. In 1660 (the date of the Restoration) it was returned to the college; £16 10*s.* being paid for its transference thither.

During the sixteen years that elapsed between the date of the ordinance already quoted and that of the Restoration, most of the English organ-builders had been dispersed, and compelled to work as ordinary joiners, carpenters, etc.; so that at the expiration of the period just mentioned, there was, according to Sir John Hawkins, 'scarce an organ-maker that could be called a workman in the kingdom,' excepting the Dallams (three brothers); Thamar of Peterborough, concerning whom however nothing is known; Preston of York, who repaired the organ in Magdalen College, Oxford, in 1680—and who, among other doings, according to Renatus Harris (1686), spoiled one stop and several pipes of another; and Henry Loosemore of Exeter, who built the organ in the cathedral of that city. Inducements were therefore held out to encourage artists from the continent to settle in this country; and among those who responded to this invitation were a German, Bernhardt Schmidt, known as 'Father Smith,' with his two nephews, Christian and Gerard; and Thomas Harris, an Englishman, who had taken refuge in France during the troublous times, together with his son Renatus, a young man of great ingenuity and spirit.

Smith and the Dallams had for some years the chief business of the kingdom, the Harrises not receiving an equal amount of encouragement; but on the death of Robert and Ralph Dallams, in 1665 and 1672 respectively, and of the elder Harris shortly after, Renatus Harris became a formidable rival to Smith.

Smith seems to have settled at once in London, was appointed 'organ-maker in ordinary' to King Charles II, and put into possession of apartments in Whitehall, called in an old plan of the palace 'The Organ-builder's Workhouse.' The Harrises appear to have taken up their abode at 'Old Sarum,' but on the death of the father, Renatus removed to the metropolis.

In order to follow the narrative of the successive improvements that were effected in organ-building in England, it is necessary to bear in mind that the instruments made in this country previous to the civil wars consisted of nothing beyond Flue-stops of the Foundation species with the exception of the Twelfth;—no Mixtures, Reeds, nor Doubles, and no Pedals. To illustrate the gradual progress from this starting ground, a description will now be given of a series of representative organs, the accounts of which are derived from sources not now generally accessible, including notices of many historical instruments which, since the time of their original construction, have either been much altered or removed altogether.

1660. *Banqueting Room, Whitehall.*

BERNHARD SCHMIDT (FATHER SMITH).

Compound and Flue stops, and Echo.

Smith, immediately on his arrival, was commissioned to build an organ for the Banqueting Room, Whitehall, not for the Chapel Royal, Whitehall, as is generally stated. The Chapel Royal, where Pepys attended on July 8, 1660, and 'heard the organs for the first time in his life,' stood east of the present chapel, and was destroyed 'by that dismal fire on Jan^y^ 4^th^, 1697.' The Banqueting Room was not used as a Chapel Royal until 1715.

From the haste with which Smith's first English organ was put together, it did not in some respects quite come up to all expectations; but it nevertheless contained a sufficient number of novelties beyond the contents of the old English specifica-

tions, in the shape of Compound, Flute, and Reed stops, and the 'Eccho,' to cause it to create a most favourable impression on its hearers.

Smith adopted the compass of manual downwards reaching to GG, with 'long octaves,' without the GG♯; he placed the GG open diapason pipe in the centre of one of the inner towers of the case, and the AA in the middle of the other inner tower; the handsome case, which still remains, having been constructed with four circular towers, with a double tier of pipes in each of the intermediate flats. He also carried his 'Eccho' to fiddle G, though the shorter range, to middle C, afterwards became the usual compass. As the 'Swell and Echo Organ' is noticed under its separate head, no more need be said respecting it in this place.

It may be mentioned here that 'Hol-flute' was the name which Father Smith usually attached to a metal Stopped Diapason with chimneys; 'Nason' he applied to a stopped wood Flute of octave pitch; and 'Block-flute' to a metal Flute of super-octave pitch, consisting of pipes several scales larger than those of the Open Diapason.

GREAT ORGAN. 10 stops.

	Pipes		Pipes
1. Open Diapason	53	7. Block Flute, metal to middle C♯	24
2. Holflute	53	8. Sesquialtera, 3 ranks	159
3. Principal	53	9. Cornet, to middle C, do.	72
4. Nason	53	10. Trumpet	53
5. Twelfth	53		625
6. Fifteenth	53		

CHOIR ORGAN. 5 stops.

11. Stopped Diapason	53	14. Cremona, through	53
12. Principal	53	15. Vaux Humane	53
13. Flute, wood, to middle C	25		237

ECCHO ORGAN. 4 stops.

16. Open Diapason	29	18. Cornet, 2 ranks, (12 & 17)	58
17. Principal	29	19. Trumpet	29
		Total	1008

Compass, Great and Choir, GG, without GG♯ to C in alt, 53 notes. Eccho, Fiddle G to C in alt, 29 notes.

It is not quite certain to what pitch this first organ of Smith's was tuned, though it is supposed to have been to his high one. He made use of several different pitches. His highest, arising from placing a pipe of one English foot in speaking length on the A key, he used at Durham Cathedral. It must have been nearly identical with that afterwards adopted at New College, and mentioned below. His next, resulting from placing a similar pipe on the B♭ key, he used for Hampton Court Chapel; which pitch is said to be that now commonly used by all English organ-builders.[1] The pitch a semitone lower than the last, produced by placing the 1-ft. pipe on B♮, was used by Renatus Harris towards the latter part of the 17th century. It was Handel's pitch, and that of the organ-builders generally of the 18th and early part of the 19th centuries, as well as of the Philharmonic Society at the time of its establishment (1813). The lowest pitch of all, arising from placing the 1-ft. pipe on the C key, was used by Smith at Trinity College, Cambridge. These variations were first clearly pointed out by Mr. Alexander Ellis in his 'History of Musical Pitch, 1880.'

[1] As to pitch, a pipe of this length would be about midway between the B♭ and B♮ pipes of the Temple organ.

1661 (about). *St. George's Chapel, Windsor.* RALPH DALLAM.

Divided stops on shifting movements.

Soon after the Restoration, Ralph Dallam built an organ for St. George's Chapel, Windsor, containing the recently imported novelties of Compound and Trumpet Stops (nos. 6 and 7, below). It was a single-manual organ only; and its specification, given below, is very interesting as showing that means were taken even at that early time to compensate, as far as might be, for the lack of a second manual, by the adoption of mechanical arrangements for obtaining variety of effect from a limited number of registers governed by a single set of keys. Thus there were two 'shifting movements,' or pedals, one of which reduced the 'Full Organ' to the Diapasons and Principal, and the other to the Diapasons alone. Thus two reductions of tone, in imitation of choir-organ strength, could quickly be obtained; which, in a place like St. George's Chapel, where choral service was celebrated, was very necessary. Besides this, the Compound and the Trumpet stops were both made to draw in halves at middle C, that is to say, the Treble portion could be used without the Bass, so that a solo could be played prominently with the right hand and a soft accompaniment with the left; and the solo stop could also be suddenly shut off by the foot at pleasure.[2]

GREAT ORGAN. 9 draw-stops.

	Pipes		Pipes
1. Open Diapason to CC, then Stopped and Octave pipes	54	5. Fifteenth	52
2. Stopped Diapason	52	6. Cornet Treble, 3 ranks	78
3. Principal	52	Sesquialtera Bass, 3 ranks	78
4. Twelfth	52	7. Trumpet Treble	26
		Trumpet Bass	26

Compass, GG, short octaves, to D in alt, 52 notes.

1661. *New College, Oxford.* ROBERT DALHAM.

Organ tuned to lowered pitch.

Under the date 'May 10, 1661,' Dr. Woodward, Warden of New College, Oxford, made a note that

Some discourse was had with one Mr. Dalham, an organ-maker, concerning a fair organ to be made for our College Chapel. The stops of the intended organ were shown unto myself and the thirteen seniors, set down in a paper and named there by the organist of Christ Church, who would have had them half a note lower than Christ Church organ, but Mr. Dalham supposed that a quarter of a note would be sufficient.

The original specification does not appear to have been preserved, but the case was made for and received a pipe as large as the GG of the present day, which shows that the organ was of sharp pitch FFF compass; the compass remaining the same after the repair of the organ by Green in 1776. Woodward's record of the discussion as to the extent to which the organ should be tuned below the Christ Church Organ, is very valuable, as testifying not only to the prevalence of the high pitch, but also to its inconvenience. According to the 'unequal' or mean-tone temperament to which organs were then tuned, the best keys were the major of C, D, F, G, and B♭, and the minor of D, G, and A; all of which

[2] The 'Cornet' quickly became a favourite 'solo' stop, and continued to be so for nearly 150 years. [See CORNET, vol. i. p. 403.]

however were sounded nearly a tone higher than on a modern organ, and hence the inconvenience; for transposition on an unequally tempered organ was impracticable, on account of the 'howling of the wolf,' as the defective tuning of the other scales was termed; and equal temperament did not take its rise until 1688–93, and then only in Germany; the organ in the Church of St. Jacobi, Hamburg, being apparently the earliest one tuned according to that system.

1664-5. *Wimbourne Minster.* ROBERT HAYWARD.

Mutation stops (Nos. 6 and 7 below).

In 1663 (July 28) a rate was made at Wimbourne for buying a new organ; and in 1664 (Sept. 10) an arrangement was made with 'Robert Hayward, of the Citty of Bath, orgin-master, to erect and set up a payre of organs in the Church,' for £180; which contract was completed in 1665. Although this maker's name is not to be found in the list of native members of his craft contained in the standard works on the subject, yet in excellence he was not a whit behind his countrymen whose names have become better known.

The instrument originally consisted of 'Great Organ with Choir Organ in front.' The Stopped Diapasons were of metal down to Tenor F, with chimneys. Hayward anticipated Harris's type of organ to a remarkable extent, as will be perceived on comparing the following list of stops with the St. Sepulchre's specification given farther on.

GREAT ORGAN. 10 stops.

	Pipes		Pipes
1. Open Diapason, metal	52	7. Larigot, metal	52
2. Stopped Diapason, metal treble	52	8. Sesquialtera, 4 ranks, metal	208
3. Principal, metal	52	9. Cornet, to middle C, mounted, 5 ranks, metal	135
4. Twelfth, metal	52	10. Trumpet, metal	52
5. Fifteenth, metal	52		757
6. Tierce, metal	52		

CHOIR ORGAN. In front 4 stops.

11. Stopped Diapason, metal treble	52	13. Flute, wood, closed	52
12. Principal, metal	52	14. Fifteenth, metal	52
		Total	965

Compass, Great and Choir, GG, short octaves to D in alt, 52 notes.

Neither Dallam's nor Hayward's organ contained an Echo.

1665-6. *Exeter Cathedral.* JOHN LOOSEMORE.

Double Diapason, Bass, etc.

The organ in Exeter Cathedral, constructed by John Loosemore, possessed a remarkable feature in its Double open Diapason, which contained the largest pipes ever made in this country. The fourteen pipes of which this stop consisted, were grouped in two separate sets of seven each, against two of the columns of the great central tower, and therefore at some distance from the main body of the organ; and were acted upon by an additional set of pallets. The dimensions of the largest pipe (GGG), were as follows:—

	20 ft. 6 in.	
Speaking part, long		Contents of the speaking part, 3 hogs. 8 gal.
Nose	4 0	
Circumference	3 11	Weight, 350 lbs.
Diameter	1 3	

The large Exeter pipes, like those at Halberstadt, did not produce much effect when tried by themselves, for an old writer, the Hon. Roger North, says of them, 'I could not be so happy to perceive that in the musick they signified anything at all'; but (like those at Halberstadt) they manifested their influence when used in combination; for another writer, at the commencement of the present century, observes respecting them, 'no effect alone, but very fine with the Diapasons and Principal.'

The following was the scheme of the Exeter Cathedral organ, in which we find the open diapason duplicated:—

GREAT ORGAN. 10 stops.

	Pipes		Pipes
1. Double Diapason	14	6. Twelfth	55
2. Open Diapason	55	7. Fifteenth	55
3. Open Diapason	55	8. Sesquialtera, 5 ranks	275
4. Stopped Diapason	55	9. Cornet to middle C, do.	135
5. Principal	55	10. Trumpet	55
			809

CHOIR ORGAN. In front, 5 stops.

11. Stopped Diapason	55	14. Fifteenth	55
12. Principal	55	15. Bassoon	55
13. Flute	55	Total	164

Compass, Great and Choir, GG, long octaves, no GG♯, to D in alt, 55 notes.

1666-7. *Worcester Cathedral.* THOMAS HARRIS.

Chiefly Foundation-stops.

On July 5, 1666, Thomas Harris entered into an agreement with the Dean and Chapter of Worcester, according to which 'within eighteen months he shall set up in the choyre a double organ, consisting of great organ and chaire organ.' The list of the stops for this instrument has been preserved, and goes far to explain why Harris did not for some time meet with quite as much encouragement as Smith. His specification is made up simply of the same kind of stops as were in vogue in England before the Commonwealth, and presents but slight indication of its author's having profited by his sojourn abroad. The specification was as follows:—

GREAT ORGAN. 9 stops.

1 & 2. two open Diapasons, of metal,	6. one Twelfth, of metal.
3. one Recorder, of metal.	7 & 8. two Fifteenths, of metal.
4 & 5. two Principals, of metal.	9. one place for another stop.

CHAIRE ORGAN. 5 stops.

10. one Open Diapason, of wood, having nine pipes towards the bases beginning in A re.	12. one Principal, of metal.
11. one Stopped Diapason, of wood.	13. one Fifteenth, of metal.
	14. one Two-and-20th (as they call it).

The compass of the organ is not given, but some interesting particulars occur as to the dimensions for two of the metal pipes. The two great open diapasons, which were 'to be in sight, east and west,' were to contain 'a 10-ft. pipe, as at Sarum and Gloucester, following the proportion of 8 in. diameter in the 10-ft. pipe; and 4 in. diameter in a pipe of 5ft.'[1]

Although he specified the dimensions of his largest pipe, Harris mentioned nothing as to the *key* upon which it was to act—whether F, F♯, or G; and the omission of this particular would have left the question as to the downward compass and consequent pitch of his organ in great uncertainty, were there not means for obtaining the information by deduction.

Thomas Tomkins, organist of Worcester Cathedral, who published his 'Musica Deo Sacra' in

1 'The Monastery and Cathedral of Worcester, by John Noake, 1866,' p. 483.

1668, appended to it a recommendatory Latin note (of which Sir Frederick Ouseley has a rare copy), which, when translated, runs thus:—'let the (tenor) F pipe be 2½ feet or 30 inches in length.' Such a pipe, as being one half and one quarter the length of Harris's 5 ft. and 10 ft. pipes respectively, would give their octave and super-octave sounds. That Harris's 10 ft. pipe was attached to the F♯ key is not at all likely, since F♯ was never treated as a 'tonic' at that period. That it communicated with the G key is equally beyond belief, since that would have been identical with the pitch of the present day, which is lower by a tone than it then was; while F was one of the tonics most frequently used by the then leading church musicians. There can be little doubt, therefore, that Harris's Worcester, Salisbury, and Gloucester Organs, were all 'FFF organs,' 'short octaves' perhaps, and 'sharp pitch' by a whole tone, as already surmised.

The identity between Tomkins's and Harris's F pitch and a G pipe of the present day, is conclusively established thus. The fiddle G pipe in the Manual Open Diapason at the Temple is exactly of the specified '2½ feet or 30 inches in length,' while for the GG metal on the Pedal (made by Forster & Andrews) there is precisely a '10 ft. pipe,' which by a coincidence is also of the 'proportion of 8 in. diameter.'

The 'proportion' for the Worcester organ, quoted above, incidentally points to a second reason why Thomas Harris was no match for Smith. To emit an even quality and strength as the tones ascend, the diameter or 'scale' of a set of pipes should not be reduced to one half until the interval of a major tenth is arrived at; whereas Harris, according to the above, made his pipe of half width as soon as it became of half length, *i. e.* at the octave. His tone must therefore have been either light and feeble, or thin and penetrating, in the treble part.

1670 (about). *St. Sepulchre's, Snow Hill.*

THOMAS and RENATUS HARRIS.

Mutation stops, Clarion, etc.

The instrument for this church consisted of Great Organ with Choir Organ in front, and was the first, so far as is known, that the Harrises built for London. The scheme differs so widely from that of the Worcester organ just noticed, as to suggest that the younger hand of Renatus took an important part in its preparation. It included, however, rather an over-amount of 'chorus stops'; and an old notice states that the general effect was fine with the reeds, but thin without them.

GREAT ORGAN. 12 stops.

	Pipes		Pipes
1. Open Diapason	52	7. Larigot	52
2. Stopped Diapason	52	8. Sesquialtera, 3 ranks	156
3. Principal	52	9. Mixture, 2 ranks	104
4. Twelfth	52	10. Cornet to mid. C♯, 5 do.	130
5. Fifteenth	52	11. Trumpet	52
6. Tierce	52	12. Clarion	52
			858

CHOIR ORGAN in front. 6 stops.

13. Stopped Diapason	52	16. Fifteenth	52
14. Principal	52	17. Vox Humana	52
15. Flute	52	18. Cremona	52
		Total	1170

Compass, Gt. and Chr. GG, short octaves, to D in alt, 52 notes.

Renatus Harris probably came up to London to erect the St. Sepulchre's organ, and took up his abode there; as we find him making several organs for the metropolis and the provinces in the course of the next ten years.

1682–4. *The Temple Church.*

BERNARD SCHMIDT (FATHER SMITH).

Two quarter notes. Three manuals.

In September 1682 the Treasurers of the two Hon. Societies of the Inner and Middle Temple had some conversation with Smith respecting the construction of an organ for their church. Renatus Harris, who was then residing in 'Wyne Office Court, Fleet Street,' and was therefore close upon the spot, made interest with the Societies, who were induced to arrange that if each of these excellent artists would set up an organ, the Societies would retain that which, in the greatest number of excellences, deserved the preference. This proposal was agreed to, and by May 1684, the two organs were erected in the church. Smith's stood in the west-end gallery, and Harris's on the south (Inner Temple) side of the Communion Table. They were at first exhibited separately on appointed days, and then tried on the same day; and it was not until the end of 1687, or beginning of 1688, that the decision was given in favour of Smith's instrument; Harris's organ being rejected without reflecting any loss of reputation on its ingenious builder.[1]

Smith's organ reached in the Bass to FFF; and from FF upwards it had two additional keys or 'quarter notes' in each octave, 'which raritys,' according to an old book preserved in the library of the Inner Temple, 'no other organ in England hath; and can play any tune, as for instance y^e^ tune of y^e^ 119^th^ Psalm, (in E minor,) and severall other services set by excellent musicians; which no other organ will do.' The order of the keys ran thus: FFF, GG, AA, BB♭, BB♮, then semitones to gamut G, after which the two special quarter tones in each octave; the compass ending on C in alt, and the number of keys on each manual being sixty-one.[2]

The keys for the two extra notes (A♭ and D♯) were provided by those for G♯ and E♭ being cut across midway; the back halves, which acted on the additional pipes, rising as much above the front halves as the latter did above the long keys.

1 The interesting details of this musical contest are not given here, as they have been printed separately by one of the Benchers of the Middle Temple, Edmund Macrory, Esq., under the title 'A few notes on the Temple Organ.'

2 Dr. Armes, the organist of Durham Cathedral, has brought under the notice of the present writer a very curious discovery—namely, that the organ in that Church was originally prepared for, and afterwards received, quarter notes exactly similar to those at the Temple. The original order for the organ, dated August 18, 1683, does not provide for them, the number of pipes to each single stop being specifically given, 'fifty-four,' which would indicate the same compass as the Temple organ, viz. FFF to C in alt. *without* the quarter tones; but the sound-boards, roller-boards, etc., were unquestionably made from the first with two extra grooves, movements, etc., for each octave from FF upwards, and the large extra diapason pipes, as being required for the east and west fronts, were also inserted. The original contract was completed by May 1, 1685; and Dr. Armes is of opinion that the 50*l.* paid in 1691 to Smith by 'the Worsh^l^. the Dean and Chapter of Durham for work done at y^e^ Organ' was for the insertion of the quarter-tone pipes.

Smith's organ had three complete manuals, which was also a novelty. Two complete stops were allotted to the upper set of keys, forming a kind of Solo organ, with which the 'Ecchos' acted in combination.

The following is a copy of the Schedule of Father Smith's organ as delivered to the two societies, signed, and dated June 21, 1688.

GREAT ORGAN. 10 stops.

	Pipes	Foote Tone		Pipes	Foote Tone
1. Prestand of Mettle	61	12	5. Quinta of Mettle	61	04
2. Holflute of Wood and Mettle	61	12	6. Super Octavo	61	03
3. Principall of Mettle	61	06	7. Sesquialtera of Mettle	183	03
4. Gedackt of Wainscott	61	06	8. Mixture of Mettle	226	03
			9. Cornette of Mettle	112	02
			10. Trumpet of Mettle	61	12
				948	

CHOIR ORGAN. 6 stops.

11. Gedackt of Wainscott	61	12	15. A Violl and Violin of Mettle	61	12
12. A Sadt of Mettle	61	06	16. Voice humane of Mettle	61	12
13. Holflute of Mettle	61	06		366	
14. Spittsflute of Mettle	61	03			

ECCHOS. 7 stops.

17. Gedackt of Wood	61	06	21. Sesquialtera of Mettle	105
18. Super Octaveo of Mettle	61	03	22. Cornett of Mettle	87
19. Gedackt of Wood	29		23. Trumpett	29
20. Flute of Mettle	29			401
			Total	1715

With 3 full setts of Keys and quarter notes to C in alt, 61 notes.

1690. *Magdalen College, Oxford.*

RENATUS HARRIS.

Compare with specification on p. 589.

Not long after this date, in 1690, Renatus Harris undertook to repair and improve the organ erected by his grandfather in Magdalen College, Oxford; and the conditions he named showed how thoroughly such renovations were sometimes undertaken in those days. He 'covenanted' to render all the mechanism 'strong, staunch, good, and serviceable,' and to make the pipes 'bear a good tone, strong, clear, and sweet.' He also undertook to 'alter the pitch of the said organs'—which had been tuned to a very high one—'half a note lower than they now are'; and to make the 'two sets of keys fall as little as can be to give the pipes their due tone; the touch to be ready, soft, and even under the finger.' Renatus Harris therefore took honest thought of the interest of his patrons, the pleasure of the listeners, the ease of the singers, and the comfort of the player.[1] Among the new stops which he introduced was a Cedirne (Cithern), doubtless a string-toned stop; and he applied the terms 'Furniture' and 'Cymbal' to the compound stops for the first time in England. Harris introduced no reeds into this organ. Its amended specification stood as follows:—

GREAT ORGAN. 8 stops.

	Pipes		Pipes
1. Open Diapason, of metal	50	5. Great Twelfth, of metal	50
2. Stopped Diapason, of wood	50	6. Fifteenth, of metal	50
3. Principal, of metal	50	7. Furniture of 3 ranks	150
4. Cedirne, of metal	50	8. Cymbal of 2 ranks	100
			550

CHOIR ORGAN. 5 stops.

9. Stopped Diapason	50	12. Nason, of metal	50
10. Principal, of metal	50	13. Fifteenth	50
11. Flute, of metal	50	Total	800

Compass, CC, no CC♯, to D in alt, 50 notes. Three bellows.

1694-6. *St. Paul's Cathedral.*

BERNARD SCHMIDT.

Manual to 16 feet C, and large 'Chayre.'

Father Smith's success at the Temple doubtless had much to do with his being invited to erect an organ in the Metropolitan Cathedral; the contract for which was dated and signed Dec. 19, 1694. The instrument was to consist of Great and Chayre Organs, and Echoes, it was to be completed by Lady Day, 1696, and the price to be £2000. The compass was to be the same as that at the Temple, namely 'Double F fa ut to C sol fa in Alt inclusive,' 54 notes. Smith's contract was for the inside of the organ only; the case being provided by Sir Christopher Wren. The list of stops originally agreed upon was as follows:—

GREAT ORGAN. 12 stops.

1. Open Diapason.	7. Fifteenth.
2. Open Diapason.	8. Small Twelfth.
3. Stop Diapason.	9. Sesquialtera.
4. Principal.	10. Mixture.
5. Holfleut.	11. Cornet.
6. Great Twelfth.	12. Trumpet.

CHAYRE ORGAN. 9 stops.

13. Stop Diapason.	18. Fifteenth.
14. Quinta dena Diapason.	19. Cymball.
15. Principal.	20. Voice Humane.
16. Holfleut.	21. Crumhorne.
17. Great Twelfth.	

ECHOES or halfe stops; 6.

22. Diapason.	25. Fifteenth.
23. Principal.	26. Cornet.
24. Nason.	27. Trumpet.

After the contract was signed, Smith extended his design, and made the Great Manual to the compass of 16 ft., instead of 12 ft. only; and he added the six large extra notes—CCC, DDD, EEE♭, EEE♮, FFF♯, and GG♯—at his own expense. He had previously given Sir Christopher Wren the dimensions of the case he would require for his 12-ft. organ; and he now desired these to be increased, but this Sir Christopher refused, declaring that the building was already spoiled by the 'confounded box of whistles.' Smith took his revenge on Wren by letting the larger open diapason pipes in the two side towers project through the top of the case nearly a foot, which vexed Sir Christopher exceedingly, and compelled him to add ornaments several feet in height to hide the disfigurement. The Choir Organ case, too, was made so small that it had no room for the Quinta-dena, which therefore, though made, had to be left out.

1700 (about). *St. John's Chapel, Bedford Row.*

RENATUS HARRIS.

Stops 'by Communication.'

Renatus Harris was very partial to an in-

[1] Some Clavier Instruments, in the course of their numerous improvements, have had their touch deepened and its resistance to the finger increased; so that the keys of a modern 'Broadwood Grand' have now a fall of three-eighths of an inch, and a resistance in the bass of four ounces. In some modern organs, with scarcely more manual stops than the one under consideration, the fall of the keys has been as much as half an inch, and the resistance twice, or even thrice, as great as that of a Grand Piano, particularly when the coupler has been drawn. Such a touch inflicts great punishment on ladies,—the clergyman's wife, or the squire's daughter,—who in country places or remote parishes are frequently the ready but not over-muscular assistants at the smaller services. A touch with a note here and there half-an-ounce heavier than its neighbours, is even more embarrassing than a deep one.

genious arrangement by which the lower portion of a stop, or even the stop entire, could be made to act on two different manuals 'by communication' as it was termed. He introduced this device for the first time in his organ at the Temple, and afterwards in those at St. Andrew's Holborn, St. Andrew Undershaft, St. John's Chapel, Bedford Row, etc.; but the account of the last-mentioned instrument is here selected for illustration, as it presented some other noticeable peculiarities. This organ had a 'Sesquialtera Bass' of reeds, consisting of 17th, 19th, and 22nd, up to middle B, planted on a small separate soundboard; each rank being made to draw separately. (See nos. 13, 14, and 15, below.) It was however nearly always out of order, and produced at best but an indifferent effect. The four ranks of the Cornet in the Echo (12th, 15th, Tierce, and Larigot) were made to draw separately; an arrangement evidently adopted rather for ostentation, as these sets of little pipes could scarcely have been required separately for any useful purpose.

GREAT ORGAN. 15 stops.

	Pipes		Pipes
1. Open Diapason	52	9. Sesquialtera, 5 ranks	260
2. Stopped Diapason	52	10. Cornet to mid.C♯, 5 ranks	130
3. Principal	52	11. Trumpet	52
4. Flute	52	12. Clarion	52
5. Twelfth	52	In Reeds.	
6. Fifteenth	52	13. Tierce	25
7. Tierce	52	14. Larigot	25
8. Larigot	52	15. Twenty-second	25
			685

CHOIR ORGAN. 2 real stops; 4 borrowed.

a. Open Diapason	Borrowed by communication from the Great Organ.	16. Bassoon	52
b. Stopped Diapason		17. Cremona	52
c. Principal			789
d. Flute			

ECHO. 10 stops.

18. Open Diapason	27	23. Tierce	27
19. Stopped Diapason	27	24. Larigot	27
20. Principal	27	25. Trumpet	27
21. Twelfth	27	26. Hautboy	27
22. Fifteenth	27	27. Vox Humana	27
			1059

Compass, Grt. and Chr. GG, short octaves, to D in alt, 52 notes.
Echo, Middle C to D in alt, 27 notes.

The above organ was standing, a few years ago, in a church at Blackheath.

1703. *St. Saviour's, Southwark.*

ABRAHAM JORDAN, Sen.

Double Diapason and Large Choir.

This organ is said to have been built by 'one Jordan, a distiller, who,' as Sir John Hawkins tells us in his History of Music, 'had never been instructed in the business, but had a mechanical turn, and was an ingenious man, and who, about the year 1700, betook himself to the making of organs, and succeeded beyond expectation.' He certainly built several excellent and substantial instruments. The one under notice had a 16-ft. octave of metal pipes acting on the Great Organ keys from tenor C down to CC. These large pipes originally stood in the front of the case, where they made a very imposing appearance, as their full length was presented to view, without nearly a yard of the upper part being hidden behind the case, as at St. Paul's. They however were dismounted many years ago, and put out of sight, and the instrument was enclosed in a case of inferior dimensions. This organ doubtless had an Echo; but no account of it has been preserved.

GREAT ORGAN. 13 stops.

	Pipes		Pipes
1. Double Open Diapason, CCC to CC, no CCC♯	12	7. Twelfth	54
2. Open Diapason	54	8. Fifteenth	54
3. Open Diapason	54	9. Sesquialtera, 4 ranks	216
4. Stopped Diapason	54	10. Furniture, 3 ranks	162
5. Principal	54	11. Cornet, 5 ranks	145
6. Flute	54	12. Trumpet	54
		13. Clarion	54
			1021

CHOIR ORGAN. 7 stops.

14. Open Diapason, wood	54	18. Fifteenth	54
15. Stopped Diapason	54	19. Mixture, 3 ranks	162
16. Principal	54	20. Vox Humana	54
17. Flute	54		1507

Compass, GG, short octaves, up to E in alt, 54 notes.

1710. *Salisbury Cathedral.* RENATUS HARRIS.

Four manuals.

In the year 1710 Renatus Harris erected in Salisbury Cathedral, in place of the instrument put up by his father, an organ possessing four manuals (for the first time in England) and fifty stops, including 'eleven stops of Echos,' and on which 'may be more varietys express'd, than by all y^e^ organs in England, were their several excellencies united.' Such was the glowing account given of the capabilities of this new organ, on the engraving of its 'East Front.' The instrument, however, presented little more than an amplification of the peculiarities exhibited in the St. John's Chapel organ already noticed. The extra department consisted of a complete borrowed organ of 13 stops derived from the Great organ. The Choir organ had its own real stops; and the '11 Stops of Echos' were to a great extent made up of the single ranks of the ordinary Cornet. There was a 'Drum Pedal, CC,' the 'roll' of which was caused by the addition of a second pipe sounding a semitone below the first pipe, with which it caused a rapid beat. Smith had previously put 'a Trimeloe' into his organ at St. Mary-at-Hill, and 'a Drum,' sounding D, into that at St. Nicholas, Deptford.

FIRST GREAT ORGAN. 15 real stops.

	Pipes		Pipes
1. Open Diapason	50	9. Larigot	50
2. Open Diapason	50	10. Sesquialtera, 4 ranks	200
3. Stopped Diapason	50	11. Cornet, 5 ranks	125
4. Principal	50	12. Trumpet	50
5. Flute	50	13. Clarion	50
6. Twelfth	50	14. Cromhorn	50
7. Fifteenth	50	15. Vox Humana	50
8. Tierce	50		742

SECOND GREAT ORGAN. 13 borrowed stops.

a. Open Diapason	00	*h.* Larigot	00
b. Stopped Diapason	00	*i.* Sesquialtera	00
c. Principal	00	*j.* Trumpet	00
d. Flute	00	*k.* Clarion	00
e. Twelfth	00	*l.* Cromhorn	00
f. Fifteenth	00	*m.* Vox Humana	00
g. Tierce	00		

CHOIR ORGAN. 7 stops.

16. Open Diapason, to Gamut	42	20. Twelfth	50
17. Stopped Diapason	50	21. Fifteenth	50
18. Principal	50	22. Bassoon	50
19. Flute	50		342

ECHO. 11 stops.

23. Open Diapason	25	29. Tierce	25
24. Stopped Diapason	25	30. Larigot	25
25. Principal	25	31. Trumpet	25
26. Flute	25	32. Vox Humana	25
27. Twelfth	25	33. Cromhorn	25
28. Fifteenth	25		275

Compass, Gt. and Chr. GG, short 8ves, to C in alt, 50 notes.
Echo, middle C to C in alt, 25 notes.

1712. *St. Magnus, London Bridge.* JORDAN.

The first Swell.

In 1712 the Jordans (Abraham, sen. and jun.) built an organ for the church at the opposite end of London Bridge to St. Saviour's, namely St. Magnus, which deserves special notice as being the first instrument that contained a Swell. This organ also had four sets of keys, the fourth no doubt being a counterpart of the third (Echo) but 'adapted to the act of emitting sounds by swelling the notes,' so that passages played with expression could be contrasted with those played without. A list of the stops in the Swell has not been preserved; but we know from those subsequently made, that its compass and capacity must have been very limited, though sufficient to illustrate the importance of the improvement.

1716. *St. Chad's, Shrewsbury.*

THOMAS SCHWARBROOK.

Swell and Choir on one Manual.

Four years after the invention of the Swell, in 1716, Thomas Schwarbrook adopted a device in his organ at St. Chad's, Shrewsbury, which afterwards became a very favourite one with the builders of the last century, namely, that of attaching to the choir manual a few treble stops enclosed in a swell-box. This, in a small way, foreshadowed the combination 'swell to choir' which remains a frequent and favourite one to this day. The Echo organ contained a 'Flageolet,' the earliest example that we have met with.

GREAT ORGAN. 13 stops.

1. Open Diapason.
2. Stopped Diapason.
3. Principal.
4. Octave to middle C.
5. Twelfth.
6. Fifteenth.
7. Tierce (17).
8. Lesser Tierce (19).
9. Cornet, treble.
10. Sesquialtera, bass.
11. Fourniture.
12. Trumpet.
13. Clarion.

CHOIR ORGAN. 6 stops.

14. Open Diapason, to middle C.
15. Stopped Diapason.
16. Principal.
17. Flute, to middle C.
18. Fifteenth.
19. Trumpet, to middle C.

Nos. 14 and 19 were enclosed as a Swell, and the box was opened by a pedal.

ECHO. 7 stops.

20. Open Diapason.
21. Stopped Diapason.
22. Principal.
23. Flageolet.
24. Twelfth.
25. Fifteenth.
26. Trumpet.

Compass, Gt. and Chr. GG, short 8ves, to D in alt, 52 notes.
Echo, middle C to D in alt, 27 notes.
Drum pedal, sounding G and F♯.

Schwarbrook's masterpiece was at St. Michael's, Coventry. It originally contained a Harp, Lute, and Dulcimer; but the strings and action were so liable to get out of order that they were removed in 1763.

1722–4. *St. Dionis Backchurch.*

RENATUS HARRIS, Jun.

Many Reed Stops.

This admirable organ, made by one of the fourth generation of Harrises, who died young, was remarkable for the number and excellence of its reed-stops, as well as for the general goodness of its Flue-work. [See FLUEWORK.] This organ had several stops 'by communication,' either wholly or partially, and from different notes. The introduction of the GG♯ was an unusual feature. It appears to have been the earliest organ to contain a 'French Horn' stop. 'Tenor D' was a peculiar note for it to be terminated upon; but it nevertheless remained the standard note for special stops for many years. The Swell had no separate Principal. Where this was the case, the Principal was included in the Cornet.

GREAT ORGAN. 13 stops.

	Pipes		Pipes
1. Open Diapason	56	9. Cornet to mid. C, 5 ranks	135
2. Stopped Diapason	56	10. Trumpet	56
3. Principal	56	11. French Horn to tenor D	37
4. Twelfth	56	12. Clarion	56
5. Fifteenth	56	13. Cremona, from Choir Organ, by communication	00
6. Tierce	56		900
7. Larigot	56		
8. Sesquialtera, 4 ranks	224		

CHOIR ORGAN. 7 stops.

14. Open Diapason to middle C, by communication below	27	17. Flute	56
15. Stopped Diapason to gamut G, by communication below	44	18. Fifteenth	56
16. Principal	56	19. Cremona	56
		20. Bassoon	56
		21. Vox Humana	56
		22. Clarion, from Great Organ, by communication	00
			448

SWELL ORGAN. 7 stops.

23. Open Diapason	32	27. Clarion	32
24. Stopped Diapason	32	28. Cremona	32
25. Cornet, 4 ranks	128	29. Vox Humana	32
26. Trumpet	32		320
		Total	1668

Compass, Gt. and Chr. GG with GG♯ to D in alt, 56 notes.
Swell, Fiddle G to D in alt, 32 notes.

1726. *St. Mary Redcliff, Bristol.*

First Octave Coupler.

In 1726 John Harris and John Byfield, sen. erected a fine and imposing-looking organ for the church of St. Mary Redcliff, Bristol, which had a '16 ft. speaking front.' The compass of this instrument was in some respects unusually complete, the Great Organ descending to CCC, including CCC♯, and the Choir Organ going down to GG with GG♯; the Swell consisted of the unusual number of nine stops. Four of the Stops in the Great Organ descended to GG only; and one of the open Diapasons had stopped-pipes to the last four notes. There was 'a spring of communication' attached to the Great Organ, by which CC was made to act on the CCC key, and so on throughout the compass. The Redcliff organ therefore contained the first 'octave coupler' that was ever made in England; in fact, the first coupler of any kind with which any organ in this country was provided. Some old printed accounts of this organ state that the Swell originally went to tenor C, with the lower notes of the reeds very fine; and that it was afterwards shortened to the fiddle G compass; but Mr. Vowles, organ-builder of Bristol, who a few years ago reconstructed the organ, and had all its original mechanism under his eye, assures the present writer that the statement was erroneous, and probably took its rise from the circumstance that the key-maker, doubtless by mistake, made the Swell Manual down to tenor C, and that the seven extra keys were therefore allowed to remain as 'dummies.'

GREAT ORGAN. 11 stops.

	Pipes		Pipes
1. Open Diapason	63	6. Fifteenth, to GG	56
2. Open Diapason, metal to EEE; stopped pipes below	63	7. Tierce, to GG	56
3. Stopped Diapason	63	8. Sesquialtera, 5 ranks, to GG	280
4. Principal	63	9. Cornet, to mid. C, 5 rks.	135
5. Twelfth, to GG	56	10. Trumpet	63
		11. Clarion	63
			961

CHOIR ORGAN. 6 stops.

12. Stopped Diapason	56	15. Block flute	56
13. Principal	56	16. Sesquialtera, 3 ranks	168
14. Flute	56	17. Bassoon	56
			448

SWELL ORGAN. 9 stops.

18. Open Diapason	32	23. Hautboy	32
19. Stopped Diapason	32	24. Trumpet	32
20. Principal	32	25. Cremona	32
21. Flute	32	26. Vox Humana	32
22. Cornet, 3 ranks	96	Total	1761

Compass, Great Organ, CCC with CCC♯ to D in alt, 63 notes.
Choir do. GG with GG♯ to D in alt, 56 notes.
Swell do. Fiddle G to D in alt, 32 notes.
Four Bellows.

1730. *Christ Church, Spitalfields.*

RICHARD BRIDGE.

Largest Organ in England.

In 1730, Richard Bridge, then a young man, made himself favourably known by the construction of a fine organ for Christ Church, Spitalfields, which was at the time the largest in England. Like the St. Dionis organ, it contained more than the average number of excellent reed-stops. The second Open Diapason had, instead of open pipes in the lowest octave, stopped pipes and 'helpers,' as they used to be termed.

GREAT ORGAN. 16 stops.

	Pipes		Pipes
1. Open Diapason	56	8. Tierce	56
2. Open Diapason to gamut G, then Stopped and Principal pipes	68	9. Larigot	56
3. Stopped Diapason	56	10. Sesquialtera, 5 ranks	280
4. Principal	56	11. Furniture, 3 ranks	168
5. Principal	56	12. Cornet to mid. C♯, 5 rks.	130
6. Twelfth	56	13. Trumpet	56
7. Fifteenth	56	14. Trumpet	56
		15. Clarion	56
		16. Bassoon	56
			1318

CHOIR ORGAN. 9 stops.

17. Stopped Diapason	56	22. Cremona	56
18. Principal	56	23. Vox Humana	56
19. Flute	56	24. French Horn to tenor D	37
20. Fifteenth	56	25. Hautboy to tenor D	37
21. Mixture, 3 ranks	168		598

SWELL ORGAN. 8 stops.

26. Open Diapason	32	31. Trumpet	32
27. Stopped Diapason	32	32. Hautboy	32
28. Principal	32	33. Clarion	32
29. Flute	32		352
30. Cornet, 3 ranks	96	Total	2268

Compass, Great and Choir, GG, long octaves, without GG♯, to D in alt; 56 notes.
Swell, fiddle G to D in alt; 32 notes. *Drum pedal on C*; 2 pipes.

1749. *Foundling Hospital.* PARKER.

Four quarter tones.

The organ built by Parker in 1749 for the chapel of the Foundling Hospital was specially remarkable for having four quarter notes in each octave, or, in the words of a writer in the 'European Magazine' for February 1799, 'four demitones, and other niceties not occurring in other organs.' At the Temple there were two, D♯ and A♭. At the Foundling there were in addition, A♯ and D♭. These supplementary notes were not furnished with extra keys, but were controlled by certain mechanism whereby they could be *substituted* for four of those ordinarily in connection with the short keys. The external mechanism for this consisted of six levers, two for each manual, placed over the draw-stops on each side, moving in as many horizontal slots, and each having three places of rest. When the levers stood in the centre, the 12 sounds were those of the usual unequal temperament. If a left-hand lever were pushed full to the left, E♭ was changed into D♯; and if a right-hand lever were pushed full to the right, B♭ was changed to A♯. If however a right-hand lever were put full to the left, G♯ was changed into A♭; and if a left-hand lever were put full to the right, C♯ becameD♭. There were thus two levers belonging to each of the three manuals.

Handel conducted the music at the performance given on the occasion of the opening of this organ in 1749.

GREAT ORGAN. 12 stops.

	Pipes		Pipes
1. Double-stopped Diapason, all through	76	7. Flute	76
2. Open Diapason	76	8. Twelfth	76
3. Open Diapason	76	9. Fifteenth	76
4. Stopped Diapason	76	10. Block-flute	76
5. Principal	76	11. Sesquialtera, 3 ranks	228
6. Principal	76	12. Trumpet	76
			1064

CHOIR ORGAN. 5 stops.

13. Dulciana to CC	71	16. Fifteenth	76
14. Stopped Diapason	76	17. Vox Humana	76
15. Principal	76		375

SWELL ORGAN. 4 stops.

18. Open Diapason	46	20. Trumpet	46
19. Stopped Diapason	46	21. Cremona	46
		Total	1623

Compass, Gt. and Cr. GG, long 8ves, to E in alt, 76 notes.
Swell, Fiddle G to E in alt, 46 notes.

1754. *St. Margaret's, Lynn Regis.*

JOHN SCHNETZLER.

The first Dulciana.

Schnetzler is the fourth German organ-builder whom we have met with in England. More than one incident of interest is connected with the erection of the organ built by him for the parish church of Lynn Regis. There was an old organ in the building that was so much decayed that portions of some of the pipes crumbled to dust when they were taken out to be cleaned. The churchwardens nevertheless wished to retain this organ if possible, and asked Schnetzler to state what it was worth, and also what would be the expense of repairing it. He said the organ as it stood was worth a hundred pounds; and if they would lay out another hundred upon it, it would then perhaps be worth fifty! This answer settled the matter, and the new organ was ordered. The Lynn organ is the first that contained a Dulciana, of which it had two, one in the Choir and one in the Swell. It also had a Bourdon in the Great Organ to CC, of metal throughout, except the lowest two notes, which were of wood. The three manuals were complete, and a Bass to the Swell was obtained from three of the Choir Organ Stops, by three additional sliders and as many separate draw-stops.

GREAT ORGAN. 12 stops.

	Pipes		Pipes
1. Bourdon, to CC	53	7. Tierce	57
2. Open Diapason	57	8. Sesquialtera, 4 ranks	228
3. Stopped Diapason	57	9. Furniture, 3 ranks	171
4. Principal	57	10. Cornet to mid. C, 5 ranks	145
5. Twelfth	57	11. Trumpet	57
6. Fifteenth	57	12. Clarion	57
			1083

CHOIR ORGAN. 7 stops.

13. Dulciana, of metal throughout	57	16. Flute	57
14. Stopped Diapason	57	17. Fifteenth	57
15. Principal	57	18. Bassoon up to Fiddle G	36
		19. Vox Humana	57
			378

SWELL. 8 stops, and 3 borrowed Bass stops.

20. Open Diapason	36	26. Trumpet	36
21. Stopped Diapason	36	27. Hautboy	36
22. Dulciana	36	*a.* Stopped Bass }	
23. German Flute, to mid. C	29	*b.* Dulciana Bass } from Choir.	
24. Cornet, 4 ranks	144	*c.* Flute Bass }	
25. French Horn	36	Total	1860

Compass, Gt. and Chr. GG, long 8ves, no GG♯, to E in alt, 57 notes.
Swell, Tenor F to E in alt, 36 notes.

1789. *Greenwich Hospital.* SAMUEL GREEN.

Swell to FF.

In the organ made for the chapel of the Royal Hospital at Greenwich, Green extended the compass of the Swell down to FF, a most important improvement; and included therein not only a Dulciana but also its octave, the Dulcet or Dulciana Principal. The disposition of this organ stood as follows:—

GREAT ORGAN. 11 stops.

	Pipes		Pipes
1. Open Diapason	59	7. Fifteenth	59
2. Open Diapason	59	8. Sesquialtera, 3 ranks	177
3. Stopped Diapason	59	9. Mixture, 2 ranks	118
4. Principal	59	10. Cornet to mid. C, 4 ranks	116
5. Flute	59	11. Trumpet	59
6. Twelfth	59		883

CHOIR ORGAN. 5 stops.

12. Stopped Diapason	59	15. Fifteenth	59
13. Principal	59	16. Bassoon	59
14. Flute	59		295

SWELL ORGAN. 8 stops.

17. Open Diapason	48	22. Cornet, 3 ranks	144
18. Stopped Diapason	48	23. Trumpet	48
19. Dulciana	48	24. Hautboy	48
20. Principal	48		480
21. Dulciana Principal	48	Total	1658

1790. *St. George's Chapel, Windsor.* SAMUEL GREEN.

Great Organ in general Swell.

In the organ built for the Chapel Royal at Windsor in the following year, Green further extended the effect of the 'crescendo' and 'diminuendo' by enclosing the entire Great Organ in a large general Swell. The upper manual organ thus became 'a Swell within a Swell.' The great front pipes, east and west, were therefore all 'mutes,' but were replaced by speaking pipes when the general swell was taken away some years ago by Gray. The compass of the Great and Choir Organs was carried down to FFF, 12 ft., as in Green's organ at Greenwich, and also in those which he restored at Magdalen College, Oxford, and York Minster.

GREAT ORGAN. 11 stops.

	Pipes		Pipes
1. Open Diapason	59	7. Sesquialtera, 3 ranks	177
2. Open Diapason	59	8. Mixture, 2 ranks	118
3. Stopped Diapason	59	9. Cornet to mid. C, 4 ranks	116
4. Principal	59	10. Trumpet	59
5. Twelfth	59	11. Small Trumpet (Clarion)	59
6. Fifteenth	59		883

CHOIR ORGAN. 6 stops.

12. Dulciana, to FF	48	15. Flute	59
13. Stopped Diapason	59	16. Fifteenth	59
14. Principal	59	17. Bassoon	58
			343

SWELL ORGAN. 8 stops.

18. Open Diapason	36	22. Dulciana Principal	36
19. Stopped Diapason	36	23. Cornet, 3 ranks	108
20. Dulciana	36	24. Trumpet	36
21. Principal	36	25. Hautboy	36
		Total	1856

Compass, Gt. and Chr. FFF, no FFF♯, to E in alt, 59 notes.
Swell, Tenor F, to E in alt; 36 notes.

1790. *Introduction of Pedals.*

Although, as we have seen, Pedals were known in Germany upwards of four hundred years ago, yet they were not introduced into England until nearly the close of the last century. Who first made them, or which was the first organ to have them, are matters of some doubt. The organs in Westminster Abbey, the German Lutheran Church in the Savoy, and St. Matthew's, Friday Street, each claim the priority. The first organ that is known for certain to have had them, was that made in 1790 by G. P. England, and erected by him at St. James's, Clerkenwell, which instrument, according to the words of the original specification, was 'to have Pedals to play by the feet.' These, like the early German specimens, were an octave only in compass, GG to Gamut G; and also, as at Halberstadt, etc., had no pipes of their own, but only drew down the manual keys. Before 1793 Avery put Pedals to the Westminster Abbey organ, together with an octave of Unison wood GG Pedal-pipes; and from that date he frequently introduced both into his own instruments. In 1811 G. P. England built an organ for Lancaster with $1\frac{1}{2}$ octave of Pedals, GG to Tenor C; and two couplers, Great and Choir to Pedal. He also, like Avery, became a strong advocate for separate pipes for the pedals, introducing them in 1803 into his organ at Newark, which had the FFF (12 ft.) pipe.

After a time pipes of double size, speaking down to GGG ($21\frac{1}{3}$ feet length) were made, as by Elliott & Hill at Westminster Abbey, etc. Besides the Unison and Double Pedal-pipe ranges, a mongrel scale crept into use, which, though most defective, was for a few years the most frequently followed. This consisted of an octave of double pipes from CC down to CCC, and then five unison pipes from BB down to GG. The five pedal keys, B to G, at each extremity of the pedal-board, were thus without any difference in the pitch of their five sounds.

1809. *Composition Pedals.* J. C. BISHOP.

In 1809 the late J. C. Bishop effected the improvement on the old Shifting movement which afterwards became so generally known as the Composition Pedals. [See vol. i. p. 382 *b*.] An important modification on his original mechanism is now generally made, by a long arm of iron, called a *fan*, extending horizontally in front of the vertical draw-rods, where by suitable mechanism it is made to wave up and down. As the fan moves it comes in contact with small 'blocks' of wood, by which it moves the rods;

and the improvement consists in the facility with which these blocks can be added to, or any of them removed, and so the 'composition' be altered in a few minutes, if a change be desired.

1825. *Concussion Bellows.* J. C. Bishop.

These were first applied by Bishop, in 1825, to the organ which he built in that year for the Theatre Royal, Covent Garden. [See vol. i. 216.]

1829. *St. James's, Bermondsey.* J. C. Bishop.

Large GG Pedal Organ.

The most complete GG Pedal Organ that was ever made, both as to compass and stops, was the one erected by the late J. C. Bishop in St. James's Church, Bermondsey, in 1829. It had three stops of a range of two octaves each. The following was the general specification of it:—

Great Organ. 10 stops.

	Pipes		Pipes
1. Open Diapason	59	6. Fifteenth	59
2. Open Diapason	59	7. Sesquialtera, 3 ranks	177
3. Stopped Diapason	59	8. Mixture, 2 ranks	118
4. Principal	59	9. Trumpet	59
5. Twelfth	59	10. Clarion	59
			767

Choir Organ. 8 stops.

11. Open Diapason	59	15. Flute	59
12. Dulciana to gamut G	47	16. Fifteenth	59
13. Stopped Diapason	59	17. Cremona, treble }	59
14. Principal	59	18. Bassoon, bass }	
			401

Swell Organ. 8 stops.

19. Open Diapason	47	23. Cornet, 5 ranks	235
20. Open Diapason	47	24. French Horn	47
21. Stopped Diapason	47	25. Trumpet	47
22. Principal	47	26. Hautboy	47
			564

Pedal Organ. 3 stops. Pipes

27. Double Pedal Pipes, down to GGG, 21½ feet . 25
28. Unison Pedal Pipes, down to GG, 10¾ feet . 25
29. Trombone, down to GG, 10¾ feet . . . 25

Compass, Gt. and Chr. GG, with GG♯, to F in alt, 59 notes. Swell, Gamut G to F in alt, 47 notes; Keys to GG acting on Choir Organ. Pedal Organ, GG to fiddle G, 25 notes.

Couplers, Swell to Great. Swell to Choir. Choir to Great. Great to Pedal. Choir to Pedal.

Three Composition Pedals to Great, shifting to reduce Swell to Diapason. Pedal to couple Swell to Great.

There was a keyboard on the left-hand side of the manuals, acting on the pedal organ; and the writer remembers seeing in print a copy of Handel's chorus, 'But the waters overwhelmed their enemies,' arranged for *three* performers,—a duet for the manuals, with the rolling bass part for a third player at the side keyboard,—prepared expressly for and played at the opening of this organ.

1832. *The Pneumatic Lever.* Barker.

In a large organ with several pallets to a key, and perhaps some stops on a heavy pressure of wind, the touch becomes heavier than the most muscular finger (or foot) can control without experiencing great exhaustion.[1] The number of springs in the several soundboards to some extent bring back the resistance existing in the old 16th-century spring-boxes, which resistance however can now no longer be overcome by brute force, but must be controlled by the elastic action from the knuckles or ankle. This power is supplied by the pneumatic lever. The late Mr. Joseph Booth, of Wakefield, was the first organ-builder to whom the idea seems to have occurred of establishing pneumatic agency, and of thus ingeniously turning the wind-power, one of the organist's antagonists, into his assistant. It was to some of the bass pipes of the organ he built for the church of Attercliffe, near Sheffield, in the year 1827, that Mr. Booth first applied his little invention. The lower notes of the wood open diapason of the GG manual were placed on a small separate soundboard, and to the pull-down of each pallet he attached a small circular bellows below. From the great organ soundboard-groove a conveyance conducts wind into this bellows, which, opening downwards, draws the pallet with it. These small bellows Mr. Booth used to call *puff-valves*.

It was in 1832 that the late Mr. Barker first thought of his invention that has since been called the pneumatic lever. On the completion of the organ in York Minster, the touch of which, in consequence of the great size of the instrument, was of course very heavy, he wrote to Dr. Camidge, then the organist of the Cathedral, begging to be allowed to attach one of his levers in a temporary way to one of the heaviest notes of his organ. Dr. Camidge admitted that the touch of his instrument was 'sufficient to paralyse the efforts of most men'; but financial difficulties stood in the way of the remedy being applied; and in 1837 he went to France to superintend its introduction into the organ then being built by the eminent builder Cavaillé-Coll for the royal Church of St. Denis, near Paris. M. Cavaillé had, among his other experiments, made Flue and Reed pipes to produce harmonic tones by means of wind of heavy pressure, but these discoveries he had looked upon as practically useless on account of their leading to the production of a *touch* which no human muscles could overcome. Mr. Barker's apparatus, which simply *overpowered* the resistance that could not be *removed*, was therefore an opportune presentation; and M. Cavaillé immediately introduced it, together with several Harmonic stops, into the large organ he was then (1841) building for the Abbey Church of St. Denis, near Paris.

In 1835 Mr. David Hamilton, of Edinburgh, made a pneumatic movement, which he applied to the organ in St. John's Episcopal Church in that city; and in 1839 a paper was read at a meeting of the British Association at Birmingham explanatory of a pneumatic lever which he then exhibited.

The pneumatic lever consists of a bellows shaped very like a small concussion bellows, two or three inches in width, and about ten inches in length. The key of the clavier opens a small circular valve beneath this, and compressed air being thus admitted, the bellows rises, drawing with it a tracker that communicates the motion to the whole of the pallets and to such of the coupling movements, etc., as may be 'drawn'; all of which immediately answer to the putting down of the key. When the key is released the valve that admitted the air is closed and another

[1] The organist at Haarlem strips like a blacksmith preparatory to giving his usual hour's performance, and at the end of it retires covered with perspiration.

opened, the bellows consequently closing. The key is thus relieved from the combined resistance of the main pallets, coupling movements, and the heavy wind-pressure; and the touch can consequently be adjusted to any degree of elastic resistance pleasant to the performer.

1834. *York Minster.* Elliott & Hill.

Radiating Pedal-board.

The organ in York Minster, which had been twice enlarged—about 1754, and again in 1813—was a third time altered and considerably increased in size in 1823, by Ward of York; who among other things added a Pedal Organ of thirteen stops to FFF, containing two Double Diapasons down to FFFF, 24 feet length, etc. The fire of 1829 cleared all this away; and Messrs. Elliott & Hill were then engaged to erect an entirely new organ, under the superintendence of the late Dr. Camidge.

It had been found from experience that the vast area of York Minster required an immense amount of organ tone to fill it adequately, and with the view of supplying this, Dr. Camidge seems to have selected as the foundation of his plan, the type of a large ordinary Great Organ of the period, of twelve stops, which he followed almost literally, and then had that disposition inserted twice over. The compass of the Great and Choir Manuals he extended downwards to CCC, 16 feet, and upwards to C in altissimo; and the Pedal Organ he designed to include four 'Double' Stops of 32 feet, and four 'Unisons' of 16 feet. The great fault in the scheme lay in the entire omission from the Manuals of all sub-octave Foundation-stops—*i. e.* stops sounding the 16-feet tone on the 8-feet key—and consequently also of all the Mutation-stops due to that sound. In spite of the great aggregation of pipes, therefore, the numerous manual stops produced no massiveness of effect, while as the Pedal had no less than four ponderous sub-octave registers,[1] and, with the manuals coupled, a total of over forty stops, the only possible result from such an arrangement was a 'top-and-bottom' effect.

The original scheme of the organ—which underwent thorough revision and improvement in 1859—is given below. This organ had a radiating pedal-board. The organ erected in Mitcham church in 1834, and originally made by Bruce of Edinburgh, also had a radiating pedal-board, of peculiar construction.

Great Organ. 24 stops.

(East soundboards.)	Feet	(West soundboards.)	Feet
1. Open Diapason	16	13. Open Diapason	16
2. Open Diapason	16	14. Open Diapason	16
3. Stopped Diapason	16	15. Stopped Diapason	16
4. Principal	8	16. Principal	8
5. Principal	8	17. Principal	8
6. Principal, wood (Flute)	8	18. Principal, wood (Flute)	8
7. Twelfth	5⅓	19. Twelfth	5⅓
8. Fifteenth	4	20. Fifteenth	4
9. Sesquialtera 7 ranks		21. Sesquialtera, 7 ranks	
10. Mixture		22. Mixture	
11. Trumpet	16	23. Trumpet	16
12. Trumpet	16	24. Trumpet	16

Choir Organ. 9 stops.

25. Open Diapason	16	30. Principal	8
26. Open Diapason	16	31. Flute	8
27. Dulciana	16	32. Fifteenth	4
28. Stopped Diapason	16	33. Bassoon	16
29. Horn Diapason	16		

Swell Organ. 12 stops.

34. Open Diapason	8	40. Fifteenth	2
35. Stopped Diapason	8	41. Sesquialtera, 4 ranks	
36. Dulciana	8	42. Horn	8
37. Harmonica	8	43. Trumpet	8
38. Principal	4	44. Oboe	8
39. Principal, wood	4	45. Cremona	8

Pedal Organ. 9 stops.

46. Double open, wood	32	51. Open Diapason, metal	16
47. Double open, metal	32	52. Sacbut (reed), wood	32
48. Double stopped, wood	32	53. Trumpet, wood	16
49. Open Diapason, wood	16	54. Trumpet, metal	8
50. Open Diapason, wood	16		

Compass, Gt. and Chr. CCC to C in altmo (6 octaves); 73 notes. Swl. CC to C in altmo. (5 octaves); 61 notes. Pedal Organ, CCC to Tenor C; 25 notes.

Manual and Pedal couplers. Radiating Pedal-board.

Not long after the completion of the York organ the late Dr. (then Mr.) Gauntlett made a praiseworthy effort to introduce some of the leading features of the Continental principle of organ-building into England; and being heartily seconded by the late Mr. William Hill, his endeavours were attended with a considerable amount of success. The 8-feet compass was gradually accepted as the proper range for the Manuals, although at times greatly opposed: the sub-octave (16 feet) manual stops, which had been essayed successively by Parker, Schnetzler, and Lincoln, at last obtained favourable recognition, together with the Twelfth thereto, viz. the Quint of 5⅓ feet. Double manual [2] reeds were incorporated; and the importance of and necessity for the independent Pedal Organ was also demonstrated. The weak points were the number of half and incomplete stops, which retarded the process of quick registering; and the short range of the Pedal Organ, which, instead of being, like the pedals themselves, upwards of two octaves in compass, from CCC, consisted of a single octave only, which then repeated. This defect—a continuation of the old 'return pedal-pipe' system—had to be remedied before a clear and intelligible reading of Bach's Fugues, or any other essentially organ music, could be given.

1840. *Town Hall, Birmingham.*

Elliott & Hill.

'Borrowed' Solo Organ.

The peculiarity in this organ, independently of its general excellence, consisted in its 'Combination or Solo Organ.' By an ingenious mechanical contrivance almost any stop or stops of the swell or choir organs could be played on a *fourth* manual, without interfering with their arrangement, or their own separate keyboards. The stops that could thus be used in combination were the following:—

[1] It was stated at the time this organ was made that the largest pedal-pipe would hold a glass of ale for every man, woman, and child then residing within the walls of the city of York.

[2] A double reed-stop (double bassoon, down to the DDD pipe) formed a portion of the Great Organ of the instrument erected by John Byfield, jun., in Christ Church Cathedral, Dublin, in 1751.

On Solo Manual.

From Choir Organ.	Feet	From Swell Organ.	Feet
1. Open Diapason	8	1. Open Diapason	8
2. Stopped Diapason	8	2. Stopped Diapason	8
3. Dulciana	8	3. Clarabella	8
4. Flute	4	4. Principal	4
5. Harmonica	4	5. Fifteenth	2
6. Cornopean	8	6. Horn	8
7. Cremona	8	7. Hautboy	8
8. Bells.		8. Trumpet	8
		9. Clarion	4

This was the first organ that had the 'Great Ophicleide,' or 'Tuba,' on a heavy wind.

1842. *Worcester Cathedral.* Hill & Sons.

Non-return Pedal Organ.

In 1842 Messrs. William Hill & Sons constructed a new organ for the Choir of Worcester Cathedral, in which the Pedal Organ was made of the same range as the pedal keys; and the Swell contained an 'Echo Cornet,' then a comparatively new feature, and a development of Green's 'Dulciana Principal.' It also had a sub-octave stop (Double Dulciana) of the same species. The following is the specification of the organ just mentioned.

Great Organ. 14 stops.

	Feet		Feet
1. Tenoroon Diapason	16	8. Wald Flote	4
2. Bourdon to meet No. 1	16	9. Twelfth	2⅔
3. Open Diapason, front	8	10. Fifteenth	2
4. Open Diapason, back	8	11. Sesquialtera, 3 ranks	1⅓
5. Stopped Diapason	8	12. Mixture, 2 ranks	⅔
6. Quint	5⅓	13. Doublette, 2 ranks	2
7. Principal	4	14. Posaune	8

Choir Organ.

15. Dulciana	8	19. Stopped Flute	4
16. Clarabella	8	20. Oboe Flute	4
17. Stopped Diapason	8	21. Fifteenth	2
18. Principal	4	22. Cremona	8

Swell Organ. 11 stops.

23. Double Dulciana	16	29. Flageolet	2
24. Open Diapason	8	30. Doublette, 2 ranks	2
25. Stopped Diapason	8	31. Echo Dulciana Cornet 5 ranks.	
26. Dulciana	8		
27. Principal	4	32. Oboe	8
28. Suabe Flute	4	33. Cornopean	8

Pedal Organ. 6 stops.

34. Open Diapason	16	Fifteenth	4
35. Stopped Diapason	16	Sesquialtera, 5 ranks	
36. Principal	8	Trombone	16

Compass, Gt. and Chr. CC to F in alt, 54 notes. Swell, Tenor C to F in alt, 42 notes. Pedal, CCC to Tenor E, 29 notes.

Couplers, Swell to Great. Swell to Choir. Great to Pedal. Choir to Pedal.

Five Composition Pedals.

1851. *Exhibition Organ.* M. Ducroquet.

In the year 1851 the first great Industrial Exhibition was held in London in Hyde Park. On that occasion, among the numerous musical instruments presented to public notice were two foreign organs (Ducroquet and Schulze), which, though moderate in size, presented several features, in the form of stops and principles of construction, that were then new to this country, and many of which were afterwards gradually introduced into the English system of organ-building. To these reference must therefore here be made.

The scheme of Ducroquet's French organ stood as follows :—

Great Organ. 10 stops.

	Feet		Feet
1. Bourdon	16	6. Prestant	4
2. Montre	8	7. Plein jeu, 12, 15, 19, 22, 26	2⅔
3. Flûte-à-pavillon	8	8. Bombarde	16
4. Salicional	8	9. Trompette	8
5. Bourdon	8	10. Clairon	4

Récit or Swell Organ. 8 stops.

	Feet		Feet
11. Flûte (Open Diapason)	8	15. Prestant	4
12. Flûte Harmonique	8	16. Trompette	8
13. Viola di Gamba	8	17. Hautbois et Basson	8
14. Bourdon	8	18. Cor Anglais	8

Pedal Organ. 2 stops.

19 Flûte (Open wood)	16	20. Bombarde, (reed)	16

Compass, Gt. and Swl. CC to C in altmo., 61 notes. Pedal CCC to Tenor C, 25 notes.

Six Mechanical Pedals: 1. Great to Pedal. 2. Great organ reeds on or off. 3. Entire Great organ on or off. 4. Swell to Great, unison. 5. Swell to Great, octave. 6. Swell to Great, sub-octave.

1851. *Exhibition Organ.* M. Schulze and Son.

The specification of Schulze's German Organ was as follows :—

Great Organ. 8 stops.

	Feet		Feet
1. Bordun	16	5. Hohlflöte, grooved into No. 4 in the bass	8
2. Principal (wood bass)	8	6. Octave	4
3. Gamba, grooved into No. 2 in the bass	8	7. Mixture, 15, 19, 22, 26, 29	2
4. Gedact	8	8. Clarinette	8

Choir Organ. 5 stops.

9. Lieblich Bordun, to G.	16	12. Geigen Principal	4
10. Geigen Principal	8	13. Lieblich Flöte	4
11. Lieblich Gedact throughout, and Flauto Traverso	8		

Pedal Organ. 2 real stops.

a. Sub-bass borrowed from Gt. Bordun	16	14. Octave-bass, open wood	8
		15. Posaune	16

Compass, Gt. and Cr., CC to F in alt, 54 notes. Pedal, CCC to Tenor D, 27 notes.

Couplers, Choir to Great Unison. Choir to Great Sub-Octave. Great to Pedal.

1. In Ducroquet's organ the Flûte-à-pavillon (No. 3) was composed of cylindrical pipes with a bell on the top, the tone of which stop was very full and clear. The Flûte Harmonique (No. 12) was a stop which in the upper part 'overblew,' or sounded its octave, as in the real flute, and was therefore composed of pipes of double length, to render the pitch correct. It produced a very effective imitation of an orchestral flute. The Cor Anglais (No. 18) was a *free* [1] reed, and gave a very good imitation of the instrument after which it was named. The reed stops in this organ were more numerous than they would have been in an English instrument of the same size, besides being most excellent. They numbered seven in a specification of twenty stops, and included two of 16 feet. The three reeds of the great organ were placed on a separate soundboard, and were supplied with wind at a higher pressure than that used for the Flue-work. They were therefore very powerful and effective, and imparted a very brilliant effect to the full organ. Of the six mechanical pedals, the titles of most of which indicate their purpose, one (No. 3) threw the Great Organ on or off its keys, so that when the Swell was coupled to the Great Manual, a sudden *forte* or *piano* could be obtained. Its effect therefore was similar to that of the English 'sforzando pedal,' though scarcely equal to it for practical purposes.

2. In Schulze's organ the Gedact (No. 4) was formed of stopped wood pipes that produced a fuller tone than the usual Stopped Diapason, at the same time that it retained the pure character of the best specimens of that class of stop. The

[1] For Free-reed see vol. i. p. 562*a*.

'Lieblichs' of 16, 8, and 4 feet (Nos. 9, 11, and 13), the invention of Schulze, in the Choir organ, were singularly beautiful in quality of tone, and formed a most effective group of stops. The 'Flauto Traverso' (No. 11), like the French 'Flûte Harmonique,' was composed of pipes of double length in the upper part; and the pipes being of wood, bored and turned to a *cylindrical* shape, were in reality so many actual flutes. The 'Gamba' and 'Geigen Principal' (Nos. 3 and 10), were open stops, metal in the treble and tenor, and produced the 'string tone' most effectively. The Hohlflöte (No. 5) was an open wood stop, with the mouth on the broad side of the pipe, and produced a thick, 'hollow' tone; hence its name. The 'Clarinette' and 'Posaune' (Nos. 8 and 15) were reed stops of the 'free' species, the latter having zinc tubes of half length, and producing an excellent quality of tone. The pedal coupler acted on a second set of pallets in the soundboard, and did not take down the manual keys—a great convenience, as it did not interfere with the hands. The pedal clavier was made in a form then quite new to this country, with the notes at the extreme right and left somewhat higher than those in the middle—*concave*. This shape and Elliott & Hill's radiating plan were afterwards combined by Mr. Henry Willis, in his 'concave and radiating pedal board.' The flue-stops, that are usually intended to have great power, possessed considerable boldness and strength in this organ of Schulze's, which was partly due to the scales having been kept 'well up.' This effect was secured without any extra pressure of wind—for the wind only stood at the ordinary pressure of three inches—but simply by allowing twice or thrice the usual quantity of wind to enter at the feet of the pipes.

The French organ, then, brought the Harmonic flutes, the Gamba, the octave and sub-octave couplers, and the reed-stops on a stronger pressure of wind, into prominent notice, although this latter was also illustrated in Willis's larger organ at the west end of the Exhibition building; while Schulze's organ drew attention to the sweet-toned (Lieblich) covered stops, the Harmonic flute, the string-toned stops, and the bold voicing and copious winding of full-scaled flue-stops, on the successful imitation of which latter Mr. T. Lewis has built a part of his reputation.

3. Messrs. A. and M. Ducci, organ-builders of Florence, exhibited a small organ, the bellows of which possessed a novelty, in that the feeder, consisting of a movable board swaying parallel between two fixed ones, supplied wind both by its upward and downward motion, and in double quantity, as it moved bodily instead of being hinged on at one end.

4. Mr. Willis's great organ had three manuals and pedal, seventy sounding stops and seven couplers. There were four different pressures of wind. The Swell had its own separate bellows placed within the swell-box, as in Green's organ at St. George's, Windsor, already noticed. It also presented several novelties, the principal of which was the introduction of studs or pistons projecting through the key-slips, acting on the draw-stops, operated upon by the thumbs, and designed as a substitute for the ordinary Composition Pedals. This was effected by the aid of a pneumatic apparatus on the same principle as that applied to the keys. A stud, on being pressed, admitted compressed air into a bellows, which immediately ascended with sufficient power to act, by means of rods and levers, on the machinery of the stops, drawing those which the given combination required, and pushing in those that were superfluous. In most cases there was a duplicate stud for each combination, so that it could be obtained by using either the right or the left thumb.

The leading improvements that have been introduced since the first Exhibition, are of too recent a date to belong to the History of the organ; and more properly belong to its Description.

Of the celebrated foreign organs we may mention the four following typical specimens.

1735-8. *Haarlem.* CHRISTIAN MÜLLER.

This organ has long been celebrated as one of the largest and finest in the world. It was built by Christian Müller of Amsterdam, and was nearly three years and a half in course of construction, having been commenced on April 23, 1735, and finished on Sept. 13, 1738. It has 60 stops, of which the following is a list:—

GREAT ORGAN. 16 stops. 1209 pipes.

	Feet	Pipes		Feet	Pipes
1. Prestant	16	78	10. Woud-fluit	2	51
2. Bourdon	16 (tone)	51	11. Tertian, 2 ranks	1	102
3. Octaav	8	78	12. Mixture, 6, 8, and 10 ranks		339
4. Roerfluit	8 (tone)	51	13. Trompet	16	51
5. Viol di Gamba	8	51	14. Trompet	8	51
6. Roer-quint	$5\frac{1}{3}$	51	15. Hautbois	8	51
7. Octaav	4	51	16. Trompet	8	51
8. Gemshorn	4	51			
9. Quint prestant	$2\frac{2}{3}$	51			

CHOIR, in front. 14 stops. 1268 pipes.

17. Prestant	8	95	and 4 ranks		144
18. Quintadena	8 (tone)	51	25. Mixtur, 6, 7, and 8 ranks		360
19. Hohlfluit	8	51	26. Cimbel, 2 ranks		102
20. Octaav	4	51	27. Cornet, 5 ranks		108
21. Fluit-doux	4	51	28. Fagot	16	51
22. Speel-fluit	$2\frac{2}{3}$	51	29. Trompet	8	51
23. Super-octaav	2	51	30. Regal	8	51
24. Sesquialtera, 2, 3,					

ECHO. 15 stops. 1098 pipes.

31. Quintadena	16 (tone)	51	39. Flageolet	$1\frac{1}{3}$	51
32. Prestant	8	81	40. Sexquialter, 2 ranks		102
33. Baar-pyp	8	51	41. Mixtur, 4, 5, and 6 ranks		246
34. Quintadena	8 (tone)	51	42. Cimbel, 4 ranks		108
35. Octaav	4	51	43. Schalmei	8	51
36. Flag-fluit	4	51	44. Dulcian	8	51
37. Nassat	$2\frac{2}{3}$	51	45. Vox Humana	8	51
38. Nacht-horn	2	51			

PEDAL. 15 stops. 513 pipes.

46. Sub-Principal	32	27	54. Holfluit	2	27
47. Prestant	16	27	55. Ruis-quint, 5 ranks	$2\frac{2}{3}$	27
48. Sub-Bass	16	27	56. Buzain	32	27
49. Roer-quint (tone)	$10\frac{2}{3}$	27	57. Buzain	16	27
50. Octaav	8	27	58. Trompet	8	27
51. Holfluit	8	27	59. Trompet	4	27
52. Quint	$5\frac{1}{3}$	27	60. Cinq	2	27
53. Octaav	4	27			

Accessory Stops, Movements, etc.

1. Coupler, Choir to Great.
2. Coupler, Echo to Great.
3, 4. Two Tremulants.
5. Wind to Great organ.
6. Wind to Choir organ.
7. Wind to Echo organ.
8. Wind to Pedal organ.

Twelve Bellows, 9 feet by 5.

Compass. Manuals, CC to D in alt, 51 notes.
Pedals, CCC to tenor D, 27 notes.

Number of Pipes.

Great	1209	Echo	1098
Choir	1268	Pedal	513
		Total	4088

1750. *Weingarten.* GABLER.

This is another very celebrated instrument among those made in the 18th century. The 32-feet stop, in front, is of fine tin. The organ originally contained 6666 pipes; and it is said that the monks of Weingarten, who were very rich, were so satisfied with the efforts of Gabler, the builder, that they presented him with 6666 florins above his charge, being an additional florin for each pipe.

GREAT ORGAN. 16 stops.

	Feet		Feet
1. Prestant	16	9. Querflöte	4
2. Principal	8	10. Hohlflöte	2
3. Rohrflöte	(tone) 8	11. Super-octave	2
4. Piffara	8	12. Sesquialtera, 8 ranks	$2\frac{2}{3}$
5. Quintaton	(tone) 8	13. Mixture, 20 ranks	2
6. Octave	4	14. Cornet, 8 ranks	2
7. Rohrflöte	(tone) 4	15. Trompeten (new)	8
8. Flöte douce	4	16. Cymbelstern.	

CHOIR. 12 stops.

17. Bordun	(tone) 16	23. Salcional	8
18. Principal tutti (strong)	8	24. Octav douce	4
19. Violoncello	8	25. Viola	4
20. Coppel	8	26. Nasat	2
21. Hohlflöte	8	27. Mixture, 21 ranks	4
22. Unda Maris	8	28. Cymbal, 2 ranks	2

ECHO. 13 stops.

29. Bordun	(tone) 16	36. Piffaro	4
30. Principal	8	37. Super-octave	2
31. Quintaton	(tone) 8	38. Mixture, 12 ranks	2
32. Viola douce	8	39. Cornet, 4 ranks	1
33. Flauten	8	40. Clarinet (new)	8
34. Octave	8	41. Carillon, from tenor F upwards.	
35. Hohlflöte	4		

POSITIF. 12 stops.

42. Principal douce, in front	8	48. Rohrflöte	(tone) 4
43. Violoncello	8	49. Querflöte	4
44. Quintaton	8	50. Flageolet	4
45. Flute douce	8	51. Cornet, 12 ranks	2
46. Piffaro	4	52. Hautbois	8
47. Flauto traverso	4	53. Voix humaine	8

PEDAL. 17 stops.

54. Contra-bass, tin, in front	32	62. Hohlflöte-bass	4
55. Sub-bass, wood	(tone) 32	63. Sesquialtera-bass, 2 & 3 ranks	$2\frac{2}{3}$
56. Octave-bass, wood	16	64. Mixturen-bass, 5 rks.	8
57. Violon-bass, wood	16	65. Bombarde-bass	32
58. Quintaton-bass	16	66. Posaune-bass	16
59. Super-octave-bass, in front	8	67. Trompette-bass	8
60. Flöte-douce-bass	8	68. Fagott-bass	8
61. Violoncello-bass	8	69. Cornet-bass	4
		70. Carillon Pedal	4

Compass. Manuals, CC to C in alt; Pedals, CCC to tenor D.
(Flat pitch.)

Accessory Stops, Movements, etc.

1. Coupler, Echo to Great.
2. Tremulant.
3. Cuckoo.
4. Rosignol.
5. Cymbals.
6. La force.

1834. *Freiburg (St. Nicholas).* ALOYS MOOSER.

The Freiburg organ is so well known that a list of its contents as constructed by Mooser can scarcely fail to be interesting. It originally contained 61 stops, 4 manuals, and 2 pedals, and is said to have recently received additions.

GREAT ORGAN. 16 stops.

	Feet		Feet
1. Montre	16	9. Doublette	2
2. Bourdon	(tone) 16	10. Fourniture, 6 and 7 ranks.	
3. Octave	8	11. Cymbale, 3 ranks	2
4. Principal	8	12. Scharf, 8 ranks	2
5. Bourdon	(tone) 8	13. Petit Cornet, 3 ranks.	
6. Gamba	8	14. Grand Cornet, a Reed	16
7. Prestant	4	15. Trombone	8
8. Dulciana	4	16. Clairon	4

CHOIR. 14 stops.

17. Quintadena	(tone) 16	24. Flûte à cheminée	(tone) 4
18. Principal	8	25. Nazard	2
19. Principal	8	26. Doublette	2
20. Gamba	8	27. Flageolet	1
21. Flûte douce	8	28. Fourniture, 4 & 5 ranks	2
22. Octave	4	29. Cornet, 5 ranks	8
23. Flute	4	30. Trompette	8

POSITIF. 12 stops.

31. Montre	8	37. Flûte bouchée	4
32. Bourdon	(tone) 8	38. Dulciana	4
33. Viola	8	39. Quint Flûte	$2\frac{2}{3}$
34. Salicional	8	40. Flageolet	2
35. Prestant	4	41. Cornet, 5 ranks.	
36. Calcan	4	42. Cromorne	(tone) 8

ECHO. 8 stops.

43. Montre	8	47. Quinte Flûte	4
44. Bourdon	(tone) 8	48. Flageolet	2
45. Flute	8	49. Voix humaine	8
46. Salicional	8	50. Cornet	8

GREAT PEDAL. 6 stops.

51. Bass-Bourdon	(tone) 32	54. Prestant	5
52. Sous-bass	16	55. Bombarde	16
53. Octave	8	56. Trombone	8

CHOIR PEDAL. 5 stops.

57. Montre	16	60. Prestant	4
58. Principal	8	61. Trompette	8
59. Flûte	(tone) 8		

Accessory Stops, etc.

1. Choir to Great.
2. Great to Pedal.
3. Tremulant Great.
4. Tremulant Echo.

Compass. Manuals, CC to F in alt; Pedals, CCC to tenor C.

1846. *Thè Madeleine, Paris.*

MM. CAVAILLÉ-COLL & CO.

This organ is perhaps the best known of Cavaillé's instruments. Though not one of his largest, it is one of his most excellent and effective. It has 4 manuals and pedal, and the 48 stops mentioned below.

CLAVIER DU GRAND ORGUE. 12 stops.

	Feet		Feet
1. Montre	16	7. Prestant	4
2. Violon-Basse	16	8. Quinte	$2\frac{2}{3}$
3. Montre	8	9. Doublette	2
4. Bourdon	8	10. Plein Jeu, 10 ranks.	
5. Salicional	8	11. Trompette	8
6. Flûte Harmonique	8	12. Cor Anglais	8

CLAVIER DE BOMBARDES. 10 stops.

13. Sous-Basse	16	18. Octavin	2
14. Basse	8	19. Bombarde	16
15. Flûte Harmonique	8	20. Trompette Harmonique	8
16. Flûte traversière	8	21. Deuxième Trompette	8
17. Flûte Octaviante	4	22. Clarion	4

CLAVIER DU POSITIF. 10 stops.

23. Montre	8	28. Dulciana	4
24. Viol di Gamba	8	29. Octavin	2
25. Flûte douce	8	30. Trompette	8
26. Voix-celestes	8	31. Basson et Hautbois	8
27. Prestant	4	32. Clairon	4

CLAVIER DE RÉCIT. EXPRESSIF. 8 stops.

33. Flûte Harmonique	8	37. Octavin	2
34. Bourdon	8	38. Voix Humaine	8
35. Muzette	8	39. Trompette Harmonique	8
36. Flûte Octaviante	4	40. Clairon Harmonique	4

CLAVIER DE PÉDALES. 8 stops.

41. Quintaton	32	45. Grosse Flûte	8
42. Contre-Basse	16	46. Bombarde	16
43. Basse Contre	16	47. Trompette	8
44. Violoncelle	8	48. Clairon	4

PIPES.

GREAT ORGAN.

ff Open diapason, metal. In front.
gg Stopt do.
hh Dulciana.
ll Principal.
mm Stopt wood Flute.
nn Clarionet.
oo Flautino.

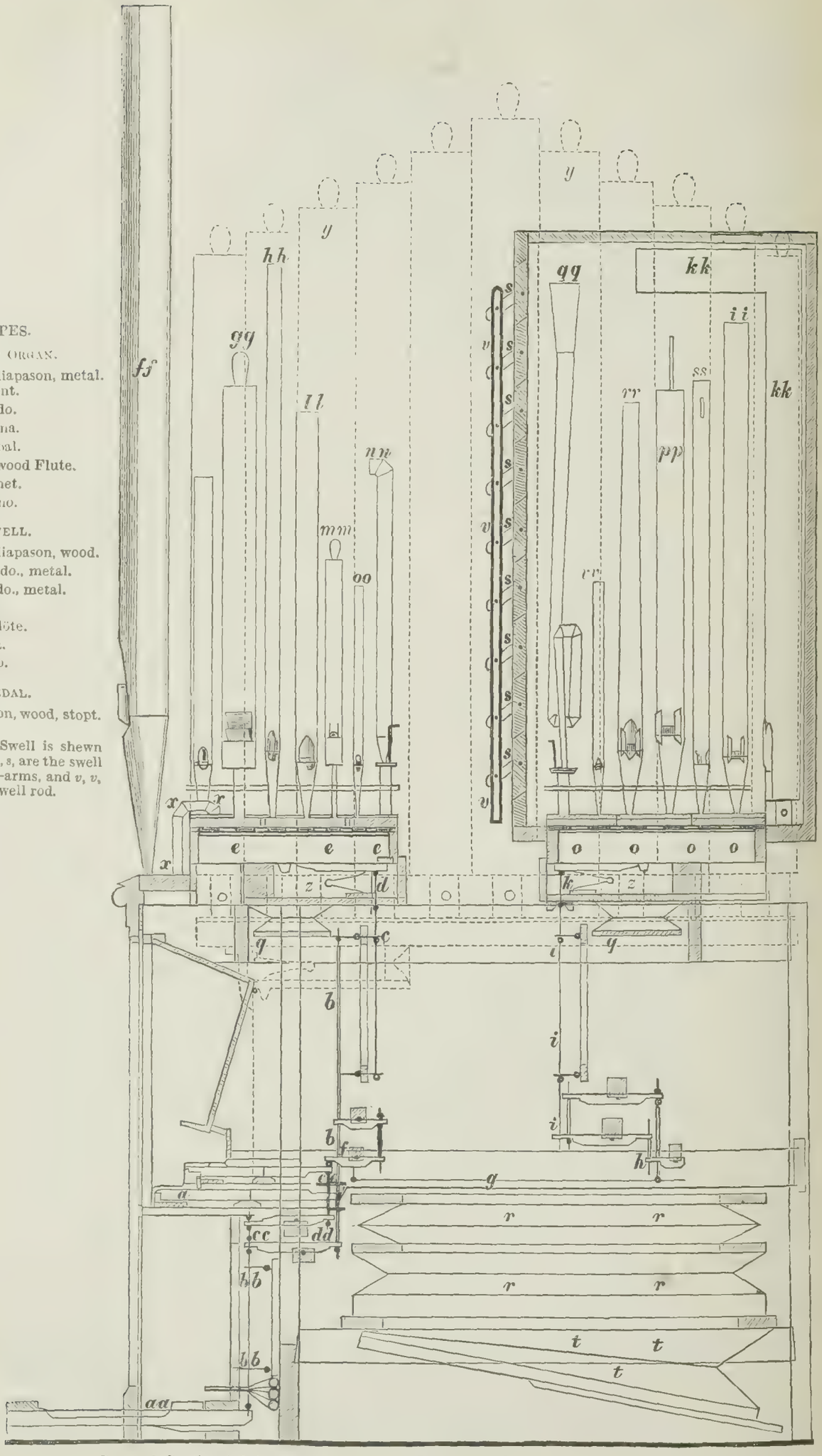
SWELL.

kk Open diapason, wood.
ii Violin do., metal.
pp Stopt do., metal.
qq Oboe.
rr Spitz-flöte.
ss Gamba.
tt Piccolo.

PEDAL.

y, *y* Bourdon, wood, stopt.

N.B.—The Swell is shewn open; *s*, *s*, are the swell shutter-arms, and *v*, *v*, is the swell rod.



General Section of an Organ with two Manuals, Great and Swell, and Pedals.

Combination Pedals, etc.

1. Positif to Great.
2. Great to Pedal.
3. Bombarde to Positif.
4. Pedal to Great.
5. Great Organ Sub-octave.
6. Bombarde Sub-octave.
7. Pedal octave above.
8. Tremulant to Choir and Swell.
9. Great Reeds.
10. Bombarde Reeds.
11. Choir Reeds.
12. Swell Reeds.
13. Pedal Reeds.

Compass. Manuals, CC to F in alt, 54 notes.
Pedal, CCC to tenor D, 27 notes.

II. *Description.* It has been shown in the preceding History of the organ, how that abroad tiers of pipes from nearly the largest in size to the smallest were accumulated on one keyboard before they were assorted and appropriated to different 'departments'; how that in England, on the contrary, little instruments with comparatively few pipes were dignified with the name of 'pair'; and how that an example possessing two manuals, if it also had two cases, was distinguished by the name of a 'double organ.'

Turning from the rules of the past to the custom of the present, it is found that 'an organ' of to-day sometimes consists really of as many as five separate and distinct organs—Great, Swell, Choir, Solo, and Pedal; but all being enclosed in one case, or at any rate brought under the control of one performer, they are spoken of collectively as constituting a single instrument. To describe such an organ completely and in detail would require a volume, which is impossible here, and is besides unnecessary, as the smallest specimen equally with the largest comprises a certain number of necessary parts; namely, (1) the apparatus for collecting the wind, viz. the bellows; (2) the means for distributing the wind, viz. the wind-trunk, the wind-chest, and the soundboard-grooves; (3) the mechanism for playing the organ, viz. the clavier and the key-movement; (4) the mechanism for controlling the use of the tiers of pipes, viz. the draw-stop action. To these have to be added the couplers, composition pedals, etc.

1. The Bellows that collect and compress the wind have already been described in vol. i. p. 214. They are shown in the accompanying woodcut occupying their usual position in the lower part of the organ; the reservoir being marked *r, r, r, r*, and the feeder *t, t, t*. From the reservoir of the bellows the wind is conducted through a large service-pipe or 'wind-trunk' to the wind-cisterns or wind-chests *z, z*, where it remains for further use in smaller quantities. The wind-trunk, which could not be conveniently shown in the woodcut, is made either of wood or metal, and traverses the distance between the reservoir and wind-chest by the shortest convenient route. The wind-chest is a substantial box of wood extending the whole length of the soundboard; about equal to it in depth; and about two-thirds its width. In this chest are located the soundboard pallets (*d* and *k*), which prevent the wind proceeding any farther, unless one or more of them are drawn down (or opened) by the means next to be noticed.

2. The Key action is the system of mechanism by which the performer is able to draw open the pallets, which are otherwise far beyond his reach. In an action of simple construction this consists of a key (*a*), sticker (*b*), roller and tracker (*c*), communicating with a pull-down (*d*) attached to the pallet. On pressing down the front end of the key (*a*)—which key works on a metal pin or centre—the further end rises, lifting with it the vertical sticker (*b*). This sticker, lifting the first arm of the horizontal roller, causes the roller partly to revolve. At the opposite end of this roller is a second arm projecting from the back, which consequently descends (*c*). To this is attached a tracker made to any length necessary to reach from the second roller-arm to the pull-down (*d*). The course of the motion transmitted by these parts is as follows:—The key-tail carries the motion inwards, the sticker carries it upwards; the roller conveys it to the necessary distance right or left, while the tracker again carries it upwards to the pallet. In modern organs of superior construction, small discs of crimson cloth are placed at each end of the sticker, to prevent any rattling between the contiguous parts of the mechanism. A pin passes down from the sticker, through the key-tail, to prevent the former from slipping off the latter. A second one is placed on the top, and passes through an eye in the roller-arm to secure the certain action of the roller. The two studs into which the roller-pins pass to sustain the roller are lined with cloth, or 'bushed,' as it is termed, also to secure silence in action; and the rollers themselves are made of iron tubing, which is more firm and rigid than the old wood rollers, and has the additional advantage of taking much less space.

It is a matter of much importance to lessen the strain on the key-movement just noticed by reducing the resistance at the pallet as much as possible, and thus also relieving the finger of the player from all unnecessary labour and fatigue. For this purpose most builders make use, under certain circumstances, of what are called *relief* pallets. When wind, in however small quantity, gains admission above a pallet, the wind-pressure ceases by becoming equal all round, and there remains only the elastic resistance of the spring to be overcome. To effect this relief numerous devices have been thought of, as the 'jointed pallet,' in which two or three inches of the fore part move first, and then the remainder, perhaps for nearly a foot in length. There is also the 'double pallet,' in which a small valve is placed on the back of the large one, and opens first, etc., etc. In large organs some builders use relief pallets to obviate the necessity for 'pneumatics,' though the two are sometimes used at the same time.

3. The Draw-stop action is a second system of mechanism, by means of which the performer is enabled to draw-out or push-in any slider that lies beneath a separate set of pipes or *stop*. In the accompanying drawing each separate pipe depicted represents a single member of a different stop [see STOP], and the slider-ends are the little shaded portions that are shown immediately over the *soundboard groove* (*e, e, e* and *o, o, o, o*). The

unshaded intermediate parts are the *bearers*, which sustain the weight of the *upper-boards* on which the pipes are seen standing, as well as of the pipes themselves; the sliders being thus left unfettered to move freely to and fro. In the small movable (Portative) organs of the middle ages, when the surface of the soundboard, or 'table' on which the pipes stood, was scarcely any higher above the keys than the top of a modern square pianoforte above its clavier, and when the soundboard measured only about a couple of feet in length, the slider-ends could be easily reached by the player, and be moved in or out with the fingers and thumb. When the soundboard became longer, and the sliders longer and heavier, a lever was added, to move them to and fro. This was the arrangement in the 16th-century organ at Radnor. At that period, and for a long time after, the stops were arranged before the playing commenced, and were not varied during the performance.

In a modern organ of what would now be considered small dimensions, the slider-ends are always beyond the reach of the performer, being, in relation to the claviers, generally farther in, considerably to the right or left, as the case may be, and at a much higher level. The 'action' to a single stop therefore consists of a *draw-stop rod*, which passes into the organ to the necessary extent; a movable *trundle*, which turns the corner; a *trace-rod*, which spans the distance from the trundle to the end of the soundboard; and the *lever* that is in connection at its upper end with the slider. These attached parts act in the following manner. The draw-stop rod is drawn forward in the direction from middle to front; the trundle partly revolves and moves the trace-rod in the direction from side to middle; and the lower end of the lever is drawn inwards, causing the upper end to move outwards, and to take the slider-end with it. The stop is now ready for use. On pushing in the draw-stop, the action of the several parts is reversed, and the stop is silenced.

The end of the draw-stop rod projects through the jamb at the side of the keys, and is finished off with a knob ornamented with an ivory shield bearing the name of the stop that it controls.

The Concussion-bellows was duly described under the head of BELLOWS (see vol. i. p. 216); it is only necessary therefore here to add that in the subjoined cut it is shown in position (see *q*) attached to the underside of the wind-chest.

Besides the two *primary* systems of mechanism just noticed, most organs, however small, have a greater or less number of members belonging to certain *subsidiary* systems, foremost among which rank the *Couplers*. Thus an organ with one Manual and separate Pedal generally has at the least one coupler, 'Manual to Pedal.' By means of this the lower $2\frac{1}{2}$ octaves of the Manual are brought under the control of the feet, so that their sounds may materially supplement the Pedal stops, which are always moderate in number in small organs. [See COUPLER, vol. i. p. 410.] A modern organ with two Manuals and separate Pedal has generally three, four, or even five couplers; 'Great to Pedal,' 'Swell to Pedal,' 'Swell to Great,' which is understood to act in the *unison* unless otherwise expressed; 'Swell octave,' which is understood to act in the octave *above* unless otherwise expressed. (It will be remembered that an octave-coupler formed part of the original work in Byfield's organ in St. Mary Redcliff, Bristol, 1726.) The 'Swell sub-octave' acts in the octave below. At first this was called a 'Double coupler,' as its effect resembled that of a 'Double diapason,' etc. In the organ built by Robson for St. Dunstan's in the West in 1834, there was a double coupler, Choir to Great, which operated by means of a second set of pallets, and therefore did not take down the Choir keys.

The 'action' of a manual-coupler of the modern improved kind consists simply of a set of levers or *backfalls*, one to each key. The front end of the backfall is lifted, the far end descending, and pressing down a sticker resting on the back end of the T-shaped backfall of the swell-action, which is then set in motion (*g*, *h*, *i*, *i*, *k*) as completely as though it had been started at *f* by the swell upper-manual key. An octave coupler consists of a set of *diagonal* backfalls, which extend sufficiently to the *right* to reach from any given key to the tracker of its octave. The *upper* backfall above *h* shows this. A sub-octave coupler has a set of diagonal backfalls acting on the octave *below*. When not required to be used, the draw-stop is 'put in,' which raises the frame and backfalls from the stickers at the front end, and from the tracker-button at the other.

The Pedal-couplers are in modern examples made in manner similar to those just described, one of which may here be traced. On pressing down the pedal *aa* the trackers and roller-arms, *bb*, *bb* descend, drawing down the front end *cc* of the backfall. The far end *dd* is thus made to rise, lifting with it the sticker, which, communicating with the under-side of the tail (*ee*) of the great-organ key, lifts it and thus plays the note as exactly as though it had been pressed down by a finger.

The 'Sforzando coupler' is a movement worked by a pedal, by the aid of which the Great Organ is suddenly attached to the Swell. It reinforces the strength of the Swell to a far greater extent, and more quickly than by the 'crescendo' pedal; and is therefore useful when a quick and remarkable accent is required. It is formed of a backfall, the far end of which presses down a sticker resting on the back part of the square backfall of the Great Organ, which it depresses, and so sets the Great Organ tracker in motion. The first coupler of the kind was made by Lincoln, and introduced by him into his organ at St. Olave's, Southwark, erected in 1844. This coupler is always worked by a pedal, on pressing which the backfalls descend into position. On releasing the pedal the backfalls are raised from their work by a spring. Other subsidiary pedals are occasionally introduced, such as 'Great to Pedal, off or on, and 'Swell to Great, off or on.' These are of such constant use, that they ought to find a place in every organ of even moderate dimensions.

The Composition Pedals have already been noticed. Their use is so generally felt, that in addition to those attached to the Great Organ stops, there are usually two or three provided for the Swell of organs of even average size. In instruments that have a Pedal Organ of fair dimensions, the Great Organ composition pedals usually do, or at any rate should, act also on those of the Pedal, 'in proportion'; particularly where the latter has any Mutation, Mixture, or 16-feet Reed stops. In such cases a 'Piano Pedal' for reducing the Pedal Organ so that it may be available for use with the Swell or Choir, is very desirable.

Sometimes, instead of silencing some of the stops by composition pedals, they are rendered mute by means of a trap or *ventil* in the local wind-trunk, which, by closing, cuts off the supply of wind. This lessens the wear and tear of the mechanical parts of the organ. On the other hand the draw-stops, or *registers*, may all be duly prepared, and may announce that all is in readiness, yet if the ventils are forgotten, there may be as distinctly a false start as if there were 'no wind in.'

In his large organs Mr. Henry Willis introduces combination pistons projecting through the key-slips in lieu of composition pedals; and devotes the width over the pedal-board to pedals acting on the various couplers, etc.

Notice may now be taken of two substitutes which modern thought has devised for the first of the primary systems of organ mechanism already described under the title of 'Key-movement.'

1. In large organs the long trackers are apt to shorten in dry seasons, and to lengthen in wet ones, causing the touch in the one case to become shallow, in the other to become deep, and exposing the organ to ciphers. Protection is sought against these atmospheric disturbances, by varnishing the trackers and other woodwork; and the various mechanical parts of the instrument are also furnished with regulating screws and nuts by means of which the necessary length of these transmitters of the key-motion may be re-established when interrupted. Still, there are circumstances and distances, curves and creeping courses, which can scarcely be traversed by the rigid mechanism referred to. Seeing what had been accomplished by telegraphy, by which the most delicate movements could be transmitted with rapidity and precision, and to indefinite distances, the thought occurred as to whether it might be possible to apply the principle of *electricity* to the organ, in which case the key-board would represent the manipulator and the pallets of the organ the receptors. To the late Dr. Gauntlett belongs the credit of having been the first to start this theoretical idea. His first proposal, made at the time of the Great Exhibition of 1851, was to play all the organs in the place at one and the same time; but the suggestion met with no response. When the intention of the Crystal Palace Company to build an immense organ was announced in 1852, he met the Provisional Committee and proposed the erection of *facsimiles* of the eight most celebrated continental organs in various parts of the Palace, and of playing them, either all together or separately, in the centre of the building; but this suggestion also remained unembodied. Dr. Gauntlett patented his invention in 1852, and in 1863 another plan was patented by Mr. Goundry; but no organs appear to have been built to illustrate the practicability of either of them.

In 1867 the late Mr. Barker erected an electric organ in the church of St. Augustin in Paris, which attracted the attention of Mr. Bryceson who was then paying a visit to the Paris Exhibition, and who made arrangements with Mr. Barker for introducing the electric system into England. Mr. Barker's English patent was taken out in January 1868. It protected his special applications for playing the manual and pedal organs; for coupling the various manuals as well as the pedals, either in the unison, or in the octave or sub-octave, and for commanding the large traps in the wind-trunks known in England as ventils, to which was afterwards added an arrangement for drawing the stops. Mr. Bryceson added in April 1868 a perfectly new form of pallet which offered no resistance in opening; and he subsequently introduced several other improvements, including an arrangement for using attenuated air instead of pressure; and Mr. Henry Willis took out a patent almost simultaneously with Mr. Bryceson for using exhaust and power alternately for actuating a 'floating valve,' in connection with a novel arrangement of draw-stop action; neither builder manifestly being aware of the conclusion arrived at by the other.

Among the electric organs erected or reconstructed by Mr. Bryceson are included St. Michael's, Cornhill; St. George's, Tufnel Park; St. Augustine's, Highbury; Milney Manor, etc.

2. A second substitute for the long tracker movements, etc., in large or separated organs, is the 'pneumatic tubular transmission system.' The germ of this application existed of course in the late Mr. Booth's contrivance (already noticed), which consisted of a tube receiving compressed wind at one end, and having a motor at the other; but there is as much difference between the primitive device of 1827 and the now perfected 'system,' as between the early trials of Papin and the steam engines of Watt and Stephenson. It was not till 1867 that the principle was turned to practical account, when it was applied to an organ that was publicly shown at the Paris Exhibition of that year. Its importance was recognised by Mr. Henry Willis, who introduced it with improvements into his organ in St. Paul's Cathedral in 1874; and employed it extensively in that at the Alexandra Palace; and it was used by Messrs. Bryceson in the organ removed by them from St. Paul's to the Victoria Rooms, Bristol; by Mr. T. Hill in his organ at Manchester cathedral; by the Messrs. Bishop in the Yarmouth organ as rebuilt by them; by Messrs. Foster & Andrews at the City Temple; and by Messrs. Lewis & Co., for the Pedal Organ of their new instrument at Ripon.

3. It was naturally a source of considerable pleasure to an organist to have the advantage of couplers to unite from above and below, and from the right and left, to improve the effect of his performance; but this happy state of feeling was apt to be qualified by the reflection that in consequence of the demand upon the wind, and the greatly increased rapidity with which it had to be supplied, there was just the possibility of his being required at some time to attend an inquest on a dead blower, and of his being pronounced to have contributed materially to the demise of the unfortunate man. Hence the invention of some mechanical means for blowing the bellows, and for increasing or decreasing the speed of the supply, according as much or little might be required, became a matter of some concern and much importance.

The first piece of mechanism devised for this purpose was the 'Hydraulic Engine' of Joy and Holt,—afterwards David Joy, of Middlesborough. This consists of a cylinder similar to that of an ordinary steam-engine, but deriving its motion from the pressure of a column of water, admitted alternately to the top and bottom of the piston. Engines of this kind are attached to the organs at the Town Hall, Leeds; the parish church, Leeds; Rochester Cathedral; the Temple Church, etc., etc.

The 'Liverpool Water Meter,' as patented by the late Mr. Thomas Duncan, and made by Messrs. Forrester & Co., of Liverpool, consists of two cylinders, with pistons and slotted piston-rods working a short crank-shaft. There is an engine of this kind, also, at the Temple Church.

Gas Engines are also used for blowing organs. There is a large one in daily operation at York Cathedral, another at Salisbury Cathedral, and another at the Normal College for the Blind, Upper Norwood.

Among the most notable organs recently erected by English organ-builders may be mentioned those in St. Paul's Cathedral, Albert Hall, and Alexandra Palace, by Willis; in Christ Church, Westminster Road, Newington parish church, and St. Peter's, Eaton Square, by Lewis & Co.; in the City Temple, and the Temple Church (rebuilt), by Forster & Andrews; in the Cathedrals at Manchester and Worcester, and at St. Andrew's Holborn, by Mr. T. Hill; at the Oratory, Brompton, by Messrs. Bishop & Starr; at St. Peter's Church, Manchester, by Messrs. Jardine & Co.; at 'The Hall,' Regent's Park, by Messrs. Bryceson & Co.; and in St. Pancras Church, and St. Lawrence Jewry, by Gray & Davison; etc., etc.

The eminent French builders, Cavaillé-Coll & Co. have erected some favourable examples of their work in the Town Halls of Manchester and Sheffield, etc.; while the excellent firm of Schulze & Co. has constructed fine organs in the parish church at Doncaster and at St. Mary's, South Shields.—This account would be incomplete were we to omit to mention that Messrs. E. & G. Hook, and Jardine & Son, of New York, and others, have enriched a vast number of the churches and other buildings in America with fine modern specimens of organs of their construction; and that a very fine example by Messrs. Walcker & Son, of Ludwigsburg, was imported in 1863, and erected in the Boston Music Hall, United States, where it gave an impetus to the art in that enterprising country.

The following works have been consulted in the preparation of this article.

Prætorius, 'Theatrum instrumentorum.' Wolfenbüttel, 1620.—J. Schmid, 'L'Orgue d'Aloyse Mooser.' Fribourg, 1840.—Schlimbach, 'Die Orgel.' Leipzig, 1843.—Seidel, 'Die Orgel und ihr Bau.' Breslau, 1843.—'Beschrijving der groote Orgel in St. Bavo-Kerk te Haarlem.' Haarlem, 1845.—'Orgue de l'eglise royale de St. Denis, construit par MM. Cavaillé-Coll.' Paris, 1846.—Dom Bedos, 'Facteur d'Orgues.' Paris, 1849 (reprint).—'L'Organiste,' Paris.—Töpfer, 'Lehrbuch der Orgelbaukunst.' Weimar, 1855.—H. Jimmerthal, 'Die grosse Orgel in der St. Marien-Kirche zu Lübeck.' Erfurt und Leipzig, 1859.—E. J. Hopkins, and E. F. Rimbault, 'The Organ, its history and construction.' London, Cocks & Co., 1877.—Otto Wangemann, 'Geschichte der Orgel und der Orgelbaukunst. Demmin, 1879. [E. J. H.]

ORGAN-PART. The music of the part to be played by the organist in an oratorio, psalm, cantata, or other sacred work. Formerly the organist sat at performance with the score before him; and from the figures attached to the bass line, with the assistance of such directions as Organo, Senza organo, Tasto solo, Unisono, etc., he constructed the organ accompaniment according to his ability; and in the case of airs it required the special training of that contrapuntal age to do it properly. Nowadays less reliance is put on the casual ability of a performer, and the composer writes out the organ-part as completely as he does that for the violin, harp, or oboe. St. Paul, the Lobgesang, and Elijah, have each their published organ-part. Mendelssohn also wrote organ-parts for Handel's Solomon and Israel in Egypt—the latter in his edition of Israel for the London 'Handel Society'—grounded on the figured-bass of the composer. [G.]

ORGANO denotes the organ part in a score. ORGANO PIENO means Full organ—that is, the entire power of the instrument. [E.J.H.]

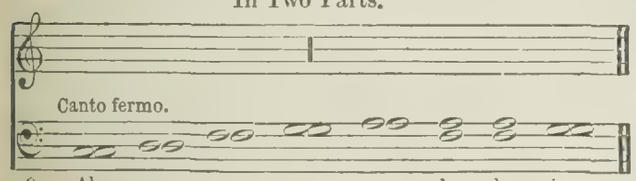
ORGANUM (equivalent to *Diaphonia*; and, though less exactly, to *Discantus*). It is impossible to ascertain the date at which Plain Chaunt was first harmonised; and equally so, to discover the name of the Musician who first sang it in harmony. We know, however, that the primitive and miserably imperfect Counterpoint with which it was first accompanied was called Organum; and we have irrefragable proof that this Organum was known at least as early as 880; for Scotus Erigena, who died about that date, speaks of it in his treatise 'De divina natura,' in such terms as to leave no doubt as to its identity, and to show clearly that it was sufficiently well understood at the time he wrote to serve as a familiar illustration.[1]

No mediæval writer has given us the slightest hint as to the etymology of the word; but most modern historians are agreed that the *prima facie* derivation is, in all probability, the true one. When Organs were first introduced into the Services of the Church—probably in the 7th century, but certainly not later than the middle of the

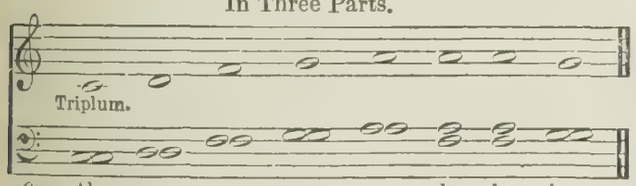
[1] 'Ut enim organicum melos ex diversis qualitatibus et quantitatibus conficitur,' etc.

8th[1]—it must have been almost impossible for an Organist, playing with both hands, to avoid sounding concordant intervals simultaneously: and, when once the effects thus produced were imitated in singing, the first step towards the invention of Polyphony was already accomplished. This granted, nothing could be more natural than that the Instrument should lend its name to the new style of singing it had been the accidental means of suggesting; or that the Choristers who practised that method of vocalisation should be called Organizers, though we well know that they sang without any instrumental accompaniment whatever, and that they were held in high estimation for their readiness in extemporising such harmony as was then implied by the term Organum. A Necrologium of the 13th century, quoted by Du Cange, ordains, in one place, that 'the Clerks who organize the "Alleluia," in two, three, or four parts, shall receive six pence'; and in another, that 'the Clerks who assist in the Mass shall have two pence, and the four Organizers of the "Alleluia" two pence each.' This 'organization of the Alleluia' meant nothing more than the addition of one single Third, which was sung below the penultimate note of a Plain Chaunt Melody, in order to form a Cadence. When this Cadence was in two parts only, it was sung by two Tenors; when a third part was added, it was sung an Octave above the Canto fermo, by the Voice called 'Triplum' (whence our word Treble); the fourth part, a Quadruplum, was added in the Octave above the Organum, thus—

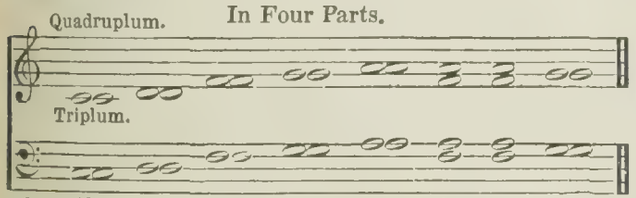
In Two Parts.



In Three Parts.

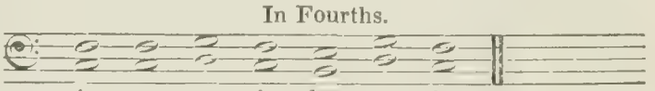


Quadruplum. In Four Parts.

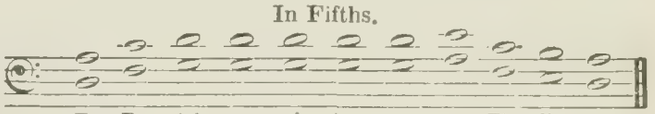


After a time the single Third gave place to a continuous Organum. The earliest writer who gives us any really intelligible account of the method of constructing such a Harmony is Hucbaldus, a Monk of S. Amand sur l'Elnon, in Flanders, who died at a very advanced age in the year 930, and whose attempts to improve the Notation of Plain Chaunt have already been described at page 469 of the present volume. It is noticeable that, though the multilinear Stave proposed by this learned Musician is mentioned as his own invention, he prefers no claim to be regarded as the originator of the new method of Singing, but speaks of it as a practice 'which they commonly call organization.' He understood it, however, perfectly; and gives very clear rules for its construction. From these we learn that, though it is perfectly lawful to sing a Plain Chaunt Melody either in Octaves or doubled Octaves, this method cannot fairly be said to constitute a true Organum, which should be sung either in Fourths or Fifths as shown in the following examples.

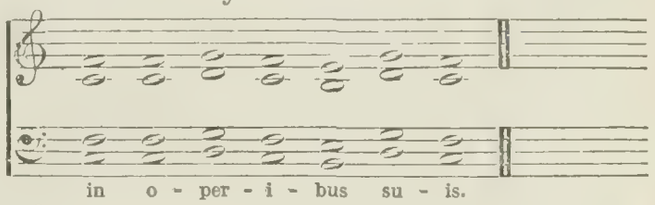
In Fourths.

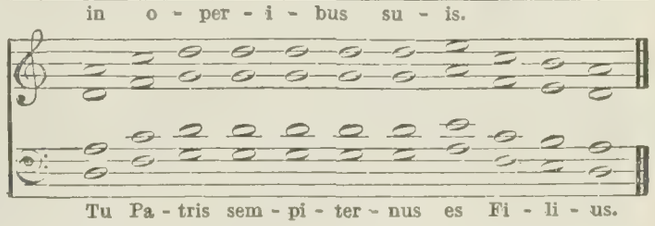


In Fifths.

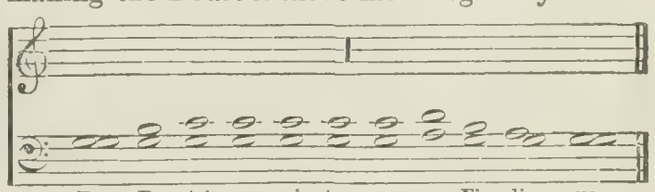


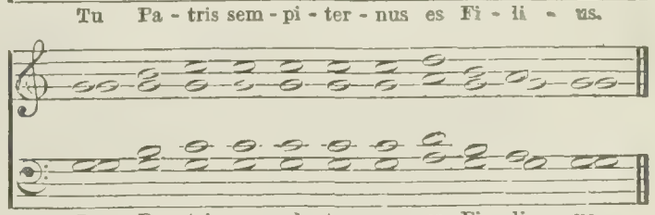
When four Voices are used, either the Fourths or the Fifths may be doubled.





These two methods, in which no mixture of Intervals is permitted, have been called by some modern historians Parallel-Organum, in contradistinction to another kind, in which the use of Seconds and Thirds is permitted, on condition that two Thirds are not allowed to succeed one another. Hucbald describes this also as a perfectly lawful method, provided the Seconds and Thirds are introduced only for the purpose of making the Fourths move more regularly.



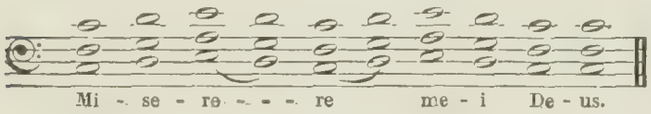


To the modern student this stern prohibition of even two Consecutive Thirds, where any number of Consecutive Fifths or Octaves are freely permitted, is laughable enough; but our mediæval ancestors had some reason on their side. In the days of Hucbald, the Mathematics

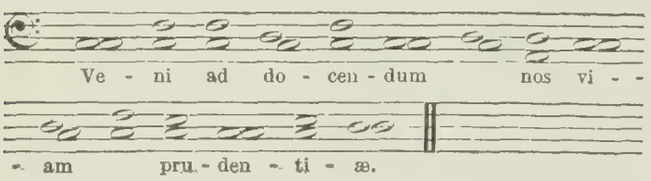
[1] An Organ was presented to King Pepin by the Emperor Constantine VI. in 757.

of Music were in a very unsatisfactory condition. He himself had a very decided preference for the Greek Scales; and even Guido d'Arezzo, who lived a century later, based his theory on the now utterly obsolete Pythagorean Section of the Canon, which divided the Perfect Fourth (*Diatessaron*) into two Greater Tones and a Limma, making no mention whatever of the more natural system of Ptolemy, which resolved it into a Greater Tone, a Lesser Tone, and a Diatonic Semitone. The result of this mistaken theory was, that every Major Third in the Natural Scale was tuned exactly a Comma too sharp, and every Minor Third a Comma too flat. Were this method of Intonation still practised, some of us might, perhaps, desire to hear as few Thirds as possible.

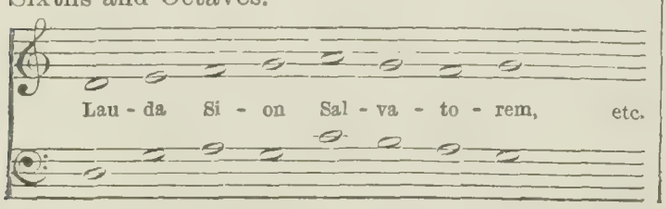
Neither S. Odo of Cluni, nor any other writer of the age immediately succeeding that of Hucbald, throws any light upon the subject sufficiently important to render it necessary that we should discuss it in detail; but Guido d'Arezzo's opinions are too interesting to be passed over in silence. He objects to the use of united Fourths, and Fifths, in an Organum of three parts, on account of its disagreeable harshness.



In place of this he proposes to leave out the upper part, which in this example is nothing more than a reduplication of the Organum—the Canto fermo being assigned to the middle Voice, and to sing the two lower parts only: or, better still, to substitute an improved method, which, from the closeness of the parts to each other as they approach the conclusion of the Melody, he calls Occursus.



After the death of Guido the subject was treated, more or less fully, by Franco of Cologne, Walter Odington, Marchetto de Padova, Philippus de Vitriaco, Joannes de Muris, Prodoscimus de Beldomandis, and many other writers, each of whom contributed something towards the general stock of knowledge, and suggested some improvement upon the usual praxis: but the next critical stage was only reached when the Sixth became recognised as an Interval of greater practical importance than either the Fourth or the Fifth. Joannes Tinctoris (1434–1520) saw this very clearly; and gives the following example of a Melody accompanied in Sixths and Octaves.



But, before the death of Joannes Tinctoris, these successions of Sixths had already merged into the well-known Faux-bourdon, and Organum into Counterpoint; though the fact that Organizers still held their ground is sufficiently proved by the allusions made to them in the Minstrel-Laws of Eberhard von Minden, in 1404, and even in a document preserved at Toledo, of as late date as 1566, in which distinct mention is made of the '*musica quæ organica dicitur*.'

For an account of the gradual process through which Organum, Diaphonia, and Discant successively passed before they became developed into pure Counterpoint, see PART-WRITING. [See also COUNTERPOINT.] [W. S. R.]

ORGENYI, AGLAIA, a native of Vienna, and the daughter of an officer in the Austrian army, received instruction in singing from Mme. Viardot Garcia. Miss Orgényi made her first appearance on the stage Sept. 28, 1865, as Amina, at the Royal Opera House, Berlin, and was highly successful, both on account of her excellent singing and acting, and of the natural charm of her person and manner. She confirmed this success in the parts she next played, viz. Lucia, Agatha, Violetta, Rosina, Margaret, Martha, and Norma. She first appeared in England April 7, 1866, at the Royal Italian Opera, Covent Garden, as Violetta, and was very well received, subsequently playing Lucia and Marta. She also sang in concerts, and gained great praise for her singing of Agatha's scena from 'Der Freischütz' (of which a contemporary remarked, 'we have not heard anything better than the opening of the great scene . . . . her measure and expression in delivery of the Largo bespoke a real [1]artist'); and also of Bach's now favourite air 'Mein gläubiges Herz,' to the cello obbligato of Piatti, of which the same writer remarks that 'the elegance and distinction of her manner and her real musical acquirements have secured her a [2]public.' In spite of the large measure of favour given her, she never played on the stage again in England, but in 1870 sang in concerts for a short period, being well received at the Philharmonic in the above scena of Weber, and that from Lucia. Miss Orgényi, after her first season in London (having refused as an Austrian to sing at that time in Berlin on account of the war of 66) went to Vienna in September of that year, and played there with success, and afterwards was heard in opera, festivals, and concerts, at Leipzig and other cities, chiefly at Dresden; also at Bremen, Stettin, Copenhagen, etc., returning to Berlin (concert, 71) and Vienna (72); also in Italian opera at Berlin (72), with Artot-Padilla and her husband, and at Florence. She has recently been appointed Grand-Ducal chamber singer at the court of Schwerin. [A.C.]

ORGUE EXPRESSIF. A French name for the reed organ or HARMONIUM. [A. J. H.]

ORIANA, THE TRIUMPHS OF. A collection of 25 madrigals in praise of Queen Elizabeth,

1 Athenæum, May 19, 1866. 2 Ibid. June 7, 1866.

who figures under the name of Oriana, composed by the most eminent musicians of the time, and published, under the editorship of Thomas Morley, in 1601, with the title of 'Madrigales. The Triumphes of Oriana, to 5 and 6 voices: composed by diuers seuerall aucthors. Newly published by Thomas Morley, Batcheler of Musick and one of the gentlemen of her Maiesties honorable Chappell.' The composers engaged upon the work were Michael Este, Daniel Norcome, John Mundy, Mus. Bac., John Benet, John Hilton, Mus. Bac., George Marson, Mus. Bac., Richard Carlton, Mus. Bac., John Holmes, Richard Nicolson, Thomas Tomkins, Michael Cavendish, William Cobbold, John Farmer, John Wilbye, Thomas Hunt, Mus. Bac., Thomas Weelkes, John Milton, George Kirbye, Robert Jones, John Lisley, and Edward Johnson, who each contributed one madrigal, and Ellis Gibbons and Morley himself, who each furnished two madrigals. The words,—they cannot be called poetry,—are by an anonymous author or authors, and abound with allusions to the Queen's beauty, virtue, grace, etc. etc. Each madrigal, with a few exceptions, ends with the couplet,

'Then sang the Nymphs and Shepherds of Diana
Long live fair Oriana.'

Various conjectures have been made as to the occasion upon which the work was written, but as they are mere conjectures it is unnecessary to enter upon a consideration of them. The same may be said of the person named in several of the madrigals as a singer and dancer. [See Bonny Boots.] The work was dedicated by Morley to Charles Howard, Earl of Nottingham, Baron of Effingham, and Lord High Admiral of England, so well known in connection with the defeat of the Spanish Armada in 1588. The title and form of this collection seem to have been suggested by a set of Italian madrigals called 'Il Trionfo di Dori,' written in praise of a lady who is figured under the name of Doris, each of which ends with the words 'Viva la bella Dori'; the earliest extant edition of which was printed at Antwerp in 1601 (the same year in which 'The Triumphes of Oriana' was published), but which was undoubtedly originally issued at some earlier period, since not only were some of the composers who contributed to it dead before 1601, but one of the madrigals in it—'Ove tra l'herbi e i fiori,' by Giovanni Croce—had been adapted to the English words, 'Hard by a crystal fountain' (afterwards set by Morley for the Oriana collection), and printed in the Second Book of 'Musica Transalpina,' in 1597. 'The Triumphes of Oriana' was about 1814 printed in score by William Hawes, who added to it two madrigals by Thomas Bateson and Francis Pilkington, which were sent too late for insertion in the original publication, the before-named madrigal by Giovanni Croce, and a madrigal by Bateson, written after the death of Elizabeth, entitled 'Oriana's Farewell.'

The Italian work just named is entitled 'Il Trionfo di Dori, descritto da diversi et posti in musica da altretanti Autori. A Sei Voci.' The madrigals contained in it are 29 in number, the words and music being furnished by as many different authors and composers. The composers were Felice Anerio, Giovanni Matteo Asola, Hippolito Baccusi, Ludovico Balbi, Lelio Bertani, Pietro Andrea Bonini, Paolo Bozi, Giovanni Cavaccio, Orazio Columbano, Gasparo Costa, Giovanni Croce, Giulio Eremita, Giovanni Florio, Giovanni Gabrieli, Giovanni Giacomo Gastoldi, Ruggiero Giovanelli, Leon Leoni, Giovanni de Macque, Luca Marenzio, Tiburtio Massaino, Filippo de Monte, Giovanni Palestina, Costanzo Porta, Alfonso Preti, Hippolito Sabino, Annibal Stabili, Alessandro Striggio, Orazio Vecchi, and Gasparo Zetto. Besides the impression of 1601, another appeared, also at Antwerp, in 1614. [W. H. H.]

ORNITHOPARCUS or ORNITOPARCHUS, Andreas, the author of a rare Latin treatise, entitled 'Musicæ Activæ Micrologus,' which was published at Leipzig in 1516. [See Micrologus.] His real name was Vogelsang or Vogelgesang, and he seems to have adopted the Greek pseudonym of Ornithoparcus on account of the many countries which he had visited, and of which he gives a list at the end of the third book of his work. Nothing further is known about him, except that he was a native of Meiningen, and that he entitled himself 'Magister Artium.' His book was translated into English by John Dowland (London, 1609). [W. B. S.]

ORPHARION. See Orpheoreon.

ORPHÉE AUX ENFERS. Opéra bouffon, in 2 acts and 4 tableaux; words by Hector Crémieux, music by Offenbach. Produced at the Bouffes-Parisiens, Oct. 21, 1858; in London, in French (Schneider), at St. James's Theatre, July 12, 1869. [G.]

ORPHÉE ET EURIDICE. 'Heroic drama in 3 acts,' translated and adapted by Molière from the Orfeo ed Euridice of Calsabigi; music by Gluck, also slightly altered from the earlier work. Produced at the Académie de Musique, Aug. 2, 1774. It ran for 45 consecutive nights, and was played 297 times up to 1848. It was revived at the Théâtre Lyrique Nov. 19, 1859, by Madame Viardot. [See Orfeo.] [G.]

ORPHÉON, L'. This periodical, the organ of the Orphéons, and the choral and orchestral societies of France, Algiers, and Belgium, comes out twice a month, and has become the model for similar productions. It was founded in 1855 by Abel Simon, and is now conducted by M. Henry Abel Simon, with a zealous and energetic staff, foremost among whom is M. Julien Torchet, the able organiser of the musical contests in the departments. [G. C.]

ORPHÉON, ORPHÉONISTE. The general name of the French singing societies and their members. Choral singing had been largely cultivated in Germany and Switzerland, and Liedertafeln had existed for some years, before the French established similar institutions. As Goethe had assisted Zelter in founding the first Liedertafel

in Berlin in 1808, so ten years later Béranger materially contributed to the success of the Orphéon, by nominating Bocquillon-Wilhem as teacher of singing in the Ecoles d'enseignement mutuel, at Paris, when music was made one of the subjects of study in October 1818. It was not however till 1835 that the Conseil municipal of Paris voted the adoption of singing in all the communal schools. Three years later it was adopted at the universities, and thus the whole youth of France had the opportunity of cultivating an ear for music.

The working-classes in Paris and the departments next came under consideration, and at the suggestion of Wilhem and under his superintendence, evening classes were opened in 1835 in the Rue Montgolfier by Hubert, who afterwards became conductor of the Orphéon. The success of this attempt encouraged the formation of similar classes in different quarters of Paris, all directed by followers of Wilhem's method. These classes were all for male voices only, and thus the Orphéon had at its disposal hundreds of tenors and basses, who could be used to reinforce the choirs of the Ecoles communales for choral singing on a grand scale. The interest in performances of this kind increased rapidly, and soon, through the exertions of M. Delaporte and others, 'contests' and festivals were established, to which choral unions flocked from all parts of France.

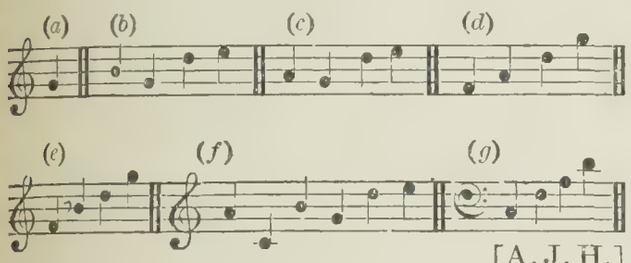
Influenced doubtless by the growing importance of these gatherings, the corporation of Paris resolved to place at the head of the Orphéon a composer of the first rank, capable of managing the institution on sound musical principles; their choice fell on M. Gounod, who became conductor in 1852, and under whom the society prospered immensely. On his resignation in 1860, owing to the increase of Paris it was divided into two sections, that of the left bank of the Seine being conducted by M. François Bazin, and that of the right bank by M. Pasdeloup. Hubert became inspector of the Ecoles communales on the right bank, and Foulon of those on the left. In the spring of each year a test-performance was held at the Cirque des Champs Elysées, and in the Cirque d'hiver, at which 1200 picked singers—about half the number in attendance at the schools and adult classes—sang the new pieces learned during the year before the Préfet of the Seine, and the members of the Commission de surveillance du chant. This organisation was maintained till 1872, but the societies were seriously affected by the war, and in 1873 the Orphéon was again united under the sole conductorship of Bazin, who retained it till his death. His favourite pupil, M. Danhauser, inspector of singing in the Ecoles communales since 1875, was appointed in July 1878 Inspector-General of singing, a position really equivalent to that previously held by Bazin and by Gounod.

The répertoire of the Orpheonists is very varied, and comprises pieces in various styles composed expressly for them by Halévy, Adolphe Adam, Félicien David, Ambroise Thomas, Gounod, Bazin, Boulanger, Semet, Delibes, Massenet, Dubois, and, most of all, Laurent de Rillé, who has composed over a hundred choral melodies. In Belgium also, where choral-singing is cultivated with great success, several composers have written for the Orphéonistes, especially Hanssens (born at Ghent July 12, 1802; died at Brussels April 8, 1871), Gevaert, Soubre, Denefve, Radoux, and Camille de Vos, the Belgian rival of de Rillé.

An institution which in 1867 numbered in France alone 3.243 choral societies, with 147,500 effective members, and which still (1880) comprises 1500 Orphéons and 60,000 Orphéonistes, naturally required organs of its own, especially for the ventilation of topics connected with the 'concours' and festivals. The most important of these are 'La France chorale,' 'L'Echo des Orphéons,' 'La nouvelle France chorale,' and 'L'Orphéon.' [See MUSICAL PERIODICALS.]

There is at present no history of the Orphéon, but ample materials exist in the above periodicals. They give details of the 'grands jours,' and of the principal feats accomplished by the French and Belgian choral societies; such as the journey of 3000 Orphéonistes under M. Delaporte to London in June 1860, and the international contests of Lille (1862), Arras (1864), Paris (1867 and 78), Rheims (1869 and 76), Lyons (1877) and Brussels (1880). For these occasions the best pieces in their répertoire have been composed, and attention may be directed specially to 'Le Tyrol,' 'Le Carnaval de Rome,' 'La Nuit du Sabbat,' and others, by A. Thomas, to words by the writer of this article, striking productions, which within the limits of a simple chorus, exhibit the variety, interest, and movement of a dramatic scene. [G.C.]

ORPHEOREON, ORPHEORON, or ORPHARION. An instrument of the cither kind, with flat back, but with the ribs shaped in more than one incurvation. The varieties of the orpheoreon also differed from the usual cither in the bridge being oblique, rising towards the treble side. According to Prætorius ('Organographia,' Wolfenbüttel, 1619, p. 54) the orpheoreon was tuned like a lute in 'Kammerton' (*a*). [See LUTE.] The strings were of brass or iron, in six or seven pairs, and were played with a plectrum. A larger orpheoreon was called Penorcon, and a still larger one Pandore,—Prætorius spells this Pandorra or Bandoer. According to his authority it was invented in England; to which anóther adds the name of John Rose, citizen of London, living in Bridewell, and the date of about 1560. It must however have been a rather different orpheoreon. Following Prætorius, the pandore, and we presume its congeners, had no chanterelle or melody string, and could therefore have been used only for accompaniment, like the common cither, *sutoribus et sartoribus usitatum instrumentum*. He gives cither tunings for several strings, including the common 'four-course' (*b*) and 'Italian' (*c*); old tunings (*d*), (*e*), often used an octave lower on the lute in France, and the old Italian six-course (*f*), but no other than the lute tuning above mentioned for the

orpheoreon family. The player probably tuned as he chose. The forms 'Orpharion' and 'Pandora' occur in a book on the Lute and other instruments, entitled 'The Schoole of Musicke,' by Thomas Robinson, London, 1603. A copy is in the British Museum. There is another instrument which Prætorius describes as being like a pandore in the back; this was the Quinterna, or Chiterna. It differed, however, in other respects, as the ribs, belly, etc., were of simple outline, and the bridge was straight. He says it was tuned like the very earliest lutes (*g*), and depicts it in his illustrations as not unlike a guitar.

[A. J. H.]

ORPHEUS. A collection of Part-songs or Vocal Quartets by German composers, with English words, published in parts and compressed score. It was started by Messrs. Ewer about 1840, and has been continued to the present day by their successors, Novello, Ewer & Co. The books and songs marked with * are for Mixed voices; the others for Equal ditto.

SERIES I.

1.

1. Bright sword. Weber.
2. Youthful flower. Blum.
3. Silent night. Weber.
4. O'er moor and. Spohr.
5. Come, boys. Marschner.
6. Merry and free. H. Werner.

2.

7. The sabbath call. Kreutzer.
8. Evening. De Call.
9. Piano, piano. Seyfried.
10. Banish, oh! maiden. Lorenz.
11. Lützow's wild hunt. Weber.
12. Soldier's song. Werner.

3.

13. Hark! above us. Kreutzer.
14. In the twilight. Weber.
15. Lovely night. Chwatal.
16. The two roses. Werner.
17. The toper's glee. Zelter.
18. Hunting chorus. Weber.
19. Integer vitæ. Flemming.

4.

20. The huntsmen. F. Kreutzer.
21. Parting. F. Otto.
22. O! sanctissima. Do.
23. He who trusts. Eisenhofer.
24. Maying. Müller.
25. Absence. F. Schneider.

5.

26. On fragrant myrtles. Müller.
27. Oh! cruel maid. Kalliwoda.
28. Twine, ye roses. Pohlentz.
29. The sun is gone. Bergt.
30. Deh con me. Seyfried.
31. Dear maid. De Call.
32. The sacrifice. Fuss.

6.

33. I tell thee, boy. Grassini.
34. Soldier's chorus. Werner.
35. The ladies. Reichardt.
36. Mariner's song. M. Haydn.
37. To song. Weber.
38. King Joy. Werner.
39. *Luci serene. Seyfried.

7.

40. *The vesper hymn. Beethoven.
41. The miner's song. Annacker.
42. *Infelice. Naumann.
43. Wave high your hats. Baur.
44. *The swallows. Pohlentz.
45. Harold Harfager. H. Werner.
46. Dr. St. Paul. Zelter.
47. Oft when night. De Call.

8.

48. The twelve. G. W. Fink.
49. Libera me, Domine! Kalliwoda.
50. The chapel. Kreutzer.
51. Under every tree-top. Kuhlau.
52. The rifleman. F. Otto.
53. Pleasing pain. De Call.
54. Thro' woods & fields. Kreutzer.
55. *Ah! tell me not. Mendelssohn.

9.

56. The cuckoo. Spohr.
57. Life's deceit. Steinacker.
58. Huntsman's joy. C. Kreutzer.
59. Maiden, listen. C. F. Adam.
60. Beauteous clouds. F. Werner.
61. Parting. F. Otto.

10.

62. The first day of spring. Mendelssohn.
63. War song. H. Werner.
64. Serenade. Eisenhofer.
65. Bacchanalian. Pohlentz.
66. The mariner's return. Hoesler.
67. Huntsman's song. Pohlentz.
68. Spring time. Kreutzer.
69. *Hope and faith. Weber.

11.

70. *The equinox. Kreutzer.
71. Hilarity. Dehn.
72. The recompense. Mendelssohn.
73. The request. Bertelsmann.
74. The wood nymph. Sutor.

12.

75. *Hark, hark! the lark. Kücken.
76. *Lord, have mercy. Mendelssohn.
77. Hope and fear. F. Otto.
78. Boat song. F. Schubert.
79. The dying child. J. J. Viotta.
80. Soldier's love. F. Kücken.
81. The complaint. F. Otto.
82. Gondolier's serenade. F. Schubert.

SERIES II.

13.*

1. The woods. Mendelssohn.
2. Spring is come. Do.
3. O hills, O vales! Do.
4. The nightingale. Do.
5. The vale of rest. Do.
6. Hunting song. Do.

14.

7. Turkish drinking song. Do.
8. The hunter's farewell. Do.
9. Summer song. Do.
10. The voyage. Do.
11. Love and wine. Do.
12. Spring's journey. Do.

15.

13. *On the sea. Do.
14. *In the woods. Do.
15. Hie thee, shallop. Kücken.
16. War song. Do.
17. The miller's daughter. Härtel.

16.

18. Go, speed thy flight. Otto.
19. Let us be joyful. Schneider.
20. The trooper's song. Weber.
21. Not a spot on earth. Winter.
22. Shall e'er my heart. Do.
23. *May song. Mendelssohn.
24. *The morning walk. Gade.
25. Che bel contento. Seyfried.

17.

26. The merry wayfarer. Mendelssohn.
27. Farewell meeting. Do.
28. Serenade. Do.
29. Eastern drinking song. Do.

18.

30. Song of the worthy man. Do.
31. The Rhine. Do.
32. 'Tis the song whose spirit. Do.
33. Student's parting song. Do.

19.

34. The 31st of May. Molique.
35. *Love. Cherubini.
36. Where's the gain? L. De Call.
37. Convivial song. Molique.
38. Evening comes. Belcke.

20.*

39. The New Year. Mendelssohn.
40. The happy lover. Do.
41. The shepherd's song. Do.
42. The wood minstrels. Do.
43. The victors' return. Do.
44. The wandering minstrels. Do.

21.

45. Tell me on what holy. Fuss.
46. When the hues. Reissiger.
47. What is life? Blum.
48. I think and dream. Sutor.
49. Old Bacchus. Ackers.
50. Serenade. Busse.

22.*

51. Remembrance. Mendelssohn.
52. Praise of spring. Do.
53. Spring song. Do.
54. In the forest. Do.

23.*

55. Life's bright dream. F. Geyer.

24.

56. The young musicians. Kücken.
57. The Rhine. Do.
58. O wert thou. Do.

SERIES III.

25.

1. An old romance, in three movements. Mendelssohn.
2. I would that my. Reissiger.
3. The brook. Do.
4. Winter song. Dorn.

26.

5. Love beareth patiently. Ries.
6. The time of song has come. Do.
7. Good night. Kücken.
8. *The secret. Reissiger.
9. *It is decreed. Mendelssohn.

27.*

10. The unknown land. Fanny Hensel, *nee* Mendelssohn.
11. In autumn. Do.
12. Morning's greetings. Do.
13. The woodland valley. Do.
14. The woods are glowing. Do.

28.

15. Love and courage. Spohr.
16. Toast. Zollner.
17. Serenade. Kücken.
18. Hard times. Dürrner.

29.*

19. The deep repose of night. Mendelssohn.
20. Autumn song. Do.
21. The lark song. Do.
22. The primrose. Do.
23. Homage to spring. Do.

30.

24. O world, thou art. Hiller.
25. Image of the rose. Reichardt.
26. Tears of anguish. Do.
27. Serenade. Müller.

31.*

28. Song of night. Mendelssohn.
29. An old love song. Do.
30. Alone. Do.
31. Greeting. Do.
32. Spring song. Do.

32.*

33. Home. Benedict.
34. Faith. Franz.
35. Spring. Müller.
36. On the water. Cuvr.
37. The water lily. Gade.

33.*

38. Swiss Volkslied. Kücken.
39. Volkslied. Swabian.
40. Tyrolese Volkslied. Kücken.
41. Farewell. Swabian.

34.*

42. How can a bird. Abt.
43. In spring time. Do.
44. The rover's joy. Do.
45. Evening song. Do.
46. The flower's review. Do.

35.

47. Laura's prayer. A. Diabelli.
48. The morning stroll. H. Esser.

36.

49. O fatherland. Abt.
50. Merry May. Do.
51. Thuringian Volkslied. Do.
52. Farewell, thou lovely. Do.
53. Evening. Do.

SERIES IV.

37.

1. Hasten to the fight. Mozart.
2. Union. Marschner.
3. The battle-field. H. Werner.
4. The united band. J. Otto.
5. On the march. Becker.

38.*

6. Thy goodness. Beethoven.
7. God is my song. Do.
8. I love my God. Do.
9. Swiftly fades my life. Do.
10. The heavens proclaim. Do.
11. God my help. Hauptmann.
12. Look up to God. Do.
13. Prayer. Do.

39.*

14. A lament. Volkslied.
15. To the sunshine. Do.
16. Annie of Tharaw. Do.
17. A spring lament. Do.
18. Farewell. Do.
19. The Lurley. Do.

40.*

20. Vineta. F. Abt.
21. The three chafers. H. Truhn.
22. Northman's song. Kücken.
23. The dance. J. Otto.

41.*

24. The inconstants. Schumann.
25. The heath rose. Do.
26. The recruit. Do.
27. The Highland lassie. Do.

42.

28. Rattlin' roarin' Willie. Do.
29. Fellow passengers. Do.
30. The lovely Adelaide. Volkslied.
31. To the wood we'll go. Do.

A similar work—but for equal voices only—appeared in Germany, entitled 'Orpheus: Sammlung auserlesene mehrstimmige Gesänge für Männerstimmen,' in many volumes, published at Leipzig, by Friedlein, and by Zöllner. [G.]

'ORPHEUS BRITANNICUS; a Collection of all the choicest songs for One, Two, and Three voices, composed by Mr. Henry Purcell; together with such Symphonies for Violins or Flutes as were by him designed for any of them, and a Thorough-bass to each Song, figur'd for the Organ, Harpsichord, or Theorbo Lute,' with portrait; 2 vols. small folio, London 1698–1702. Second edition 1706–1713. [See PURCELL.]

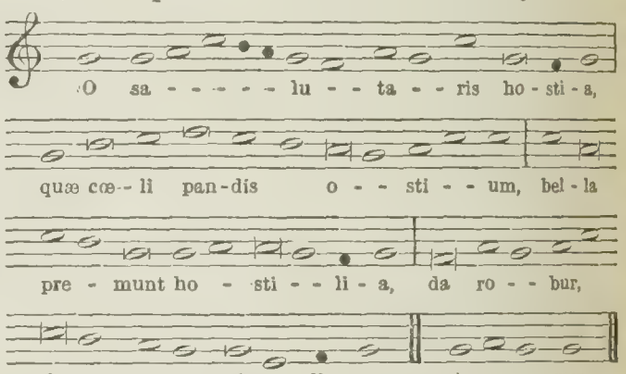
ORTIGUE, JOSEPH LOUIS D', born at Cavaillon, May 22, 1802, died suddenly in Paris, Nov. 20, 1866, one of the most conscientious musical *litterateurs* of modern France. He studied at first merely as an amateur, under the Castil Blazes, father and son. He went to Aix in Provence to study law, but music proved more powerful, and he finally resolved to abandon the law for musical literature. With this view he came to Paris in 1829, and began by writing musical critiques in the 'Mémorial Catholique'; then, becoming intimate with La Mennais, he wrote for 'L'Avenir,' and, after its failure, for 'La Quotidienne,' besides the 'Gazette musicale' and 'La France musicale.' After his marriage in 1835 he redoubled his exertions and contributed to half a score of periodicals, including the 'Temps,' 'Revue des deux Mondes,' 'National,' 'L'Univers,' 'L'Université Catholique,' 'L'Opinion Catholique,' and above all the 'Journal des Débats.' To this last paper he mainly owed his reputation, and his place in several commissions, historical and scientific, to which he was appointed by government.

His important works are his large 'Dictionnaire liturgique, historique, et théorique de Plain Chant et de Musique religieuse' (Paris 1854 and 1860, small 4to), and 'La Musique à l'Eglise' (ibid. 1861, 12mo). To the former of these the Abbé Normand contributed a number of articles under the *nom de plume* of Théodore Nisard.[1] D'Ortigue was associated with Niedermeyer in founding 'La Maîtrise' (1857), a periodical for sacred music, and in the 'Traité théorique et pratique de l'accompagnement du Plain-Chant' (Paris 1856, large 8vo.) In 1862 he started, with M. Félix Clément, the 'Journal des Maîtrises,' a periodical of reactionary principles in sacred music, which soon collapsed. He was an honest and laborious writer; his name will live through his 'Dictionnaire,' which contains some excellent articles, but his other books are mere musical miscellanies, thoughtfully written but not endowed with any of those qualities of style or matter which ensure any lasting influence. [G.C.]

O SALUTARIS HOSTIA, a Hymn sung during the Office called Benediction,[2] at the moment when the Tabernacle is opened, in order that the Consecrated Host may be removed and placed in the Monstrance prepared for its solemn Exposition.

Sometimes also, though less frequently, 'O salutaris hostia' is sung at High Mass, immediately after the 'Benedictus': not indeed as an integral part of the Mass itself, to which it does not properly belong, but in order to prevent the long and distracting pause which would otherwise ensue, when—as is so frequently the case in Plain Chaunt Masses—the 'Benedictus' is too short to fill up the time which must necessarily elapse between the Elevation of the Host and the 'Pater noster.'

The Plain Chant Melody of 'O salutaris hostia' is a very beautiful one, in the Eighth Mode, and introduces some ligatures, which, when carefully sung, add greatly to its effect. It needs, however, an experienced Choir to do it full justice.



Pierre de la Rue has treated the theme of 'O salutaris' with marvellous ingenuity, in a very celebrated Mass, wherein he seems to have deliberately sacrificed all higher aims to the desire of exhibiting his stupendous learning to the utmost possible advantage, the result of his labours being a series of infinitely complicated Canons, of which one—the Kyrie eleison—will be found at page 229 of the present volume. Happily, Pierre de la Rue did not always write in this ultra-pedantic style. In another of his Masses—the 'Missa de S. Anna'—he has substituted for the Benedictus a Polyphonic setting of 'O salutaris' of surpassing beauty, full of rich harmony, and, so far as its style is concerned, very much in advance of the age in which he lived. We are the more indebted to him for this, because, in the first place, the position of the Hymn, between the Sanctus and Agnus Dei, proves the custom of introducing it at High Mass to be at least as old as the 15th century; and secondly, because, in consequence of the comparatively late date of the Office of 'Benediction,' the number of genuine polyphonic settings of the Music needed for it is exceedingly small.

In modern times 'O salutaris' is treated in a very different spirit. Most Composers of the present century have adapted it for a Solo Voice,

[1] NISARD, THEODORE, whose real name was Théodule Xavier Normand, born at Quaregnon in Belgium, Jan. 27, 1812, was ordained priest in 1835, and in 1842 became organist of a church in Paris, and was employed by a large ecclesiastical bookseller to edit books of plain-song. Being naturally of a controversial turn of mind, he published many pamphlets on questions connected with musical archæology; but these are of less value than his edition of Dom Jumilhac's treatise on 'La Science et la Pratique du Plain-Chant,' from which he extracted his pamphlet 'De la Notation proportionelle du Moyen-Age' (Paris, 1847); his 'Etudes sur les anciennes notations musicales de l'Europe' (no date), directed against Fétis; and finally his remarkable articles in d'Ortigue's Dictionnaire.

[2] Fr. *Salut.*

with a highly elaborate accompaniment, and a not always very moderate amount of *fioritura*. Cherubini has written many settings of it, one of which is almost as popular as his celebrated 'Ave Maria'; and Rossini has introduced it into his Messe Solennelle, in company with a Melody of ravishing beauty. Both these inspirations—for we can call them nothing less—are all that can be wished, so far as Music is concerned, but utterly unfit for their intended position, either in the Office of Benediction or the Mass. [W. S. R.]

OSBORNE, GEORGE ALEXANDER, born in 1806 at Limerick, where his father was an organist, was a self-instructed pianist until he reached the age of 18, when he determined on making music his profession and seeking instruction on the Continent. In 1825 he repaired to Belgium, and found a home in the house of the Prince de Chimay, Cherubini's friend, the well-known musical amateur, who made him acquainted with the works of the best German composers. In 1826 he went to Paris, and studied the pianoforte under Pixis, and harmony under Fétis. He afterwards placed himself under Kalkbrenner, and soon obtained a good position among the pianists of the day, took his full share in the musical life at that time so abundant in Paris, and amongst other advantages enjoyed the privilege of an intimate acquaintance with Chopin and Berlioz. His recollections of these remarkable men he has recently communicated to the Musical Association. In 1843 Mr. Osborne settled in London, where he has for many years been one of the most esteemed and genial teachers. He composed, in conjunction with De Beriot, duos for pianoforte and violin, on themes from Rossini and Auber. His other works consist of string quartets and fantasias, rondos and variations for the pianoforte. His 'Pluie des Perles,' a brilliant and charming drawing-room piece, was extraordinarily popular in its day. [W. H. H.]

OSSIA, OPPURE, OVVERO. These words (the meaning of which is respectively 'Or it may be,' 'Or besides,' 'Or else') are used indifferently to mark a passage, generally printed above the treble or below the bass, which may be substituted for that written in the body or text of the work, being in most cases an easier version of the same kind of effect. For instance, 'ossia' is so used by Beethoven in the first movement of the Pianoforte Concerto in Eb op. 73, 21 bars from the end. The same direction also occurs frequently in the pianoforte works of Schumann, Chopin, and Brahms. Liszt sometimes gives the easier passage in the text, and writes the more difficult one over it. These words were also used when the compass of the piano was in process of alteration; thus Moscheles sometimes adapts passages originally written for a full-sized piano, to the smaller compass, writing the passage for the smaller piano above that of the full-sized one.

The same object is attained by the words *Plus facile* or *leichter*. [J. A. F. M.]

OTELLO. Opera; the libretto based on Shakespeare's play, the music by Rossini. Produced at the Fondo, Naples, in 1816. In French at the Académie, as Othello, Sept. 2, 1844, but with very little success. In London at the King's Theatre, May 16, 1822. Desdemona was one of the great parts of both Pasta and Malibran. [G.]

OSTINATO, *i.e.* Obstinate. 'Basso ostinato' is the Italian term for a ground bass, which recurs obstinately throughout the composition. [See GROUND BASS, vol. i. 634 *b*.] 'I shall seem to you,' says [1] Mendelssohn, 'like a Basso ostinato, always grumbling over again, and at last becoming quite tiresome.' [G.]

OTTAVINO. An octave flute. [See PICCOLO.]

OTTHOBONI, THE CARDINAL PIETRO, nephew to Pope Alexander VIII, was born in the year 1668, advanced to the Purple in 1690, and afterwards appointed Vice-Chancellor of the Holy See. He was a munificent patron of Art, and a firm friend to all great Artists, whether native or foreign. In proof of this may be cited his patronage of Corelli, and his intimacy with Domenico Scarlatti and Handel, for both of whom he entertained a sincere regard. It was indeed at his suggestion that, during Handel's short residence in Rome, these two great Musicians entered upon the memorable trial of skill, which resulted in a drawn battle upon the Harpsichord, though Scarlatti himself confessed to Handel's great superiority over him upon the Organ.

Cardinal Otthoboni is best known to the present generation of Musicians by his splendid Library. He was an enthusiastic collector of MSS.; and on the dispersion of the Library belonging to the noble house of Altaemps, he was fortunate enough to obtain possession of some priceless treasures which had remained in custody of the family ever since they were first acquired by the Duke Giovanni Angelo in the 16th century. The interest attached to these volumes is no ordinary one. Duke Giovanni Angelo Altaemps was not only the friend of Palestrina, but his pupil also. His Choir ranked next in excellence to that of the Pontifical Chapel; and Palestrina and other great Masters of the age supplied him with a vast number of original works, the greater part of which still remain unedited. Many of these works appear to be hopelessly lost: but two large volumes are still preserved in the Collegio Romano,[2] and six in the Vatican Library. Those belonging to the College contain eight Motets for four, and nine for eight Voices, by Palestrina, all of which have lately been published for the first time by Messrs. Breitkopf & Härtel, in their complete collection. Those in the Vatican Library contain Masses and other compositions, which for the most part still remain unpublished. These last, now known as the Altaemps-Otthoboni Collection, were the volumes secured by the learned Cardinal, after whose death, in the year 1740, they were purchased and presented to the Vatican Library by

[1] Letter Jan. 8, 1838.

[2] Unless they have fallen into the hands of the present Italian Government.

Pope Benedict XIV. Their authenticity as faithful copies, made from original MSS. during the lifetime of Palestrina and the other great Masters whose works they contain, is indisputable; and, in common with the volumes in the Collegio Romano, they possess an additional interest from the fact that the Accidentals demanded by the laws of Cantus fictus are supplied in them throughout. [See MUSICA FICTA.] It is impossible to ascertain by whose hand those Accidentals were inserted. In all probability they were introduced for the convenience of the Ducal Choir. But it is certain that they date from a time when Cantus fictus was much more generally studied than it is now; and on this account they are invaluable authorities on disputed points.

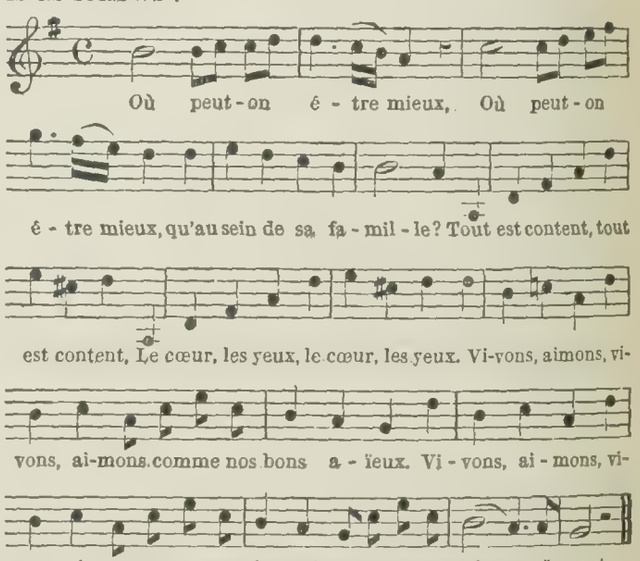
Cardinal Otthoboni died, as we have said, in 1740. In the March number of the 'Gentleman's Magazine' for that year, the obituary contains the following account of his honours and liberality. 'Cardinal Ottoboni died on Feb. 17, aged 72. He advanced to the Purple at the age of 22. He died possessed of nine Abbeys in the Ecclesiastical States, five in Venice, and three in France, which last only amounted to 56,000 *livres* per annum. He was Dean of the Sacred College, and, in that quality, Bishop of Velletri and Ostia, Protector of France, Archpriest of S. John Lateran, and Secretary of the Holy Office. He had a particular inclination, when young, to Music, Poetry, and Classical Learning — composing Airs, Operas, and Oratorios. He made the greatest figure of any of the Cardinals; or, indeed, of any other person in Rome, for he had the soul of an Emperor, nor was there any princely notion but what he endeavoured to imitate, entertaining the people with Comedies, Operas, Puppet-shows, Oratorios, Academies, etc. He was magnificent in his alms, feasts, and entertainments at festivals. In the Ecclesiastical Functions he likewise showed great piety and generosity, and his Palace was the refuge of the Poor, as well as the resort of the Virtuosi. In his own Parish, he entertained a physician, surgeon, and apothecary, for the use of all that needed their assistance.' [W. S. R.]

OTTO, ERNST JULIUS, born at Königstein Sept. 1, 1804; though always musical, was not educated exclusively for music. On the contrary, he passed his 'maturity examination' at Dresden in 1822 with honour, and studied theology for three years at Leipzig. While doing this he worked at music with Schicht and Weinlig. His compositions are of a solid character—oratorios; masses; an opera ('Schloss am Rhein') performed at Dresden 1838, and another at Augsburg; sonatas; cycles of songs for men's voices, etc. In 1830 he was appointed Cantor at Dresden, a post which he held with honour to himself up till his death, March 5, 1877.

His brother Franz, a bass singer (born 1806), and another brother a tenor, came to England in 1833 as directors of a Part-singing society. [G.]

OULIBICHEFF, ALEXANDER VON, Russian nobleman, and enthusiastic amateur, born 1795 at Dresden, where his father was Russian ambassador. From his earliest years he was devoted to music, and studied the violin sufficiently to become a good quartet-player. He served first in the army, and then as a diplomatist, but retired on the accession of the Emperor Nicholas, and lived on his estates near Nijni-Novgorod till his death on January, 24, 1858. Mozart was his idol, and he re-awakened attention to his works at a time when Germany at least was entirely pre-occupied with Meyerbeer and Spontini. Oulibicheff's great work 'Nouvelle biographie de Mozart,' 3 vols. (Moscow, 1844), contains much valuable matter, biographical and æsthetical, and has been largely used by Otto Jahn. His admiration for Mozart however led him to depreciate Beethoven, and for this he was attacked by Lenz. In his reply, 'Beethoven, ses critiques et ses glossateurs' (Leipzig and Paris, 1857), he expressed with even greater vehemence his opinion on the extravagance of Beethoven's later works, and drew down a storm of abuse and controversy with which he was little fitted to cope, and which is said to have hastened his end. It is but just to admit that his views, less caustically expressed, were held by many eminent musicians, including Ries and Spohr. [F.G.]

OU PEUT-ON ÊTRE MIEUX QU'AU SEIN DE SA FAMILLE? 'Where can one be better than in the bosom of one's family?' A quartet[1] in Grétry's 'Lucile' (1769), which has become historical from its having been sung on several occasions—as for instance at Versailles, July 15, 1789; at Carlton House at the first visit of George III. and Queen Charlotte to the Prince of Wales, Feb. 3, 1795; and at Korythnia, on the retreat from Moscow, Nov. 15, 1812.[2] The air is as follows:—

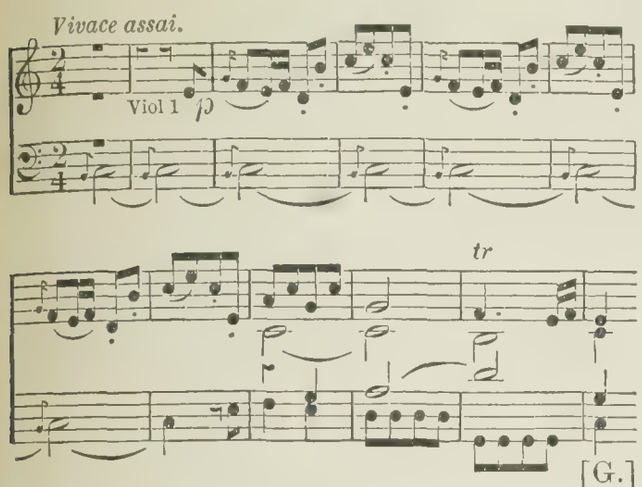


It was adopted by the Bourbons after the Restoration as a loyal air. [G.]

OURS, L'—The Bear. A name sometimes given to one of the six symphonies composed by Haydn in 1786 for the Society of the 'Loge Olympique' in Paris. [See vol. i. p. 721.] The

[1] Not a duet, as stated under GRÉTRY, vol. i. 628 *a*.
[2] See VEILLONS AU SALUT.

title is due to the finale, which opens with a passage *à la Cornemuse*, recalling a bear-dance.



[G.]

OURY, Madame (*née* Anna Caroline de Belleville). This once-celebrated pianiste, the daughter of a French nobleman, director of the opera in Munich, was born at Landshut in Bavaria, Jan. 24, 1806, and spent the first ten years of her life at Augsburg with her parents, studying with the cathedral organist, on whose recommendation she was taken to Vienna in 1816, and placed under the direction of Czerny for four years, during which time she was introduced to Beethoven, and heard him improvise on the piano. She appeared on two occasions in Vienna, on one of which (Madame Catalani's farewell concert) she played a Hummel concerto with orchestra. In 1820 she returned to her parents at Munich, and played there with great success. The next year was spent in Paris, where she was well received. She resumed her studies with Andreas Stricker in Vienna in 1829, after which she made a professional tour to Warsaw, Berlin, etc. In 1831 she came to London, and made her début at her Majesty's theatre at Paganini's concert in July. Her own concert took place in August, and in October she married M. Oury the violinist, with whom she then proceeded to make a long tour to Russia, where they remained two years, to the principal cities of Germany, Austria, and Holland, settling at length in Paris for two years and a half. In April 1839 they returned to England, which from that time became their home. Until 1846 Madame Oury divided her time between London and Brighton, being particularly successful at the latter place. From that time she devoted herself entirely to composition, and during the twenty years that followed published no less than 180 pieces, principally of the class known as 'drawing-room' music. In 1866 she retired from all artistic pursuits, and continued to live near London.

The following is Schumann's criticism of her playing: 'Anna de Belleville and Clara [Wieck]. They should not be compared. They are different mistresses of different schools. The playing of the Belleville is technically the finer of the two; Clara's is more impassioned. The tone of the Belleville flatters, but does not penetrate the ear; that of Clara reaches the heart. Anna is a poetess; Clara is poetry itself. (Music and Musicians, p. 68.) Mme. Oury died at Munich on July 22, 1880. [J. A. F. M.]

OUSELEY, the Rev. Sir Frederick Arthur Gore, Bart.,—son of the Rt. Hon. Sir Gore Ouseley, Bart., the eminent Orientalist, and Ambassador at the courts of Persia and St. Petersburg, was born in London Aug. 12, 1825, and from early childhood evinced great talent for music, and an extraordinarily accurate ear. His skill in playing and extemporising was very unusual, and at the age of eight he composed an opera, 'L'Isola disabitata.' In 1844 Sir Frederick succeeded his father, and was educated at Christ Church, Oxford, at which University he graduated B.A. in 1846, and M.A. in 1849. In that year he was ordained, and until 1851 held a curacy at St. Paul's, Knightsbridge. In 1850 he took the degree of Mus. Bac. at Oxford, his 'exercise' being a cantata, 'The Lord is the true God,' and in 1854 took the higher grade of Mus. Doc., for which his oratorio 'St. Polycarp' was composed and performed. Upon the death of Sir Henry R. Bishop in 1855, Sir Frederick was elected to the Professorship of Music at Oxford, an office which he has held ever since with honour and esteem. The same year he was ordained priest and appointed Precentor of Hereford Cathedral. In 1856 he was admitted to the *ad eundem* degrees of Mus. Bac. and Mus. Doc. at Durham, and became vicar of St. Michael's, Tenbury, as well as warden of St. Michael's College there for the education of boys in music and general knowledge, of which establishment he is the principal munificent founder and maintainer. The daily choral service in the beautiful church of St. Michael's, which Sir Frederick erected adjoining his college, is served by the masters and boys. His library has been already noticed (p. 423 *a*).

As a practical and theoretical musician and composer, Sir Frederick occupies a high place. He is skilled both as pianist and organist. In extemporaneous performance on the organ, especially in fugue-playing and in contrapuntal treatment of a given theme, he is at the present time and in this country perhaps unsurpassed. His two excellent treatises, published in the Oxford Clarendon Press Series, on 'Harmony,' and on 'Counterpoint and Fugue' are standard works. His treatise on 'Form and General Composition,' in the same series, is also a valuable contribution to musical literature.

As composer Sir Frederick is known chiefly by his works for the Church. In these he has adhered closely to the traditions of the Anglican school. He has composed 11 services, one of which, in 8 parts, is still in MS., and another, recently written, has orchestral accompaniments. He has also published upwards of 70 anthems, and has edited the sacred works of Orlando Gibbons. His compositions for organ include a set of 6, one of 7, and one of 18, preludes and fugues, also 6 preludes, 3 andantes, and 2 sonatas. He has also written some dozen glees and part-songs, several solo songs with P.F. accompaniment,

and 2 string-quartets. His oratorio, 'Hagar,' was produced at the Hereford Festival of 1873, and performed in the following year at the Crystal Palace.

As Oxford Professor he has effected considerable improvements and reforms. The office of Choragus, which had fallen into disuse, has been re-established, and is now held by Dr. Corfe; the standard of qualifications for degrees has been considerably raised, and recently the excellent system of a preliminary examination in elementary mathematics, classics, etc., originated by Sir Robert Stewart at Dublin, and adopted at Cambridge, has been made necessary at Oxford; so that a degree in music is no longer conferred by our Universities on persons who have not received some general education. Sir Frederick has also induced his University to grant honorary degrees in music, which had never been given by Oxford previous to 1879.

In addition to the works already named, Sir Frederick has edited a collection of Cathedral Services (1853), and with Dr. Monk, Anglican Psalter Chants (1872). [H. S. O.]

OVER-BLOWING is the production of a higher note than the natural note of a pipe, by forcing the wind. In the flute the upper octaves are legitimately so produced. In the organ it is apt to arise when the feeders of a bellows pump wind into the reservoir in greater quantities or at greater speed than its consumption, and when the reservoir is therefore liable to become more than sufficiently full. If more wind were then to be supplied it might become more compressed, —stronger,—causing the pipes to produce a momentary scream rather than a musical sound. To prevent this natural consequence of 'overblowing,' a safety-valve or *waste-pallet* is provided, which allows the superadded wind to pass from the reservoir. [E. J. H.]

OVEREND, Marmaduke, organist of Isleworth, and scholar of Dr. Boyce, whose MSS. on the theory of music he acquired—enjoyed much repute as a theorist. He composed 'Twelve Sonatas for two Violins and a Violoncello,' published in 1779. In 1783 he published 'A Brief Account of, and Introduction to Eight Lectures on the Science of Music.' A canon for 8 voices by him, 'Glory be to the Father,' is printed in Warren's collection. In his will, dated 1781, he described himself as 'Student in Music.' He died in 1790. His library was sold in 1791, when his MSS. (including those of Dr. Boyce,) passed into the hands of Callcott. [W. H. H.]

OVERSPUN, equivalent to the German *übersponnen,* applied to the large strings in a pianoforte, or the G string in a violin, etc., which are wound or spun round with fine wire to increase their weight and also the depth and richness of their tone. [A. J. H.]

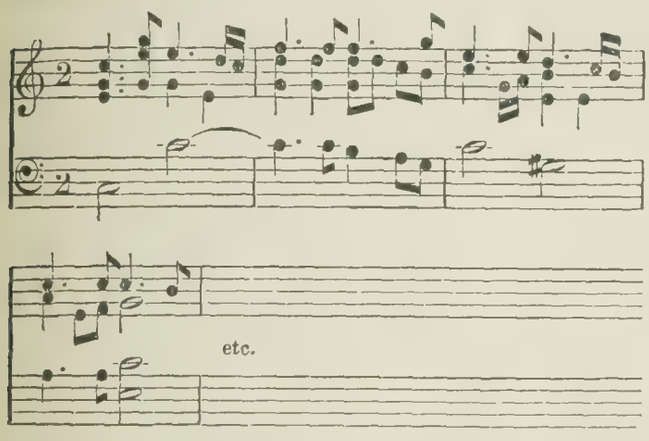
OVERSTRINGING. A method adopted by some pianoforte-makers of raising the lower bass strings and leading them diagonally over the others, to obtain length and a different arrangement of the scale. [See Pianoforte.] [A. J. H.]

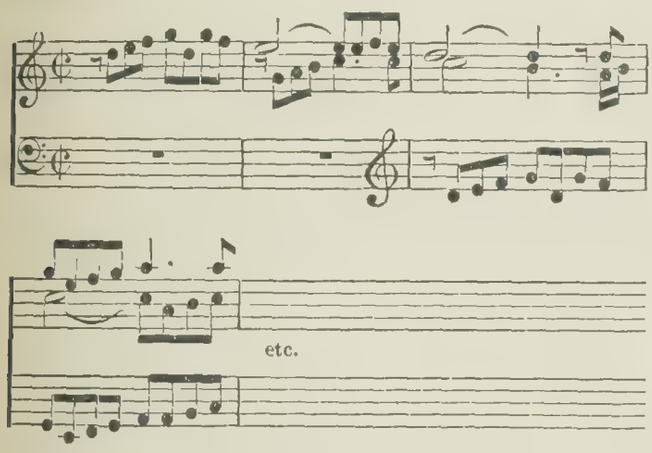
OVERTONES. A word formed in imitation of the German *Obertöne* which Helmholtz uses as a contraction for *Oberpartialtöne,* meaning Upper Partial Tones. Like 'Clang' and 'Clangtint' the word Overtones is rejected by the English translator of Helmholtz's work as not agreeing with English idiom. [J. L.]

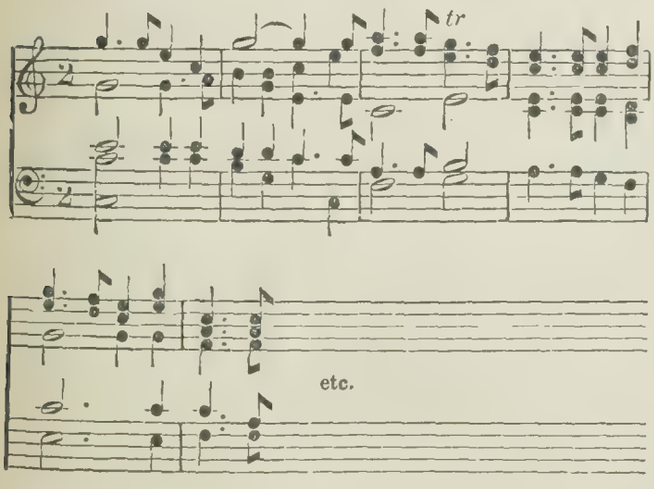
OVERTURE (Fr. *Ouverture*; Ital. *Overtura*), *i. e.* Opening. This term was originally applied to the instrumental prelude to an opera, its first important development being due to Lulli, as exemplified in his series of French operas and ballets, dating from 1672 to 1686. The earlier Italian operas were generally preceded by a brief and meagre introduction for instruments, usually called Sinfonia, sometimes Toccata, the former term having afterwards become identified with the grandest of all forms of orchestral music, the latter having been always more properly (as it soon became solely) applied to pieces for keyed instruments. Monteverde's opera, 'Orfeo' (1608) commences with a short prelude of nine bars, termed 'Toccato,' to be played three times through—being, in fact, little more than a mere preliminary flourish of instruments.[1] Such small beginnings became afterwards somewhat amplified, both by Italian and French composers; but only very slight indications of the Overture, as a composition properly so called, are apparent before the time of Lulli, who justly ranks as an inventor in this respect. He fixed the form of the dramatic prelude; the overtures to his operas having not only served as models to composers for nearly a century, but having also been themselves extensively used in Italy and Germany as preludes to operas by other masters. Not only did our own Purcell follow this influence; Handel also adopted the form and closely adhered to the model furnished by Lulli, and by his transcendent genius gave the utmost development and musical interest attainable in an imitation of what was so entirely conventional. The form of the Overture of Lulli's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description. The development of the ballet and of the opera having been concurrent, and dance-pieces having formed important constituents of the opera itself, it was natural that the dramatic prelude should include similar features, and no incongruity was thereby involved, either in the overture, or the serious opera which it heralded, since the dance music of the period was generally of a stately, even solemn, kind. In style, the dramatic overture of the class now referred to—like the stage music which it preceded, and indeed all the secular compositions of the time, had little, if any, distinguishing characteristic to mark the difference between the secular and sacred styles. Music had been fostered and raised into the importance of an art by the Church, to whose service it had long been almost exclusively applied; and it retained

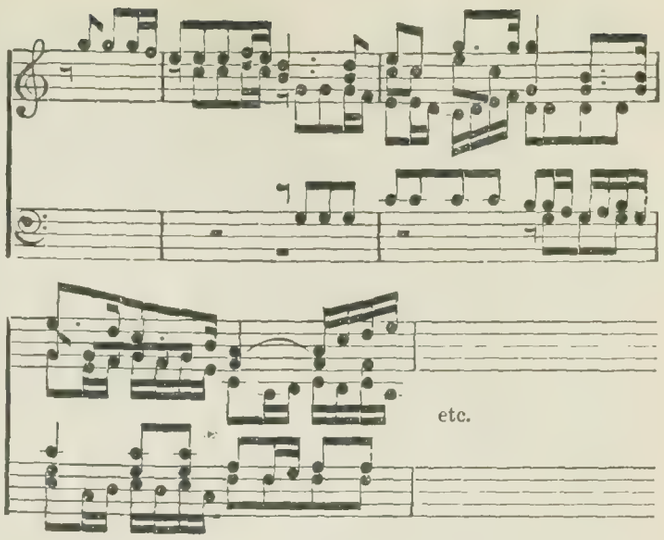
[1] It is printed in the 'Musical Times' for April 1880.

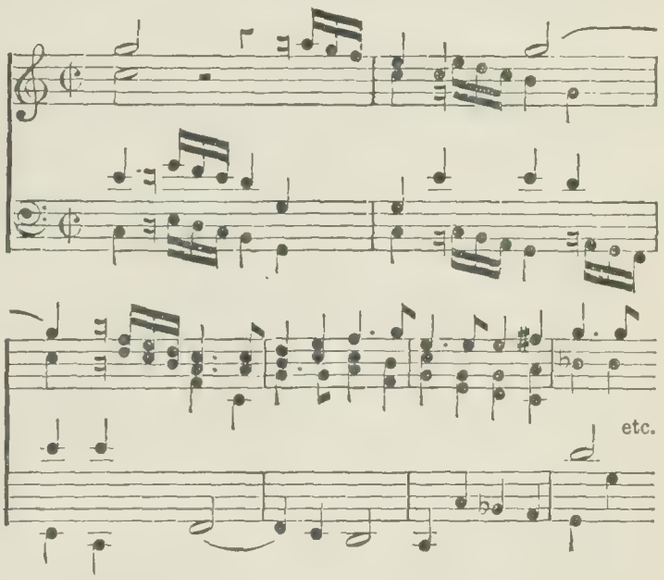
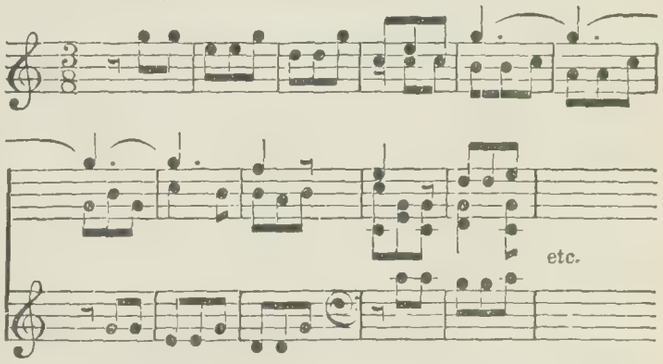
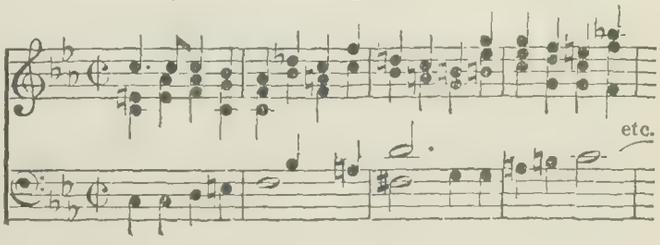
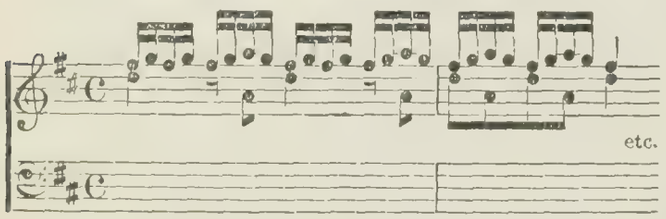
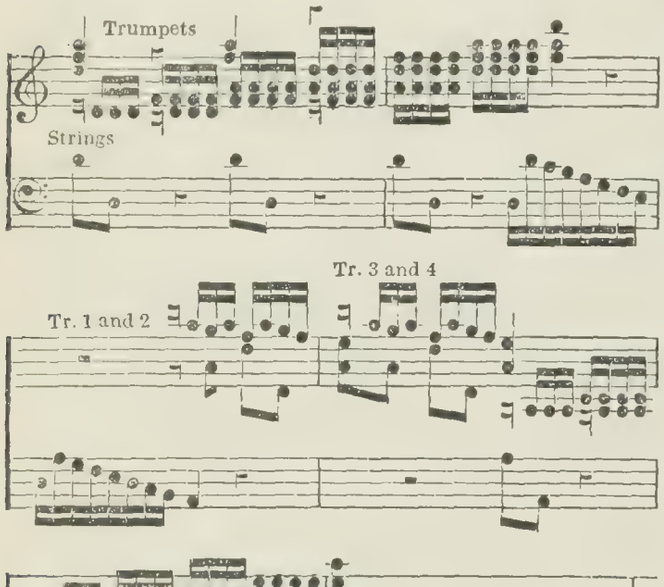
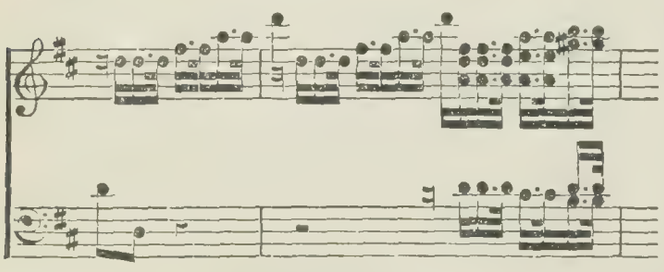
a strong and pervading tinge of serious formalism during nearly a century of its earliest application to secular purposes, even to those of dramatic expression. The following quotations, first from Lulli's overture to 'Thésée' (1675), and next from that to 'Phaeton' (1683), will serve to indicate the style and form of the dramatic prelude as fixed by him. They are scored for stringed instruments. The overture to 'Thesée' begins as follows :—



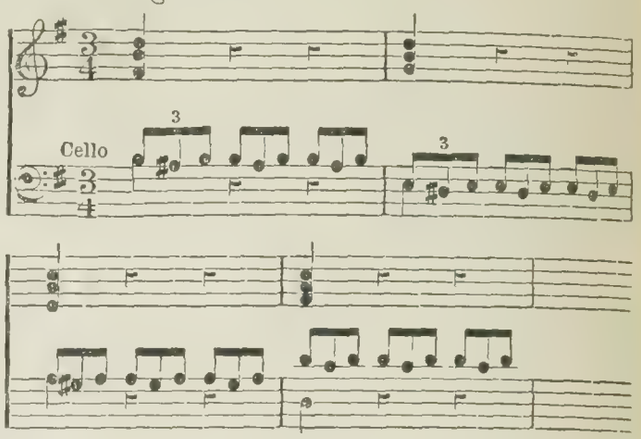
This introduction is carried on for 16 bars further, with a repeat, and is followed by a movement 'Plus vite' (in all 33 bars), commencing as follows :—

The overture to 'Phaeton' starts thus :—



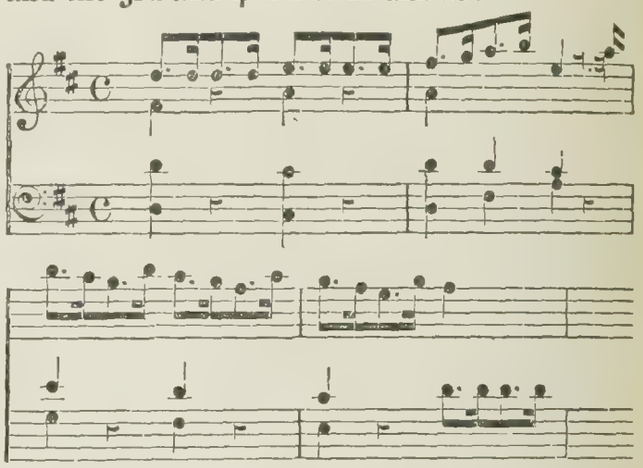
8 bars more follow in similar style, ending on the dominant—with a repeat—and then comes the quick movement, in free fugal style, commencing thus :—

There are 22 more bars of similar character, followed by a few marked 'lentement,' and a repeat.

In illustration of Lulli's influence in this respect on Purcell, the following extracts from the overture to Purcell's latest opera, 'Bonduca' (1695), may be adduced. It opens with a slow movement of 14 bars, beginning as follows :—

The Allegro commences thus :—

This is carried on for 67 bars further, and merges into a closing Andante of 9 bars :—

As an example of the Italian style of operatic 'Sinfonia' the following quotations from the Neapolitan composer Alessandro Scarlatti are interesting, as showing an independence of the prevailing Lulli model that is remarkable considering the period. The extracts are from the orchestral prelude to his opera 'Il Prigioniero fortunato,' produced in 1698. They are given on the authority of a MS. formerly belonging to the celebrated double-bass player Dragonetti, and now in the British Museum (Add. MSS. 16,126). The score of the Sinfonia (or Overture) is for four trumpets and the usual string band, the violoncello part being marked 'con fagotto.' It begins Allegro, with a passage for 1st and 2nd trumpet:—

This is repeated by the other two trumpets; and then the strings enter, as follows:—

Then the trumpets are used, in alternate pairs, after which come passages for strings on this figure:—

This is followed by 12 bars more in similar style; the trumpets being sometimes used in florid passages, and sometimes in harmony, in crotchets.

Then comes a movement 'Grave' for strings only, commencing thus:

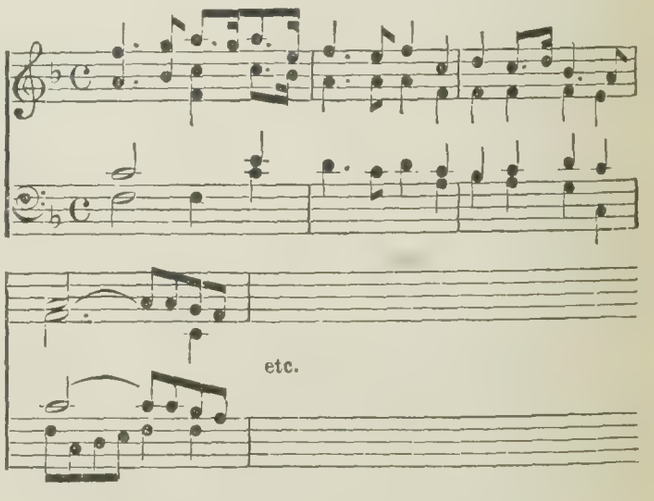


19 more bars of a corresponding kind lead to a short 'Presto,' the 1st and 2nd trumpets in unison, and the 3rd and 4th also in unison:—



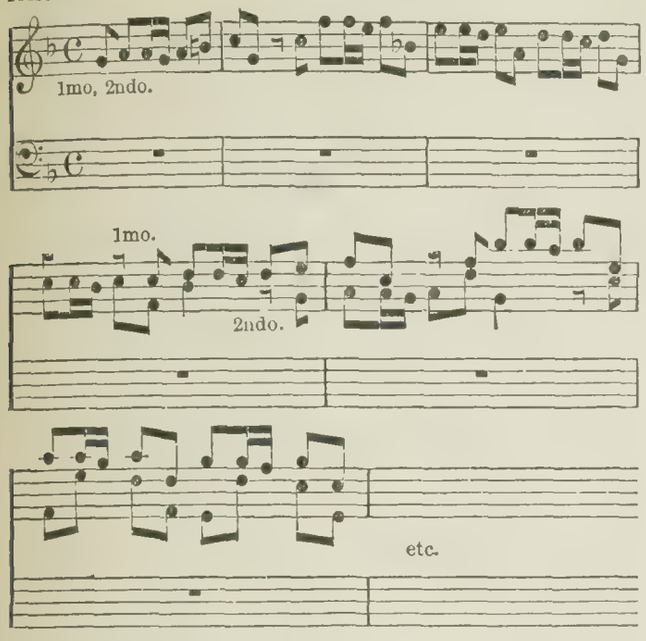
6 more bars of a like kind follow, with a repeat; then a second part, consisting of similar passages, also repeated. This 'Sinfonia,' it will be seen, has no analogy with the stereotyped form of the Lulli overture.

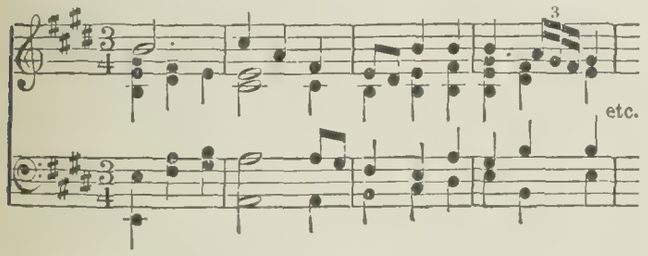
The increased musical importance given to the Overture by Handel, while still adhering to the model fixed by Lulli, is proved even in his earliest specimens. A few quotations from the overture to 'Rinaldo,' the first Italian opera which he produced in England (1711), will serve as indications of the influence adverted to. The instrumentation is for string quartet, the 1st oboe playing with the 1st violin, and the 2nd oboe with the 2nd violin.



10 more bars follow, in a similar style; the move-

ment is repeated, and closes on the dominant; after which comes a fugued Allegro, beginning as follows :—



This is carried on, with fluent power, for 33 bars more; a short slow movement follows, chiefly for the oboe; and the overture concludes with a 'Gigue.' Handel's inventive originality, and his independence of all prescribed forms in the choruses of his oratorios, stand in curious contrast to his subservience to precedent in his overtures; those to his Italian operas and those to his English oratorios being similar in form, style, and development; insomuch, indeed, that any one might be used with almost equal appropriateness for either purpose. There is a minuet extant which is said (we believe on the authority of the late Mr. Jones, organist of Canterbury Cathedral), to have been designed by Handel as the closing movement of the overture to the 'Messiah' when performed without the oratorio.[1] The first strain of this minuet is as follows :—

As regards the Overture, then, Handel perfected the form first developed by Lulli, but cannot be considered as an inventor and grand originator, such as he appears in his sublime sacred choral writing.

Hitherto, as we have said, the dramatic Overture had no special relevance to the character and sentiment of the work which it preceded. The first step in this direction was taken by Gluck, who was for some time contemporaneous with Handel. It was he who first perceived, or at least realised, the importance of rendering the overture to a dramatic work analogous in style to the character of the music which is to follow. In the dedication of his 'Alceste' he refers to this among his other reforms in stage composition. [See Gluck, vol. i. 603 *b*; Opera, vol. ii. 516 *a*.] The French score of 'Alceste' includes, besides the invariable string quartet, flutes, oboes, a clarinet, and three trombones. Even Gluck, however, did not always identify the overture with the opera to which it belonged, so thoroughly as was afterwards done, by including a theme or themes in anticipation of the music which followed. Still, he certainly rendered the orchestral prelude what, as a writer has well said, a literary preface should be—'something analogous to the work itself, so that we may feel its want as a desire not elsewhere to be gratified.' His overtures to 'Alceste' and 'Iphigénie en Tauride' run continuously into the first scene of the opera—and the latter is perhaps the most remarkable instance up to that time of special identification with the stage music which it heralds; inasmuch as it is a distinct foreshadowing of the opening storm scene of the opera into which the prelude is merged. Perhaps the finest specimen of the dramatic overture of the period, viewed as a distinct orchestral composition, is that of Gluck to his opera 'Iphigénie en Aulide.'

The influence of Gluck on Mozart is clearly to be traced in Mozart's first important opera, 'Idomeneo' (1781), the overture to which, both in beauty and power, is far in advance of any previous work of the kind; but, beyond a general nobility of style, it has no special dramatic character that inevitably associates it with the opera itself, though it is incorporated therewith by its continuance into the opening scene. In his next work, 'Die Entführung aus dem Serail' (1782), Mozart has identified the prelude with the opera by the short incidental 'Andante' movement, anticipatory (in the minor key) of Belmont's aria 'Hier soll ich dich denn sehen.' In the overture to his 'Nozze di Figaro' (1786) he originally contemplated a similar interruption of the Allegro by a short slow movement —an intention afterwards happily abandoned. This overture is a veritable creation, that can only be sufficiently appreciated by a comparison of its brilliant outburst of genial and graceful vivacity with the vapid preludes to the comic operas of the day. In the overture to his 'Don Giovanni' (1787) we have a distinct identification with the opera by the use, in the introductory 'Andante,' of some of the wondrous music introducing the entry of the statue in the last scene. The solemn initial chords for trombones, and the fugal 'Allegro' of the overture to 'Die Zauberflöte' may be supposed to be suggestive of the religious element of the libretto; and this may be considered as the composer's masterpiece of its kind. Since Mozart's time the Overture has adopted the same general principles of form which govern the first movement of a Symphony or Sonata, without the repetition of the first section.

Reverting to the French school, we find a characteristic overture of Méhul's to his opera 'La Chasse du Jeune Henri' (1797), the prelude to which alone has survived. In this however, as in

[1] See 'Musical Standard,' June 17, 1871, and 'Monthly Mus. Record,' Aug. 1871.

French music generally of that date (and even earlier), the influence of Haydn is distinctly apparent; his symphonies and quartets had met with immediate acceptance in Paris, one of the former indeed, entitled 'La Chasse,' having been composed 17 years before Méhul's opera. Cherubini, although Italian by birth, belongs to France; for all his great works were produced at Paris, and most of his life was passed there. This composer must be specially mentioned as having been one of the first to depart from the pattern of the Overture as fixed by Mozart. Cherubini indeed marks the transition point between the regular symmetry of the style of Mozart, and the coming disturbance of form effected by Beethoven. In the dramatic effect gained by the gradual and prolonged *crescendo*, both he and Méhul seem to have anticipated one of Rossini's favourite resources. This is specially observable in the overture to his opera 'Anacreon' (1803). Another feature is the abandonment of the Mozartian rule of giving the second subject (or episode) first in the dominant, and afterwards in the original key, as in the symphonies, quartets, and sonatas of the period.

The next step in the development of the Overture was taken by Beethoven, who began by following the model left by Mozart, and carrying it to its highest development, as in the overture to the ballet of Prometheus (1800). In his other dramatic overtures, including those to von Collin's 'Coriolan' (1807) and to Goethe's 'Egmont' (1810), the great composer fully asserts his independence of form and precedent. But he had done so still earlier in the overture known as 'No. 3' of the four which he wrote for his opera 'Fidelio.' In this wonderful prelude (composed in 1806), Beethoven has apparently reached the highest possible point of dramatic expression, by foreshadowing the sublime heroism of Leonora's devoted affection for her husband, and indicating, as he does, the various phases of her grief at his disappearance, her search for him, his rescue by her from a dungeon and assassination, and their ultimate reunion and happiness. Here the stereotyped form of overture entirely disappears: the commencing scale passage, in descending octaves, suggesting the utterance of a wail of despairing grief, leads to the exquisite phrases of the 'Adagio' of Florestan's scena in the dungeon, followed by the passionate 'Allegro' which indicates the heroic purpose of Leonora; this movement including the spirit-stirring trumpet-call that proclaims the rescue of the imprisoned husband, and the whole winding up with a grandly exultant burst of joy; —these leading features, and the grand development of the whole, constitute a dramatic prelude that is still unapproached. In 'No. 1' of these Fidelio Overtures (composed 1807) he has gone still further in the use of themes from the opera itself, and has employed a phrase which occurs in Florestan's Allegro to the words 'An angel Leonora,' in the coda of the overture, with very fine effect.

While in the magnificent work just described we must concede to Beethoven undivided pre-eminence in majesty and elevation of style, the palm, as to romanticism, and that powerful element of dramatic effect, 'local colour,' must be awarded to Weber. No subjects could well be more distinct than those of the Spanish drama 'Preciosa' (1820), the wild forest legend of North Germany, 'Der Freischütz' (1821), the chivalric subject of the book of 'Euryanthe' (1823), and the bright orientalism of 'Oberon' (1826). The overtures to these are too familiar to need specific reference; nor is it necessary to point out how vividly each is impressed with the character and tone of the opera to which it belongs. In each of them Weber has anticipated themes from the following stage music, while he has adhered to the Mozart model in the regular recurrence of the principal subject and the episode. His admirable use of the orchestra is specially evidenced in the 'Freischütz' overture, in which the *tremolando* passages for strings, the use of the *chalumeau* of the clarinet, and the employment of the drums, never fail to raise thrilling impressions of the supernatural. The incorporation of portions of the opera in the overture is so skilfully effected by Weber, that there is no impression of patchiness or want of spontaneous creation, as in the case of some other composers—Auber for instance and Rossini (excepting the latter's 'Tell'), whose overtures are too often like pot-pourris of the leading themes of the operas, loosely strung together, intrinsically charming and brilliantly scored, but seldom, if ever, especially dramatic. Most musical readers will remember Schubert's clever travestie of the last-named composer, in the 'Overture in the Italian style,' written off-hand by the former in 1817, during the rage for Rossini's music in Vienna.

Berlioz left two overtures to his opera of 'Benvenuto Cellini,' one bearing the name of the drama, the other called the 'Carnaval Romain,' and usually played as an entracte. The themes of both are derived more or less from the opera itself. Both are extraordinarily forcible and effective, abounding with the gorgeous instrumentation and bizarre treatment which are associated with the name of Berlioz.

Since Weber there has been no such fine example of the operatic overture—suggestive of and identified with the subsequent dramatic action—as that to Wagner's 'Tannhäuser,' in which, as in Weber's overtures, movements from the opera itself are amalgamated into a consistent whole, set off with every artifice of contrast and with the most splendid orchestration. A noticeable novelty in the construction of the operatic overture is to be found in Meyerbeer's incorporation of the choral 'Ave Maria' into his Overture to 'Dinorah' (Le Pardon de Ploermel).

In some of the modern operas, Italian and French (even of the grand and heroic class), the work is heralded merely by a trite and meagre introduction, of little more value or significance than the feeble Sinfonia of the earliest musical drama. Considering the extended development of modern operas, the absence of an overture of

proportionate importance or (if a mere introductory prelude) one of such beauty and significance as that to Wagner's 'Lohengrin,' is a serious defect, and may generally be construed into an evidence of the composer's indolence, or of his want of power as an instrumental writer. Recurring to the comparison of a preface to an operatic overture, it may be said of the latter, as an author has well said of the former, that 'it should invite by its beauty, as an elegant porch announces the splendour of the interior.'

The development of the oratorio overture (as already implied) followed that of the operatic overture. Among prominent specimens of the former are those to the first and second parts of Spohr's 'Last Judgment' (the latter of which is entitled 'Symphony'); and the still finer overtures to Mendelssohn's 'St. Paul,' and 'Elijah,' this last presenting the specialty of being placed after the recitative passage with which the work really opens. Mr. Macfarren's overtures to his oratorios of 'John the Baptist,' 'The Resurrection,' and 'Joseph,' are all carefully designed to prepare the hearer for the work which follows, by employing themes from the oratorio itself, by introducing special features, as the Shofar-horn in 'John the Baptist,' or by general character and local colour, as in 'Joseph.' The introduction to Haydn's 'Creation'—a piece of 'programme music' illustrative of 'Chaos'—is a prelude not answering to the conditions of an overture properly so called, as does that of the same composer's 'Seasons,' which however is rather a cantata than an oratorio.

Reference has hitherto been made to the Overture only as the introduction to an opera, oratorio, or drama. The form and name have been however extensively applied during the present century to orchestral pieces intended merely for concert use, sometimes with no special purpose, in other instances bearing a specific title indicating the composer's intention to illustrate some poetical or legendary subject. Formerly a symphony, or one movement therefrom, was entitled 'Grand Overture,' or 'Overture,' in the concert programmes, according to whether the whole work, or only a portion thereof was used. Thus in the announcements of Salomon's London concerts (1791–4), Haydn's Symphonies, composed expressly for them, are generally so described. Among special examples of the Overture—properly so called—composed for independent performance are Beethoven's 'Weihe des Hauses,' written for the inauguration of the Josephsstadt Theatre in 1822; Mendelssohn's 'Midsummer Night's Dream Overture' (intended at first for concert use only, and afterwards supplemented by the exquisite stage music), and the same composer's 'Hebrides,' 'Calm Sea and Prosperous Voyage,' and 'Melusine.' These overtures of Mendelssohn's are, indeed, unparalleled in their kind. It is scarcely necessary here to comment on the wondrous Shaksperean prelude, produced in the composer's boyhood as a concert overture, and in after years associated with the charming incidental music to the drama, passages of the overture occurring in the final chorus of fairies, and thus giving unity to the whole; nor will musical readers require to be reminded of the rare poetic and dramatic imagination, or the exquisite skill, by which the sombre romanticism of Scottish scenery, the contrasted suggestions of Goethe's poem, and the grace and passion of the Rhenish legend, are so happily illustrated in the other overtures referred to.

Schumann's Overtures of this class—'Bride of Messina,' 'Festival Overture,' 'Julius Cæsar,' 'Hermann and Dorothea'—though all very interesting are not very important; but in his 'Overture to Manfred' he has left one work of the highest significance and power, which will always maintain its position in the first rank of orchestral music. As the prelude, not to an opera, but to the incidental music to Byron's tragedy, this composition does not exactly fall in with either of the classes we have given. It is however dramatic and romantic enough for any drama, and its second subject is a quotation from a passage which occurs in the piece itself.

Berlioz's Overture 'Les Francs Juges,' embodying the idea of the *Vehmgericht* or secret tribunals of the Middle Ages, must not be omitted from our list, as a work of great length, great variety of ideas, and imposing effect.

The Concert-Overtures of Sterndale Bennett belong to a similar high order of imaginative thought, as exemplified in the well-known overtures entitled 'Parisina,' 'The Naiads,' and 'The Wood-Nymph,' and that string of musical pearls, the Fantasia-Overture illustrating passages from 'Paradise and the Peri.' Benedict's Overtures 'Der Prinz von Homburg' and 'Tempest,' Sullivan's 'In Memoriam' (in the climax of which the organ is introduced) and 'Di Ballo' (in dance rhythms), J. F. Barnett's 'Overture Symphonique,' Cusins's 'Les Travailleurs de la Mer,' Cowen's 'Festival Overture,' Gadsby's 'Andromeda,' Pierson's 'Faust' and 'Romeo and Juliet,' and many more, are all independent concert overtures.

The term has also been applied to original pieces for keyed instruments. Thus we have Bach's Overture in the French style; Handel's Overture in the first set of his Harpsichord Suites, and Mozart's imitation thereof among his pianoforte works. Each of these is the opening piece of a series. Beethoven has prefixed the word 'Overtura' to the Quartet-piece which originally formed the Finale to his B♭ quartet (op. 131), but is now numbered separately as op. 133; but whether the term is meant to apply to the whole piece or only to the twenty-seven bars which introduce the fugue we have nothing to guide us. [See ENTRÉE; INTRADA; INTRODUCTION; PRELUDE; SYMPHONY.] [H. J. L.]

OXFORD. An outline of the history of musical studies at the University of Oxford has been given under the head BACHELOR. The regulations for the degree of Bachelor of Music have undergone change since the issue of that article, and are now (June, 1880) as follows. Every candidate for the degree of Bachelor in Music must previously matriculate at the University, *i.e.* enter his name on the books of some College or

Hall, or as an Unattached Student: but he is not required to have resided or kept terms. He must show to the Professor of Music either a certificate that he has passed Responsions, or a certificate that he has passed the 'Previous Examination' at Cambridge, or a certificate from the Delegates of the Examination of Schools, or evidence that he has satisfied the Delegates of Local Examinations as a Senior Candidate in English, in Mathematics, in Latin, and in either Greek, French, German, or Italian. The candidate has then to undergo the following examinations, etc. The *First Examination* is held annually in Hilary Term, and comprises merely Harmony and Counterpoint in not more than four parts. It is conducted partly in writing, partly *vivâ voce*. Candidates who have obtained their certificate of having passed the *First Examination* must in the next place compose an exercise, which must be sent to the Professor of Music, for the inspection and approval of the Examiners. The exercise must be a vocal composition, either secular or sacred, containing pure five-part harmony, with good fugal counterpoint, and with accompaniment for at least a quintet string-band. It should be of such length as would occupy in performance from twenty to forty minutes. Each candidate must send with the exercise a written declaration signed by himself, stating that it is entirely his own unaided composition. No public performance of the exercise is now required for the degree of Bachelor of Music. The Examiners having signified their approval of the exercise, the candidate must present himself for the *Second Examination*, which is held annually in Michaelmas Term. The examination embraces the following subjects:—Harmony, Counterpoint in not more than five parts, Canon, Imitation etc., Fugue, Form in Composition, Musical History; a critical knowledge of the full scores of such standard classical compositions as shall be previously selected by the Professor of Music and duly announced. This examination is conducted, like the former, partly in writing, partly *vivâ voce*. Before being presented for his degree, the candidate must deliver the bound MS. full score of his exercise to be deposited in the library of the Music School. The fees for this degree amount to about £20. The principal change introduced in the new regulations, which were passed in 1878, is the provision requiring a candidate for a degree in Music to have passed a mixed literary examination recognised by the University. It was imagined, when this test was added to the Musical examination, that it would add to the value of Musical degrees: its real effect has been to sever the connection between the University and the musical world, which, through the apathy and mismanagement of the University in past times (see BACHELOR, CHORAGUS), had become a very slight one, but was beginning to gain strength under the sensible rules in operation before 1878. The number of persons taking the Bachelor's degree had risen from 3 in 1866 to 21 in 1878. Immediately after the passing of the new statute it fell to 12 in 1879, although the operation of the new statute did not affect persons who had passed the First Examination before 1878. In 1877, when the last examination was held under the old statutes, *i. e.* in independence of any literary test, the number of persons passing the First Examination was 53: in 1878, when the literary test was added, it fell to 2: in 1879 it was 3, and in 1880 the same.

Between the degree of Bachelor and that of Doctor in Music an interval of five years must intervene. This period may be so computed, however, as to include both the Terms in which the respective degrees are conferred. A certificate is required, which must be signed by three credible witnesses, stating that the candidate has studied music for the last preceding five years. The examination and the exercise of candidates for the Doctorate will be found under the article DOCTOR. The fees amount to about £15. The exercise for this degree must be performed at the candidate's expense.

The following names of Oxford Doctors may be added to the list given under DOCTOR:—Wilson, 1644; Child, 1663; Christopher Gibbons, 1664; Benjamin Rogers, 1669; Pepusch, 1713; William Hayes, 1749; Wainwright, 1774; Philip Hayes, 1777; Dupuis, 1790; Aylward, 1791, Clement Smith, 1800; Marshall, 1840; Sir F. A. G. Ouseley, 1854; E. G. Monk, 1856; J. Stainer, 1865; W. Pole, 1867; J. F. Bridge, 1874; J. Varley Roberts, 1876. The degree of Doctor of Music, *honoris causâ*, was conferred without examination, in 1879, upon Sir Herbert Oakeley, Professor of Music in the University of Edinburgh (M.A. Oxon, 1856), Mr. G. A. Macfarren, Professor of Music in the University of Cambridge, and Mr. Arthur Sullivan.

A Commission, under the chairmanship of Lord Selborne, is at present dealing with the affairs of the University of Oxford, and has received evidence on the state of Musical as well as of other studies. The evidence has not yet been laid before Parliament, nor have the Commissioners yet completed their enactments. Any regulations made by the Commissioners affecting Music at the University will, if possible, be given under the head UNIVERSITIES. [C. A. F.]

OX-MINUET, THE. The title of a Singspiel by Hofmann, founded on an anecdote from Haydn's life, the music selected from his works and arranged by Seyfried (P.F. arrangement by C. W. Henning; Berlin, Trautwein). It was often performed in Vienna, Berlin, and elsewhere, and in Paris is known as 'Le Menuet du bœuf.' The play is founded on an anecdote of a Hungarian butcher having requested Haydn to write a minuet for the marriage of his daughter, in exchange for which the grateful butcher sent the composer a live ox. The minuet, however, is not by Haydn, and the story is entirely apocryphal. [See vol. i. p. 720, note 14.] [C. F. P.]

P.

PACCHIEROTTI, GASPARO, perhaps the greatest singer of the second half of the 18th century, was born in 1744 at Fabriano, near Ancona. His ancestors came from Siena, where one of them, Jacopo dal Pecchia, called Pacchierotto, studied the works of Perugino and Raffaelle to such good effect that his own pictures have been sometimes taken by connoisseurs to be by the hand of the latter great master.[1] Driven from Siena by political troubles, the family of Pacchierotto in 1575 took refuge in Pianca-stagnaio; from whence a branch settled in Fabriano.

About 1757 Gasparo Pacchierotti was admitted into the choir of S. Mark's at Venice, where the great Bertoni was his master, according to the memoir written by the singer's adopted son, Giuseppe Cecchini Pacchierotti.[2] This, however, is contradicted by Fétis, who states that it was in the choir of the cathedral at Forli that the young singer received his first instruction, and that it was impossible that he could have sung under Bertoni, since boys were never employed at S. Mark's, where Bertoni did not become Maestro di Cappella till 1785, having been up to that date (from 1752) only organist. However this may be, it is certain that the young Pacchierotti, having been prepared for the career of a sopranist, studied long and carefully before he began, at the age of sixteen, to sing secondary parts at Venice, Vienna, and Milan.

Endowed with a vivid imagination, uncommon intelligence, and profound sensibility, but, on the other hand, with a tall and lean figure, and with a voice which, though strong in the lowest register and rising easily to the high C, was often uncertain and nasal,—Pacchierotti required much determination and strength of character to overcome the defects, and take advantage of the qualities, with which he found himself provided by nature. This he accomplished only by painful and laborious study, retiring to a garret in Venice, where he practised the most difficult exercises which the masters of those days prescribed as necessary to the education of the voice; and success at last crowned his endeavours.

Milan was the last place in which he sang a secondary rôle. Returning to Venice in 1769, he took the place of Guarducci, *primo musico* at the S. Benedetto, then the chief theatre in that city. Successful here, he was immediately invited by the Impresario of the Opera at Palermo for the season of 1771. H.E. the Procuratore Tron, his good and generous patron, furnished Pacchierotti with recommendations, and the latter set out, taking Naples in his way. Arrived there, he was informed that the celebrated *prima donna*, De Amicis, had protested against the proposition that she should sing with him, 'a player of second parts.' The Venetian minister, to whom he was recommended, comforted him in this juncture, but only with the humiliating permission, accorded to him, to show his powers by singing two pieces, with full orchestra, at the San Carlo, before Lacillo, Piccinni, and Caffarelli, as judges. Here he was brilliantly successful, and was immediately offered his choice between the theatres of Palermo and Naples. He proudly chose the former, where he met the great De Amicis, and had to submit to another ordeal in a duet with her at the first general rehearsal of 'Didone.' She had refused to try over the duet with him previously, and treated him with studied coldness and contempt; but Pacchierotti overcame this and the prejudice of the audience by his noble, impassioned, and skilful singing. Even De Amicis herself was surprised into sincere and kindly admiration.

This set the seal on Pacchierotti's reputation, which never faded for 25 years, during which he delighted the cognoscenti of Europe. He remained for a time in Italy, singing at Parma, Milan, Florence, and Forli, and at Venice in 1777. After this, he sang at Milan in the carnival of 1778, then at Genoa, Lucca, and Turin; but in the autumn of that year he came to London with Bertoni, and made his first appearance here with Bernasconi in the pasticcio 'Demofoonte.' Great expectations had been formed of him, not only from his continental reputation, but from the account given by Captain Brydone in his Travels, and from some airs sung 'in his manner' by Piozzi, 'in a style that excited great ideas of his pathetic powers.' These expectations were not disappointed; and Dr. Burney's warm but intelligent praise of his beautful voice, his perfect command of it, the taste and boldness with which he invented new ornaments, the truth and originality of his expression, and his other musicianly qualities, must be read by those who would form an idea of the truly great singer that Pacchierotti was. Though intimately connected with his friend Bertoni, he sang with no less ardour and energy the music of Sacchini, and other rival composers: and, indeed, he seems to have had a most amiable character, never withholding his commendation of another artist, when due, though of his own performance he was always the most severe critic.

Lord Mount-Edgcumbe also speaks in the highest terms of the talent of Pacchierotti, whom he calls 'decidedly the most perfect singer it ever fell to his lot to hear.'

In a letter[3] to the Rev. W. Mason, dated Lucca, Sept. 15, 1780, Pacchierotti shows, in very

[1] Lanzi, tom. i. p. 305. [2] Padova, 1844, 8vo.

[3] In the possession of the present writer.

good English, the friendly terms on which he stood with literary men of this country, and his familiarity with some, at least, of our literature.

'My search,' he writes, 'after a translation of Mr. Gray's poems has been as yet fruitless; however, I still entertain hopes of succeeding at Venice, where learning is perhaps more cultivated than in other parts of Italy. Your Divine Dramas I have not been able to discover in Toscany: at Venice, probably, I may be more fortunate. But should I look in vain, still permit me to trouble you with my letters, and flatter myself with the hopes of hearing sometimes that you are well, and that you have not forgotten me. My native country has produced its usual effect, and restored me to voice and sentiment, both which were cruelly damped in England. Could I but maintain these acquisitions upon my return, I should be more worthy the attention of the Publick, and of the great Ideas you are pleased to intertain of the profession.'

The account that Pacchierotti gives here, with so much modesty, of the effect of our climate upon him, is confirmed by Dr. Burney, who relates that 'though he was never obliged by indisposition to be absent from the stage, when his duty called him thither, above once or twice during four years' residence among us, yet his voice was sometimes affected by slight colds.'

After a second visit to London Pacchierotti again returned to Italy. He sang at the Tuileries in Paris on his way back again to England from Venice, where Bertoni had written fresh operas for him. Galuppi had died there in 1785, and at his funeral Pacchierotti took part in a Requiem. 'I sang very devoutly indeed,' he wrote to Burney, 'to obtain a quiet to his soul.' He used on another occasion, a familiar but picturesque expression, when discussing Pergolesi's setting of 'Se Cerca se dice,' saying that 'he had hit the right nail on the head.' Pacchierotti arrived here, on his third visit, in 1790, and sang at the Pantheon, and at the Festival in Westminster Abbey in 1791. At the opening of the Fenice at Venice in 1792, he took his leave of the stage, after which he settled in Padua. In 1796, however, he was compelled to appear once more to sing before General Buonaparte, who was passing through the city, though the great artist had then been living four years in retirement. He sang, but most unwillingly.

At Padua he enjoyed the society and the esteem of all the literati of the city, among whom he spent the rest of his life in a peaceful and happy manner, only interrupted by one unfortunate incident. Having imprudently lamented 'le splendide miserie della vittoria,' in a letter to Catalani, which he had entrusted to Dragonetti, who was on the point of escaping from Italy, both fugitive and letter were intercepted; and the unlucky Pacchierotti was thrown into prison, where he was detained for a month. Not long before his death he was visited by Rossini, to whom he deplored the depraved modern taste in singing, and the growth of a noisy and *rococo* style, for which, doubtless, the old singer thought the Pesarese in a great degree to blame: 'Give me another Pacchierotti,' the latter replied, 'and I shall know how to write for him!'

During his remaining years, Pacchierotti did not cease his daily practice and enjoyment of singing, in private; but mainly devoted himself to the Psalms of Marcello, 'from which,' he said, 'he had learnt the little that he knew.' From the midst of this quiet life he departed Oct. 28, 1821.[1] Only a few moments before his death he had repeated, as usual with him, some of Metastasio's sacred verses, in the most pathetic tones; and he died praying 'to be admitted to one of the humblest choirs of heaven.' [J. M.]

PACHELBEL, JOHANN, eminent organist and composer, born at Nuremberg, Sept. 1, 1653, first learned the harpsichord and other instruments from H. Schwemmer, studied at Altdorf, Ratisbon, and then went to Vienna, where he became deputy-organist at the Cathedral.[2] He was then successively organist at the court of Eisenach in 1675, at the Predigerkirche in Erfurt in 1680, and at Stuttgart in 1690. In 1692 the approach of the French army drove him to Gotha, and in 1695 he became organist of Saint Sebald in his native city, where he remained till his death, March 3, 1706. Mattheson[3] states that he had the offer of an organist's post at Oxford in 1692, and was invited to return to Stuttgart on the cessation of hostilities, but declined to leave Nuremberg on account of his family. Of his compositions a few only are in print, viz. 'Musicalische Sterbens-Gedanken, 4 variirte Choräle' (Erfurt, 1683), composed during a visitation of the plague; 'VIII Choräle zum Praeambuliren' (Nuremberg, 1693); 'Hexachordum Apollinis, VI variirte Arien' (Nuremberg, 1699). In the Grand-ducal library at Weimar is the autograph of a 'Tabulatur-Buch' of hymns by Luther and others, with Choral-fugues, etc., by Johann Pachelbel, organist at St. Sebald, Nuremberg, 1704. Specimens of his vocal works are given by Von Winterfeld (Evang. Kirchengesang, ii. p. 201, etc.), and of his organ compositions by Körner (Orgelvirtuos) and Commer (Musica Sacra, vol. i.). A fugue in C will be found in the Auswahl vorz. Musikwerke No. 24. [C. F. P.]

PACINI (or PACCINI), ANDREA, an Italian contralto, born about 1700. In 1724 he appeared in the title-part of 'Tamerlano,' on Oct. 31, in London, and remained there during the whole of the season of 1724–5, taking part in 'Artaserse,' 'Rodelinda,' 'Dario,' 'Elpidia,' and the revival of 'Giulio Cesare'; singing, in the latter, the rôle previously sustained by Berenstadt, and afterwards by Mengozzi. In 1725, again, he was singing with success at Venice. [J. M.]

PACINI, GIOVANNI, was born in Catania, Feb. 19, 1796. Being the son of a celebrated tenor, he was trained to the musical profession from his childhood. He studied under Marchesi in Bologna, and afterwards, from 1808 to 1812, was a pupil of Furlanetto in Venice.

In 1813, when only sixteen years old, he wrote his first opera, 'Annetta e Lucinda,' for the theatre S. Redegonda, in Milan; and from that year until 1834 he produced at the principal theatres of Italy 42 operas with various success.

1 Cecchini.

2 The statement that he profited by hearing Kerl's playing is erroneous, as Kerl held the office of Imperial organist from 1680 to 1692.

3 Grundlage, p. 244.

Of such operas, those which met the warmest approval and deserve to be mentioned, are 'La Sacerdotessa d' Irminsul,' given in 1817 at Trieste; 'Cesare in Egitto' (Rome, 1822); 'L' ultimo giorno di Pompei' and 'Niobe' (S. Carlo, Naples, 1825); and 'Gli Arabi nelle Gallie' (Scala, Milan, 1827). In 1834, on the failure of his 'Carlo di Borgogna' at the Fenice in Venice, he left off composing and went to live at Viareggio, where he opened a School of Music. He had already been appointed Kapellmeister to the Empress Marie Louise, widow of Napoleon I., and had married in 1825 Adelaide Castelli, of Naples. His Musical Institute, for which he also built a theatre seating 800 spectators, met with great success, and pupils flocked there from all parts of Italy. For these he then wrote a History of Music, a Treatise on Counterpoint, and another on Harmony. Among the many artists whom he successfully trained in his school we may mention M. Sellerié, who became Director of the Conservatoire of Montpellier; Corelli (whose real name was Quarantotti), who afterwards lived in London; Papini, Bartolini, Marchetti, etc. He afterwards transferred this school to the town of Lucca.

It is interesting to find him at this advanced period of his life studying the masterpieces of the great German composers. Of the works of Beethoven, Haydn, and Mozart, he wrote at the time in the following strain :—

> This study is quite a revelation of harmonic science, and it brightens the mind of the student in a marvellous way; since these classic compositions are a continuous progression of developments of most beautiful and simple melodies; to which Horace's words may well be applied:
>
> 'Denique sit, quod vis, simplex duntaxat, et unum.'
>
> In the works of Beethoven are to be found gigantic and sublime formulæ; those of Haydn contain a melodic sweetness mixed with artifices, which are always agreeable; whilst Mozart shows his unequalled genius in everything: I can only compare them to Michael Angelo, Guido, and Raphael.

In 1840 he produced in Naples his best opera, 'Saffo,' which met with a great and well-deserved success, notwithstanding it had been written in the short period of four weeks. In 1843 his 'Medea' was enthusiastically received in Palermo, and the Sicilians there and then went so far as to erect a statue to him by the side of that of Bellini in the Royal Villa. 'La Regina di Cipro,' given in 1846 at Turin; and 'Niccolò de' Lapi,' a posthumous opera given in Florence in 1873, are also amongst his best.

Pacini was thrice married, and by each of his wives had three children, five of whom (four daughters and an only son, Luigi) survived him. He was named Musical Director of the musical school of Florence, and was a knight of half a dozen continental orders. In 1854 he went to Paris to superintend the representations of his 'Arabi nelle Gallie,' under the new title of 'L'ultimo de' Clodovei,' and there wrote a cantata for Napoleon III., who had applauded that same opera 27 years previously in Rome. He died in Pescia, Dec. 6, 1867.

Pacini wrote altogether 80 operas, of which seven are still unpublished, and more than 70 other compositions, such as masses, oratorios, and cantatas, which do not call for particular mention, if we except a beautiful Quartet in C and the Cantata for Dante's Centenary.

Pacini, though a successful imitator of Rossini, was still an imitator; and for that reason he can rank only among the minor masters of Italy. He tried in 'Saffo' to free himself from the yoke, but it was too late, nor was he altogether successful. He was called *il maestro delle cabalette* by his contemporaries; and the immense number of cabalettas which he wrote, their beauty and endless variety, show plainly how well he deserved that appellation. He made even his recitatives melodic, and was accustomed to use his accompaniments for strengthening the voices, by merely making them sustain the upper part. His instrumentation is consequently very weak and sometimes inaccurate. All his operas were written hastily; and, as he himself avows in his letters, without much study or reflection. One of Pacini's great merits was that he devoted himself to his vocal parts; he always suited them to the capabilities of his executants, and thus insured, at least, the temporary success of his works. [L. R.]

PADUA. The first musical academy at Padua was that of the 'Costanti,' founded in 1566 by the nobles of the city. It embraced, besides music, natural philosophy, ethics, oratory, poetry, and languages. The first president was Francesco Portenari. But that the science of music must have been studied far earlier in the ancient Paduan university appears from the writings of Marchetto di Padova, the next writer upon music after Guido d'Arezzo, which date between the years 1274 and 1309. Prosdocimo di Beldomando, the musical theorist, was also a native of Padua. He was Professor of Astrology there in 1422, with a stipend of 40 silver ducats annually. His works on music are still preserved in the library at Padua. But he is outside our limits, and we therefore refer the reader to Burney, Hist. ii. 350. Padua gave its name to the ancient dance Paduan, or PAVAN, which is discussed under its own heading. [C. M. P.]

PAER, FERDINANDO, Italian opera composer and maestro di capella, born June 1, 1771, at Parma, where he studied under a violinist named Ghizetti. At 20 he became maestro di capella at Venice, and there composed industriously, though leading a gay and dissolute life. His operas were not all equally successful, but they made his name known beyond Italy, and in 1797 he received an invitation to Vienna, whither he went with his wife, a singer named Riccardi, who was engaged at the Italian Opera. The most celebrated of the operas which he composed for the national theatre, and indeed his best work, was 'Camilla, ossia il Sotteraneo' (1799). In 1801 he went to Dresden as capellmeister, remaining, except for occasional tours and visits to Vienna and Italy, till 1806. Here he composed 'Sargino, ossia l' Allievo dell' amore' (1803), and 'Eleonora, ossia l' Amore conjugale' (1804), the same subject which Beethoven has immortalised in 'Fidelio.' In 1806 Paer accompanied Napoleon to Warsaw and Posen, and in 1807 was formally installed as

his maître de chapelle, and took up his abode in Paris. In 1812 he succeeded Spontini at the Italian Opera, to which he remained attached until 1827, in spite of many changes and disputes, and of the pecuniary embarrassments which beset the theatre. He and Rossini were temporarily associated from 1824 to 26. During this period he produced but 8 operas, including 'Agnese' (1811), and 'Le Maître de Chapelle' (1822), none of which were marked successes. In 1831 he became a member of the Académie, and in 1832 director of the king's chamber-music, as then reconstituted. He died on May 3, 1839. As a man Paer was not beloved; self-interest and egotism, servility to his superiors, and petty intrigues against his professional brethren, being faults commonly attributed to him. But as a composer he is one of the most important representatives of the Italian operatic school at the close of the last century. His invention is flowing, his melody suave and pleasing, his form correct, and in simple compositions finished, although not developed to the fullest extent; where he fails, both in melody and harmony, is in depth of expression. Like all the other Italian composers of his time, he had the gift of true comedy, so common among his lively countrymen. In lyric expression he was also successful, as here his Italian love of sweet sounds stood him in good stead; but he was completely wanting in the force and depth necessary for passionate, pathetic, or heroic music, and when such was required, he fell back upon common opera phrases and stock passages. This is perhaps most apparent in the operas composed after he left Italy, when his acquaintance with German music, especially that of Mozart, may have influenced his style. His treatment of the orchestra was original and remarkable, and his instrumentation very effective. The partial success only of the operas composed during his stay in Paris is easily explained; he had not sufficient means of expression to attempt French opera, and in Italian opera he could not contend with Rossini, whose genius, with its indifference to the trammels of form, and its exuberant melody, fairly captivated the public. Paer also composed much for church and chamber—oratorios, motets, cantatas for one and more voices; also instrumental music, a Bacchanalian symphony, etc., now of historical interest only. [A.M.]

PAGANINI, Nicolo, the most famous of violin virtuosos, was born at Genoa, Feb. 18, 1784. His father was a small tradesman, and, although quite uneducated, a great lover of music, and a performer on the mandoline. He soon perceived the musical talent of his son, and began to instruct him at a very early age. He then handed him over to G. Servetto, and, for six months, to G. Costa, the principal violinist and conductor at Genoa. When eight years old he had already acquired considerable proficiency, and had also composed a sonata for his instrument. In 1793 he made his first appearance in public at Genoa, and played variations on the air 'La Carmagnole,' then so popular, with immense success. He also used to play every Sunday a violin concerto in church, a circumstance to which Paganini himself attached much importance, as having forced him to the constant study of fresh pieces. About the year 1795 his father took him to Parma, with the intention of putting him under the famous violinist Alessandro Rolla. Paganini himself thus [1] relates their first meeting: 'Coming to Rolla we found him laid-up. He appeared little inclined to see us, but his wife showed us into a room adjoining his bedroom, until she had spoken to him. Finding on the table a violin and the music of Rolla's latest concerto, I took up the instrument and played the piece at sight. Astonished at what he heard, the composer asked for the name of the player: and when told that it was but a young boy, would not believe it until he had seen for himself. He then told me that he had nothing to teach me, and advised me to go to Paer for instruction in composition.' Fétis, in his monograph on Paganini, maintains that this statement rests on a mistake, as Paer was then in Germany, and that it was under Ghiretti that Paganini studied for some time. It is also stated on good authority that for several months he had regular lessons from Rolla, and it is difficult to explain why he was in later years unwilling to acknowledge the fact.

Paganini was already bent on finding out new effects on the violin. After his return to Genoa he composed his first studies, which were of such unheard-of difficulty, that he himself is reported sometimes to have practised a single passage for ten hours running. That such intense study should have resulted in the acquisition of unlimited execution, but should also have affected his health, is not to be wondered at. Up to this time he appears to have been wholly under the control of his father, who was a harsh and rough man. The boy naturally wished to escape from what he considered intolerable slavery. Being allowed to travel for the first time alone to Lucca, where he played with immense success at a music-festival in Nov. 1798, he did not return home, but went on to Pisa and other towns. Although only fifteen, he had already begun to lead a dissipated life, in which gambling took a prominent part. Alternate fits of study and gambling, interrupted by periods of utter exhaustion, and by protracted illnesses, easily explain his frequent disappearances from public view, and his miserable health in later life. One day at Leghorn he gambled away everything he had; even to his violin. In order to enable him to appear at the concert, a M. Levron, an amateur, lent him a beautiful Josef Guarnerius; and after having heard him play on it, presented it to him. This was the instrument which Paganini used for the rest of his life in preference to any other. He bequeathed it to his native town of Genoa, and it is preserved in a glass case in the Municipal Palace. Another fine violin, a Stradivarius, was given to him by Pasini, a painter.

[1] In a Vienna periodical.

From 1801 till 1804 Paganini lived in absolute retirement at the chateau of a lady of high rank, devoting much time to the study of the guitar, the lady's favourite instrument. He there composed two sets of Sonatas for guitar and violin (op. 2 and 3). In 1804 he returned to Genoa, and for a year re-applied himself in an almost furious manner to the study of the violin. At this period he first learnt to know the extravagant studies of LOCATELLI (see that name), especially his 'Arte di nuova modulazione,' and endeavoured to emulate and outdo Locatelli's *tours de force*. He also composed three quartets for violin, viola, guitar and cello (op. 4), a second set of the same (op. 5), and a set of Variations di bravura with guitar accompaniment.

In 1805 he began again to travel. Wherever he played he excited unbounded enthusiasm. At Lucca he accepted an engagement as solo-player to the court, and as teacher to Prince Bacciochi, the husband of Napoleon's sister Elisa. It was there that he began his famous performances on the G-string alone. He resided at Lucca till 1808, and during the next nineteen years gave hundreds of concerts in all parts of Italy—his fame and the enthusiasm for his art ever and ever increasing. At the same time he was not unfrequently attacked by jealous rivals, and altogether his life was not free from strange adventures. 'One day at Leghorn'—so he himself relates—'a nail had run into my heel and I came on limping, at which the audience laughed. At the moment I was about to commence my concerto, the candles of my desk fell out. Another laugh. After the first few bars of my solo my first string broke, which increased the hilarity; but I played the piece on three strings, and the sneers quickly changed into general applause.' At Ferrara he had a narrow escape from being lynched. Enraged by a hiss from the pit, Paganini resolved to avenge the outrage, and at the end of the concert proposed to the audience to imitate the voices of various animals. After having rendered the notes of different birds, the mewing of a cat, and the barking of a dog, he finally advanced to the footlights, and calling out, 'Questo è per quelli che han fischiato' (this is for those who hissed), imitated in an unmistakeable manner the braying of a donkey. At this the pit rose to a man, rushed through the orchestra, climbed the stage, and would probably have killed Paganini if he had not taken to instantaneous flight. The explanation of this strange occurrence is, that the people of Ferrara had a special reputation for stupidity, and that the appearance of a Ferrarese outside the town was the signal for a significant 'hee-haw.' We may well believe that this was Paganini's last public appearance there.

At Milan his success was greater than anywhere. He gave there in 1813 no less than thirty-seven concerts. In 1814, at Bologna, he first made the acquaintance of Rossini. In 1816 he met the French violinist LAFONT (see that name) at Milan, and had with him—quite against his wish—a public contest. Both played solos, and they joined in a concertante duet by Kreutzer. It does much honour to Paganini's character that in relating the event he writes: 'Lafont probably surpassed me in tone.' That the victory after all rested with Paganini need hardly be added. A similar contest took place in 1817 at Placentia between Paganini and LIPINSKI (see that name). In 1827 Pope Leo XII conferred on him the order of the Golden Spur.

Hitherto Paganini had never played outside Italy. Encouraged to visit Vienna by Prince Metternich, who had heard and admired him at Rome in 1817, he repeatedly made plans for visiting Germany, but the wretched state of his health always prevented their execution. A sojourn in the delicious climate of Sicily at last restored him to comparative health, and he started for Vienna, where his first concert, March 29, 1828, created an unparalleled sensation. A perfect fever appears to have seized all classes of society: the shop windows exhibited hats, gloves, and boots *à la Paganini*; dishes of all sorts were named after him; his portrait was to be seen on snuff-boxes, and his bust on the walking-sticks of the Viennese dandies. He himself obtained the Grand Gold Medal of St. Salvator from the town, and the title of Virtuoso to the Court from the Emperor.

During the following years Paganini travelled in Germany, repeating his Vienna triumphs in all the principal towns of the country, especially in Berlin, where he played first in March 1829. On March 9, 1831, he made his first appearance at Paris in a concert at the Opera. His success was quite equal to any that he had had elsewhere. In the following May he came to England, and gave his first concert at the Opera House on June 3. Here he excited perhaps more curiosity than enthusiasm. He himself, in a MS. letter, dated London, Aug. 16, 1831, complains of the 'excessive and noisy admiration' to which he was a victim in London, which left him no rest, and actually blocked his passage from the theatre every time he played. 'Although the public curiosity to see me,' says he, 'is long since satisfied, though I have played in public at least thirty times, and my likeness has been reproduced in all possible styles and forms, yet I can never leave my home without being mobbed by people who are not content with following and jostling me, but actually get in front of me, and prevent my going either way, address me in English of which I do not know a word, and even feel me, as if to find out if I am flesh and blood. And this not only the common people, but even the upper classes.' The financial results of his concerts in London, the Provinces, Scotland and Ireland, were very large. He repeated his visits in the following two years, played at a farewell concert at the Victoria Theatre, London, June 17, 1832, and then returned to the Continent in possession of a large fortune, which he invested chiefly in landed estates. The winter of 1833 he passed in Paris, and it was early in January 1834 that he proposed to Berlioz to write a concerto

for his Stradivarius viola, which resulted in the Symphony called HAROLD EN ITALIE. [See vol. i. p. 685 *a*.] For the next two years his favourite residence was the Villa Gaiona near Parma. But his eagerness to amass money did not allow him to rest or attend to his health. In 1836 he received an invitation from Paris to take part in a money speculation on a large scale. It was proposed to establish, under the name Casino Paganini, in a fashionable quarter of Paris, a large and luxurious club—ostensibly with the view of giving concerts, but in reality for gambling purposes. Unfortunately he could not resist the temptation to embark in so doubtful an enterprise. The club-house was opened, but the gambling licence was refused, and the concerts alone did not nearly cover the expenses of the establishment. Paganini hurried to Paris to save the concern, if possible, by appearing in the concerts. But he arrived in so exhausted a state that he could not play. The company became bankrupt, and he himself suffered a personal loss of 50,000 francs. He remained in Paris for the winter of 1838, and it was on December 18 of that year that he bestowed on Berlioz the large sum of 20,000 francs, as a mark of his admiration for the Symphonie Fantastique.[1]

The annoyance arising from the unfortunate affair of the Casino greatly increased his malady, which was phthisis of the larynx. Seeking relief in a warmer climate, he went to Marseilles, and stayed for some time in the house of a friend. Here, although almost a dying man, he would now and then take up his violin or his guitar, and one day even played his favourite Quartet —Beethoven's F major, op. 59, No. 1. On the approach of winter he went to Nice. Here his malady progressed rapidly; he lost his voice entirely, and was troubled with an incessant cough. He died May 27, 1840, at the age of 56. A week before his death the Bishop of Nice sent a priest to convey to him the last sacrament. Paganini not believing that his end was so near, would not receive it. The wording of his will, in which he recommends his soul to the mercy of God and fixes a sum for masses to be said for its repose, proves his adherence to the Catholic Church. But as the priest did not return, and as Paganini in consequence died without the rites of the Church, the bishop refused him burial in consecrated ground. The coffin remained for a long time in a hospital at Nice: it was afterwards removed to Villa Franca, and it was not till 1845 that Paganini's son, by a direct appeal to the Pope, obtained leave to inter it in the village church near Villa Gaiona.

He left to his son Achille a large fortune, estimated at £80,000. Although as a rule chary with his money, he was occasionally very generous, as his gift to Berlioz, already mentioned, shows. The mystery which surrounded Paganini the man no doubt helped to increase the interest taken in the artist. The strangest rumours accompanied him wherever he went. It was commonly reported that he owed his wonderful execution on the G-string to a long imprisonment, inflicted on him for the murder of a rival in love, during which he had a violin with one string only. Paganini himself writes: 'At Vienna one of the audience affirmed publicly that my performance was not surprising, for he had distinctly seen, while I was playing my variations, the devil at my elbow directing my arm and guiding my bow. My resemblance to the devil was a proof of my origin.' But even sensible and educated people believed that Paganini had a secret which enabled him to execute what appeared impossible to any other player. In fact he has been suspected to have himself originated such rumours. As there was no doubt an admixture of charlatanism in the character of this extraordinary man, he may perhaps at first have done so. But on the other hand, he more than once contradicted them. At Prague he actually published a letter from his mother to disprove the rumour that he was the son of the devil; and at Paris he furnished Fétis with all the necessary material and dates to refute publicly the numberless absurdities circulated about him. This was done by a letter inserted in the 'Revue Musicale,' but it availed little. Fétis, in his monograph on Paganini, by establishing the chronology of his travels and his sojourns at various places, proves clearly that he could not have suffered a lengthened imprisonment. It was not only the perfectly novel and astonishing character of his performances, but to a large extent his extraordinary ghost-like appearance, which caused these absurd rumours. His tall, skeleton-like figure, the pale, narrow, wax-coloured face, the long dark hair, the mysterious expression of the heavy eye, have been described often enough.

But after all, the extraordinary effect of his playing could have had its source only in his extraordinary genius. If genius, as has been justly remarked, is 'the power of taking infinite pains,' he certainly showed it in a wonderful degree in the power of concentration and perseverance which enabled him to acquire such absolute command of his instrument. Mere perfection of technique, however, would never have thrown the whole of musical Europe into such paroxysms. With the first notes his audience was spell-bound; there was in him—though certainly not the evil spirit suspected by the superstitious—a dæmonic element which irresistibly took hold of those that came within his sphere. 'His constant and daring flights,' writes [2] Moscheles, 'his newly discovered flageolet tones, his gift of fusing and beautifying subjects of the most diverse kind—all these phases of genius so completely bewilder my musical perceptions that for days afterwards my head is on fire and my brain reels.' He was no 'mere virtuoso'—there was a something in his playing that defied description or imitation, and he certainly had in a high degree originality and character, the two qualities which distinguish the man of genius from the ordinary talent.

[1] Berlioz, Mémoires, chap. 49. A facsimile of his letter and Berlioz's reply will be found in the Allg. musik. Zeitung for 1839, p. 52.

[2] Life, i. 255.

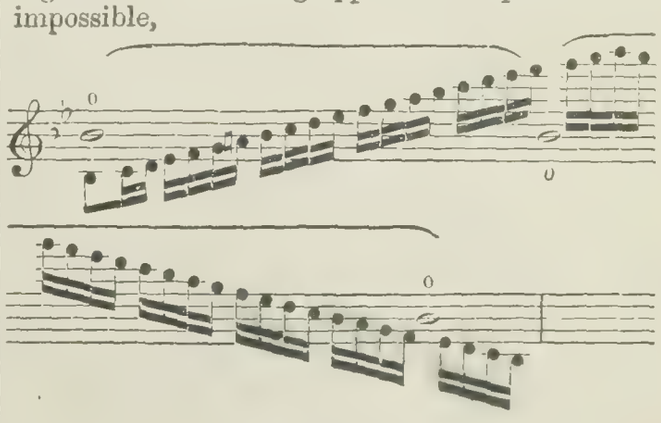
His tone was not great: it could not be, for the one reason that the constant use of double-harmonics and other specialities of his style necessitate very thin strings, which again preclude the production of a large and broad tone.

From a sketch by Sir Edwin Landseer, R.A.

But even his severest critics have always granted that his *cantilena* was extremely expressive. 'I never wearied of the intense expression, soft and melting as that of an Italian singer,' says Moscheles again. Spohr, in his Autobiography (ii. 180), says of him: 'The execution of his left hand and his never-failing intonation appeared to me as much as ever deserving admiration. In his compositions however, and in his style of playing, I find a strange mixture of true genius and want of taste,' etc. A distinguished English amateur, who heard him at York in 1832, writes in a letter, full of enthusiasm: 'In the concerto on the fourth string he contrived to give some passages a tremolous sound, like the voice of a person crying. He makes great use of sliding his fingers along the strings—sometimes producing a most beautiful, at other times laughable effect.' 'Paganini,' says Thos. Moore (Mem. vi. 210), 'abuses his powers; he *could* play divinely, and *does* so sometimes for a minute or two; but then come his tricks and surprises, his bow in convulsions, and his enharmonics, like the mewlings of an expiring cat.' Here no doubt is an explanation, and to a certain extent a justification of Spohr's criticism. The frequent use of tremolo and of sliding indicate an impure style, which ought not to serve as a model; it was Paganini's style, founded on the man's inmost nature, which was as peculiar and exceptional as his talent. Spohr's criticisms—sincere enough, but often biassed and narrow—prove nothing more than that Paganini was no scion of the classical school of Viotti and Rode. In fact he belonged to no school. He followed the bent of his individuality, in which the southern element of passion and excitement was very strong, and showed itself in a manner which to a colder northern taste appeared exaggerated and affected.

If the modern French school of violin-playing has lost sight of the traditions of its great founders, Viotti, Rode, and Kreutzer, and has formed a style which with all its undoubted elegance and piquancy does not satisfy a more serious musical taste, this must be largely attributed to Paganini's influence. The effect he produced was so immense, that the younger players could not resist the temptation of imitating him. Unfortunately the shell alone, the advanced technique, could be imitated, while the kernel, the real secret, his peculiar individuality, nobody could imitate. His wonderful execution certainly incited others to attempt difficulties which before him were considered impossible, and so far his example gave an impetus to the development of technique; but some of the peculiarities of his style were fatal to the broad and dignified style of the older school, which alone suits the works of the great classical composers. Even Fétis, with his unbounded admiration for Paganini, admits that his performances of the concertos of Rode and Kreutzer were failures; and similarly, as a quartet-player, he was unable to do justice to the composer. His individuality was too strong to accommodate and subordinate itself to another.

On German violinists his influence was not nearly so great. Here Spohr's powerful example and the earnest musical spirit of the great composers counterbalanced the effect of his performances.

The main technical features of Paganini's playing were an unfailing intonation, a lightning-like rapidity on the fingerboard and with the bow, and a command of double-stops, harmonics and double-harmonics, hardly equalled by any one before or after him. He also produced most peculiar effects, which for a long time puzzled all violinists, by tuning his violin in various ways. He was not the first to adopt this trick [see BIBER], but no one before him had made any extensive use of it. As he took good care never to tune his violin within hearing, a passage like the following appeared inexplicable and impossible,

yet by tuning a semitone higher, it presents no peculiar difficulty. This was the case in his first Concerto, where the band played in E♭, and he in D.

He did not much use the slow staccato of Rode and Spohr, which is produced by a distinct movement of the wrist for every single note, but made his staccato by throwing the bow violently on the string and letting it spring with great rapidity. Another peculiarity of his playing was the frequent introduction of pizzicato passages for the left hand. [See PIZZICATO.] His performances on the G-string alone never failed to make a great sensation. For these he tuned a very thin G string up to B♭ or B, and by the use of harmonics attained a compass of three octaves.

As a composer Paganini was not without originality. The 24 Caprices, op. 1, and a few other movements, such as the famous 'Moto perpetuo' and the Rondo 'La Clochette,' have not yet lost their charm. Schumann found it worth while to transcribe the Caprices for piano (op. 3, 10); Liszt has done the same (op. 66, 83); and Brahms has written 28 variations on a subject of Paganini's (op. 35). The majority of his works, however interesting from a technical point of view, are now thoroughly antiquated. The following list is taken, like most of the facts related in this article, from Fétis's excellent monograph on Paganini:—

1. Ventiquattro Capricci per Violino solo, dedicati agli astisti, op. 1.
2. Sei Sonati per Violono e Chitarra, op. 2.
3. Sei Sonati per Violono e Chitarra, op. 3.
4. Tre gran Quartetti a Violono, Viola, Chittarra e Violoncello, op. 4 and 5.

These are the only works which Paganini published during his lifetime. He only carried with him on his travels the orchestral parts of the pieces he played. Long after his death were published:—

5. Concerto in E♭ (D), op. 6, the first movement of which is still occasionally performed by Wilhelmj and others.
6. Concerto in B minor (Rondo à la Clochette), op. 7.
7. Le Streghe (Witches' Dance), a set of variations on an air of S. Mayer.
8. Variations on 'God save the King,' op. 9.
9. Le Carnaval de Venise. Burlesque variations on a popular air, op. 10.
10. Moto perpetuo. Allegro de Concert, op. 11.
11. Variations on 'Non più mesta,' op. 12.
12. Variations on 'Di tanti palpiti,' op. 13.
13. Sixty variations in all keys on the air, Barucaba.

There exists a whole literature on Paganini, both as a man and an artist. Fétis gives a long list of such publications. The most important contribution towards an appreciation of Paganini's peculiar treatment of the violin is that by Guhr 'On Paganini's art of Playing the Violin' (1831), English translation by Sabilla Novello; London, Novello. [P.D.]

PAGE, JOHN, a tenor singer, was elected a lay clerk of St. George's Chapel, Windsor, Dec. 3, 1790. He resigned the appointment Nov. 9, 1795, having for some time previously officiated as deputy at the Chapel Royal and St. Paul's. In 1800 he edited and published 'Harmonia Sacra; a collection of Anthems in score, selected from the most eminent masters of the 16th, 17th, and 18th centuries,' 3 vols. fol.; an excellent work, supplementary to the collections of Boyce and Arnold. On Jan. 10, 1801, upon the resignation of Richard Bellamy, he was appointed a vicar choral of St. Paul's. In 1804 he issued 'A Collection of Hymns by various composers, with 12 Psalm tunes and an Ode composed by Jonathan Battishill.' Also 'Festive Harmony; a collection of the most favourite Madrigals, Elegies, and Glees, selected from the works of the most eminent composers.' In 1806 he published 'The Burial Service, Chant, Evening Service, Dirge and Anthems appointed to be performed at the funeral of Lord Nelson, 9th January, 1806, composed by Dr. Croft, Purcell, Dr. Greene, Attwood, and Handel.' In 1808 he joined William Sexton, organist of St. George's Chapel, Windsor, in the publication of a selection from Handel's Chandos Anthems, in a mutilated form. He died in Aug. 1812. The following are the contents of the 'Harmonia Sacra':—

VOL. I.

Verse Anthems.

Croft, Blessed is the people.
Do. Deliver us, O Lord.
Weldon, I will lift up mine eyes.
Boyce, Let my complaint.
Purcell, Out of the deep.
Kent, O Lord our Governor.
Croft, Praise the Lord.
Greene, Ponder my words.
Clark, The Lord is my strength.
Dupuis, The Lord, even the most.
Kent, The Lord is my shepherd.
Arnold, Who is this that cometh.

Full Anthems with Verses.

Battishill, Call to remembrance.
Aldrich, God is our hope.
Stroud, Hear my prayer.
Dupuis, I cried unto the Lord.
Goldwin, I will sing.
Mason, Lord of all power.
Reynolds, My God, my God.
King, O be joyful.
Attwood, Teach me, O Lord.

Full Anthems.

Boyce, Burial Service.
Farrant, Lord for Thy tender.
Tucker, O give thanks.
Richardson, O how amiable.
King, Unto Thee, O Lord.

VOL. II.

Verse Anthems.

Handel, As pants the hart.
Purcell, Blessed is he.
Clark, Bow down Thine ear.
Battishill, How long wilt Thou.
Greene, Hear my crying.
Purcell, I was glad.
S. Wesley, I said, I will take heed.
King, I will alway give thanks.
C. Wesley, My soul hath patiently.
Croft, O Lord, Thou hast searched.
Marcello, O Lord our Governor.
Goldwin, O praise God.
Hine, Rejoice in the Lord.
Greene, Save me, O God.
Croft, The Lord is king.
Greene, The Lord is my strength.

Full Anthems with Verse.

Nares, Blessed be the Lord God.
Blake, I have set God.
Baildon, Behold, how good.
Travers, Keep, we beseech Thee.
Wood, Lord of all power.
Clark, O Lord God of my salvation.
Blow, Sing we merrily.
Croft, Sing praises to the Lord.
King, The Lord is full.

VOL. III.

Verse Anthems.

Holmes, Arise and shine.
Handel, Behold, I tell you.
Linley, Bow down Thine ear.
Henley, Hear my prayer.
Greene, I will alway give thanks.
Boyce, I will magnify Thee.
Hine, I will magnify Thee.
Greene, O look down from heaven.
Handel, There were shepherds.
Croft, The Lord is my light.
Handel, Thou art gone up on high.

Full Anthems with Verse.

Battishill, Behold, how good.
Handel, Behold the Lamb of God.
Battishill, I will magnify Thee.
Handel, Moses and the Children.
Busby, O God, Thou art my God.
Banks, O Lord, grant the King.

Full Anthems.

Greene, Bow down Thine ear.
Battishill, Deliver us, O God.
Tye, From the depth I called.
Rogers, Lord, who shall dwell.
Marsh, O Lord, who hast taught.
Marenzio, Save Lord, hear us.

[W.H.H.]

PAINE, JOHN KNOWLES, born at Portland, Maine, U.S.A., Jan. 9, 1839. His earliest teacher in piano, organ, and composition was Hermann Kotzschmar, of Portland. He made his first appearance in public as an organist, in his native city, June 25, 1857; and on Jan. 1, 1858, was intrusted with the organ accompaniments to 'The Messiah,' without the assistance of an orchestra. In the same year he went to Berlin for three years, and studied the organ, composition, instrumentation, and singing, under Haupt, Wieprecht, and Teschner, giving several organ concerts during his stay. He returned to the United States in 1861, and gave a number of

organ concerts, at which the principal compositions of Bach and Thiele were introduced to the American public. In 1862 he was appointed instructor of music at Harvard University, and in 1876 was raised to a full professorship as the first occupant of the chair. Other leading events in his career have been the production of his Mass at the Singakademie, Berlin, under his direction, Feb. 1867; of the oratorio 'Saint Peter,' also under his own direction, at Portland, June 3, 1873 (afterwards given by the Handel and Haydn Society, Boston, May 9, 1874); and of his first symphony, by Thomas's orchestra, at Boston, Jan. 6, 1876. Paine's compositions evince nobility and high aspiration, and mastery of the classical forms. His later works, beginning with the Trio in D minor (op. 22), show a gradually increasing tendency to the modern Romantic school, in both form and treatment. His orchestral works, with the exception of op. 34 (1879), have all been performed at Boston, New York, and other cities in the United States. Many of the piano pieces and chamber compositions have also frequently appeared in American concert programmes.

His published works consist of:—Op. 3. Variations for organ—'Austrian Hymn,' 'The Star-Spangled Banner.' Op. 7. 'Christmas gift,' P.F. Op. 9. Funeral march, P.F. Op. 10. Mass (D), for solos, chorus, and orchestra. Op. 11. Vier Character-Stücke, P.F. Op. 12. Romance, C minor, P.F. Op. 19. Two preludes, organ. Op. 20. 'Saint Peter,' oratorio. Op. 25. Four characteristic pieces, P.F. Op. 26. 'In the Country,' 10 sketches, P.F. Op. 27. Centennial Hymn, words by Whittier; sung at the opening of the Centennial Exhibition, Philadelphia, May, 1876. Op. 29. Four songs, soprano.

The unpublished works comprise Sonatas for P.F. solo, and P.F. and violin; Fantasias, Variations, etc., for organ; a String Quartet; 2 P.F. trios; an Overture on 'As You Like It,' and a Symphonie-fantasia on 'The Tempest'; a Symphony in C minor (op. 23), and a ditto in A (op. 34), entitled 'Spring'; a Duo Concertante for violin, cello, and orchestra; songs; motets, etc., etc. [F. H. J.]

PAISIBLE, an eminent flutist, resident in London in the latter part of the 17th and beginning of the 18th century. He composed overtures and act tunes for the following pieces—'King Edward the Third,' 1691; 'Oroonoko' and 'The Spanish Wives,' 1696; 'The Humours of Sir John Falstaff' [Henry IV, Part i.], 1700; 'She would and she would not,' 1703; and 'Love's Stratagem.' He also composed three overtures, published under the title of 'Music performed before Her Majesty and the new King of Spain'; Duets for flutes, published in 'Thesaurus Musicus,' 1693–96; and Sonatas and other pieces for flutes published at Amsterdam. He assisted St. Evremond in composing music for the Duchess of Mazarine's concerts at Chelsea. [W. H. H.]

PAISIELLO, Giovanni, eminent composer of the Italian school in its pre-Rossinian period, was the son of a veterinary surgeon at Tarento, and was born May 9, 1741. At five years old he entered the Jesuit school at Tarento, where he attracted notice by the beauty of his voice. The elements of music were taught him by one Carlo Presta, a priest and tenor singer, and he showed such talent that his father, who had intended to educate him for the legal profession, abandoned this idea, and succeeded in obtaining admission for him to San Onofrio, at Naples, where he received instruction from the veteran Durante, and afterwards from Cotumacci and Abos.

During his five years of studentship, Paisiello's powers were exercised on church music, but, at the end of this time, he indulged in the composition of a dramatic *intermezzo*, which, performed at the little theatre of the Conservatorio, revealed where his real talent lay. The piece pleased so much that its composer was summoned to Bologna to write two comic operas, 'La Pupilla' and 'Il Mondo a Rovescio'; which inaugurated a long series of successes in all the chief Italian towns. 'Il Marchese di Tulipano,' written for Rome, enjoyed for years a European popularity. At Naples, where Paisiello finally took up his abode, he found a formidable rival in Piccinni, and later, when Piccinni had departed to Paris, in Cimarosa. The enthusiastic reception met with by his own operas, and by 'L'Idolo Cinese' in particular, was insufficient to set him at ease while his own supremacy was at all in danger. He seems all his life to have regarded every possible rival with jealous dislike, and on more than one occasion to have stooped to intrigue, not only to ensure his own success, but to defeat that of others.

In 1776, on the invitation of the Empress Catherine, who offered him a splendid salary, Paisiello left Naples for St. Petersburg. Among a number of operas written there must be mentioned 'Il Barbiere di Siviglia,' one of his best works, and to which a special interest attaches from its effect on the first representation of Rossini's opera of the same name. Coldly received when performed at Rome (after Paisiello's return from Russia), it ended by obtaining so firm a hold on the affections of the Roman public, that the attempt of another composer to write a new 'Barber' was regarded as sacrilege, nor would this audience at first give even a hearing to the famous work which finally consigned its predecessor to oblivion.

After eight years in St. Petersburg, Paisiello returned to Italy, stopping at Vienna on his way back, where he wrote twelve 'symphonies' for Joseph II, and an opera 'Il Re Teodoro,' containing some of his best music. He was now named Chapelmaster to Ferdinand IV. of Naples, and during the next thirteen years produced several of the works by which he became most widely known, notably 'I Zingari in Fiera,' 'Nina, o la Pazza d'Amore,' and 'La Molinara.' In 1797, on the death of General Hoche, Paisiello wrote a Funeral March, to order, for Napoleon, then General Buonaparte, who always showed a marked predilection for this composer's music,

and now gave preference to his work over one by Cherubini.

When, in 1799, the Republican government was declared at Naples, Paisiello accommodated himself to the new state of things, and was rewarded by the post of 'Director of the National Music.' At the Restoration he naturally found himself out of favour with his old patrons, and lost his former appointment. After two years he succeeded in getting it back again, but this had hardly come about when the First Consul demanded the loan of his favourite musician from the King of Naples to organise and direct the music of his chapel. Paisiello was accordingly despatched to Paris, where Buonaparte treated him with a magnificence rivalling that of Catherine of Russia, and an amount of favour that excited frantic jealousy in the resident musicians, especially Méhul and Cherubini, who did not care for Paisiello's music, and whom he spited in return by bestowing on their enemies all the patronage at his disposal.

He was occupied chiefly in writing sacred compositions for the First Consul's chapel, but in 1803 he gave an opera, 'Proserpine,' which was not a success. This probably determined him next year to beg for permission to return to Naples, on the plea of his wife's ill-health. It was granted, although unwillingly, by Napoleon, who desired him before leaving to name his successor, when he surprised every one by designating Lesueur, who was then almost unknown, and in destitute circumstances.

On Paisiello's return to Italy he was endowed with a considerable pension, was re-established in his old place at Naples, and was maintained in it by Joseph Buonaparte, and after him by Murat. But the favour he enjoyed under Napoleonic dynasties inevitably brought him once more into trouble when the Bourbons returned. He then lost all the pensions settled on him by the various crowned heads he had served. He retained, it is true, his salary at the Royal Chapel, but this, after the luxury he had known, was poverty. Anxiety had undermined his health, and he sufered a fresh blow in the loss of his wife, in 1815. He did not long survive her, dying June 5 in the same year.

As a man Paisiello does not command our sympathy, although by his industry and devotion to Art he merits esteem. Spoiled by success, he lacked generosity towards his rivals. Spoiled by prosperity, he had no endurance and no dignity in misfortune. Like many others of his time, he was a most prolific writer. He composed about a hundred operas, and at least as many other works, of different kinds. If novelty is not aimed at, or is only occasionally expected, the art of penning easy, flowing melody seems capable of being cultivated into a habit. Expression, within certain restricted limits, was Paisiello's strong point. All his airs are remarkable for simplicity and grace, and some have considerable charm, such as 'Nel cor più non mi sento' in the 'Molinara,' long known in England as 'Hope told a flattering tale,' and destined to survive still longer owing to the variations on it written by Beethoven. Some of his music is tinged with mild melancholy, as in 'Nina' (a favourite part of Pasta's), but it is never tragic; or with equally mild *bonhomie*, as in the 'Zingari in Fiera,' but it is never genuinely comic. It has great purity of style. No *bravura* songs for *prime donne*, such as figure in the works of Hasse and Porpora do we find in these operas. No doubt his simple airs received embellishment at the hands of singers; we know that the custom prevailed, at that time, to such an extent as to determine Rossini to write down all his own *fioriture* for himself. This may account for the degree of repetition to be found in Paisiello's pieces, and which, to our ears, seems insufferably tedious. In his work the principle of 'exposition, illustration and repetition' is non-existent as to its second stage. His only method of expanding his theme to the desired dimension was numerous *verbatim* repetitions, with a short alternative phrase between, producing the feeling of a continual series of rondos, and which, for variety of effect, must have depended on the singer. Trios, quartets, etc. enter largely into his works, and he was among the first, if not *the* first, to introduce concerted *finales* into serious opera. In his orchestration he arrives at charming effects through very simple means; it is distinguished by clearness and good taste, and by the independent parts given to the instruments.

The mild light of such men as Paisiello paled before the brilliance of Rossini. His music is practically obsolete, yet it must not be put aside with that of many so-called composers who merely illustrate the passing fancies of their day. It is *music*. Not immortal music; for art that is immortal is always young, and this has become old-fashioned. Yet like many a quaint old fashion it has a certain beauty of association now, because it possessed actual beauty once. No one would willingly call it back into an existence where it would find itself out of place. Yet much of it may repay attention on the part of those who may care to turn aside for a moment from the intricate path of modern art, and examine the music which stirred the admiration and moved the heart of a past generation of men and women like themselves.

For a complete list of Paisiello's compositions the reader is referred to Fétis's 'Biographie des Musiciens,' ed. 1870. They embrace 94 operas; 103 masses and other church pieces; 51 instrumental ditto. [F.A.M.]

PALADILHE, Emile, born at Montpellier June 3, 1844; at nine entered the Conservatoire under the protection of Halévy, and studied hard, carrying off the first piano prize in 1857, and the organ-prize and 'Prix de Rome' in 1860. The cantata which won him the latter distinction, 'Le Czar Ivan IV,' he neither printed nor sent to the library of the Conservatoire, doubtless from the consciousness that it was an immature work. The specimens of his composition received by the Institut during his stay in Italy gave a favourable idea of his powers, but

on his return to Paris he had great difficulty in obtaining a libretto. A charming song, 'La Mandolinata,' at length drew attention to his merits, and he obtained Coppée's one-act piece, 'La Passant,' which was produced at the Opéra Comique April 24, 1872. Notwithstanding the favourable reception of the music, sung by Mme. Galli-Marie, and Marguerite Priola,[1] three years passed before the appearance of 'L'Amour Africain' (May 8, 1875), in two acts. The libretto of this, though by Legouvé, was not approved, and the music was condemned as laboured. Nevertheless many of the numbers bear traces not only of solid musicianship, but of spontaneous and original melody. Up to the present time Paladilhe's best and most important work is 'Suzanne' (Dec. 30, 1878), an opéra-comique in three acts. Here we find something beyond mere ingenuity in devising effects; the melodies are graceful and refined, and show an unconventionality of treatment which is both charming and piquant. It is much to be regretted that this young composer has hitherto been unsuccessful in finding a really interesting libretto; should he succeed, the French stage will in all probability gain an opera destined to live.

M. Paladilhe has also published detached songs with P.F. accompaniment, marked by flowing and melodious treatment. [G. C.]

PALESTRINA,[2] Giovanni Pierluigi da, was born of humble parents at Palestrina in the Campagna of Rome. The exact date of his birth is unknown. Maria Torrigio and Leonardo Ceceoni fix it in 1528, Andrea Adami in 1529. The inscription on an old portrait of him in the muniment room of the Pontifical Chapel at the Quirinal states that he died at about 80 years of age in 1594, and if this were true he would have been born in 1514 or 1515. The Abbé Baini interprets a doubtful phrase used by his son Igino, in the dedication of a posthumous volume of his Masses to Pope Clement VIII, to mean that his father died at the age of 70 in the year 1594. The truth is that the exact date of his birth cannot be stated. The public registers of Palestrina, which would probably have certified it, were destroyed by the soldiery of Alva in 1557, and no private documents have been discovered which make good their loss. It is certain, however, that at a very early age, and probably about the year 1540, he came to Rome to study music. Towards this career the different capitals of Italy offered many inducements to boys with musical aptitudes, and it is said by Ottavio Pitoni that Palestrina owed his reception into a school to his being overheard singing in the street by the Maestro of the Chapel of Santa Maria Maggiore. The authenticity of this anecdote is at least doubtful. In the first place Palestrina, at all events as a man, had but a poor voice; in the next, a Maestro who had thus caught wild a promising pupil would infallibly have kept him to himself, whereas Palestrina very soon after his arrival in Rome appears as a pupil of Claudio Goudimel, a Fleming, who had opened a public school of music in the city. The personality of Goudimel, a moot point with Baini, Burney, and Hawkins, is no longer doubtful, and a reference to p. 612 of the former volume of this Dictionary will show who and what he was, and that he was killed at Lyons in the St. Bartholomew massacre, 1572.

In 1551 Rubino finally retired from the teachership of music in the Cappella Giulia of the Vatican, and in September of that year Palestrina, who during the eleven years that had elapsed since his arrival in Rome must have given good proofs of his quality, was elected to the vacant post. He was invested with the novel title of 'Magister Cappellæ,' his predecessors having been styled 'Magister Puerorum,' 'Magister Musicae,' or 'Magister Chori.' His salary was fixed at six scudi per month, with a residence and certain allowances. He was at this time, if we accept Baini's dates, about 27 years of age.

In 1554 he published his first volume, containing four masses for four voices and one for five. These he dedicated to Pope Julius III. It is worth saying, in order to show the dominance of the Flemish school in Italy, that this was the first volume of music that had ever been dedicated by an Italian to a Pope. It was printed in Rome by the Brothers Dorici in 1554; a second edition of it was published by their successors in 1572, and a third by Gardano of Rome in 1591. In the last edition Palestrina included his mass 'Pro Defunctis' for five voices, and another entitled 'Sine Nomine' for six. The other masses in the volume were 'Ecce Sacerdos Magnus,' 'O regem Coeli,' 'Virtute magnâ,' and 'Gabriel Archangelus,' all for four voices, and 'Ad coenam agnum providi' for five.

About this time Palestrina married. Of his wife we know nothing more than that her Christian name was Lucrezia, that she bore to her husband four sons, and that after a long married life which seems to have been marked by uncommon affection, she died in the year 1580.[3]

In the year 1555 Julius III, mindful of the dedication of the book of masses, offered their author a place among the twenty-four collegiate singers of his private chapel. The pay was greater than that which he was receiving as Maestro in the Vatican. Palestrina was poor, and he had already four children. On the other hand he was a layman, he had a bad voice, and he was a married man. For each one of these

[1] A promising singer who died young.

[2] 'Joannes Petraloysius Praenestinus' is his full Latin name: Baini styles him 'J. P. Aloisius.' In the old editions he is called simply Gianetto; or Gianetto with various affixes—such as da (or without the da) Palestrina, Palestrino, Pallestrina, Palestina, or Pelestrino; also Jo. de Palestina. (See Eitner, 'Bibliographie,' 1877, pp. 766, 768.)

[3] Ottavio Pitoni, with unpardonable carelessness, so misread an entry in the books of the Confraternity of the Corpo di Christo, of which Palestrina was a member, as to conclude that he had been married twice. The words that misled him are as follows: 'Giovanni da Palestrina, Maestro di Cappella di San Pietro, Lucrezia sua moglie e Angelo suo figliolo, e Doralice sua moglie, e Igino suo figlio.' The Doralice here mentioned was the wife of Angelo, as is proved by the register of the baptism of their daughter Aurelia, still extant at the Vatican.

reasons his appointment was a gross violation of the constitutions of the college, and a high-handed and unwarrantable act upon the part of Julius. All this he knew, and to his credit he hesitated to accept the offer; but his desire to do his best for his family combined with a fear of offending his patron to enforce his acceptance. He resigned his old post, and on January 13, 1555, was formally admitted as one of the Pontifical Singers.

In the course of this year he published his first volume of madrigals for four voices. His intention to dedicate this to Julius was frustrated by the death of that pontiff, which took place while they were still in the press. The book was published by the Brothers Dorici, and was afterwards five times reprinted in different editions by Scoto and Gardano of Venice and their successors. Marcellus II, who succeeded Julius III in the papacy, died after a reign of twenty-three days, and was succeeded in his turn by Paul IV. Paul was a reformer, and one of the first acts of his reign was to weed the College of Pontifical Singers of those members whose qualifications would not bear scrutiny. Among these was undoubtedly Palestrina, and he was dismissed accordingly, along with Leonardo Bari and Domenico Ferrabosco. The Pope tempered his severity by assigning to each of the dismissed singers a pension of six scudi per month. But not the less did his expulsion seem ruin to the anxious and over-sensitive Palestrina. He straightway took to his bed, and for some weeks lay prostrate under an attack of nervous fever. As might have been foreseen, his despair was premature. A young man who had so speedily and so surely left his mark upon the music of his generation was not likely to starve for want of employment. Within two months he was invited to the post of Maestro della Cappella at the Lateran. He was careful to enquire at the Vatican whether in the event of his obtaining fresh preferment he would be allowed to keep his pension, and it was only upon receiving a favourable answer that he accepted the proferred office, upon which he entered in October 1555.

Palestrina remained at the Lateran until February 1561, when he was transferred to a similar post at Santa Maria Maggiore. At the last-named basilica he remained for ten years at a monthly salary of sixteen scudi, until the month of March, 1571, when, upon the death of Giovanni Animuccia, he was once more elected to his old office of Maestro at the Vatican.

The fifteen years which thus elapsed since the rigorous reform of Paul IV had set him for a moment adrift upon the world, had been years of brilliant mental activity in Palestrina. His genius had freed itself from the influence of the pedantry by which it had been nursed and schooled,—and had taken to itself the full form and scope of its own speciality and grandeur. His first volume had been full of all the vagaries and extravagances of the Flemish School, and in it the meaning of the words and the intention of the music had alike been subordinated, according to the evil fashion of his epoch, to the perplexing subtleties of science. But beyond this first volume few traces of what Baini calls the 'Fiammingo Squalore' are to be found. His second volume, 'The Lamentations of Jeremiah,' for four voices, shows more than the mere germs of his future manner; and although the third, a set of 'Magnificats' for five and six voices, is full of science and learning, it is of science and learning set free. A hymn, 'Crux Fidelis,' and a collection of 'Improperia,' all for eight voices, written in 1560, obtained speedily so great a renown, that Paul IV, who had dismissed him, could not restrain himself from asking to have them sung at the Vatican, and after hearing them had them added at once to the collection of the Apostolic Chapel. The publication of all these works was made anonymously, and was completed within the six years of Palestrina's stay at the Lateran. So far as is known, the only piece during that period to which his name was affixed was a madrigal composed in honour of a lady with a beautiful voice and much skill in song. It is entitled 'Donna bella e gentil,' and was printed by Scoto of Venice in 1560 in a volume of madrigals by Alessandro Striggio.

The ten years during which he remained at Santa Maria Maggiore formed at once the most brilliant decade in the life of Palestrina and one of the most remarkable epochs in the history of his art. It is not easy for us at this moment to realise the position of church music at the date of the Council of Trent. It may be said that it had lost all relation to the services which it was supposed to illustrate. Bristling with inapt and distracting artifices, it completely overlaid the situations of the Mass; while founded, as it was for the most part, upon secular melodies, it was actually sung, except by two or three prominent voices in the front row of the choir, to the words with which its tunes were most naturally and properly associated. It was usual for the most solemn phrases of the Kyrie, Gloria, Credo, and Agnus to blend along the aisles of the basilica with the unedifying refrains of the lewd chansons of Flanders and Provence, while ballad and other dance music were played every day upon the organ. Other irregularities and corruptions hardly less flagrant were common among the singers; and the general condition of affairs was such that a resolution as to the necessity of reform in church music, which very nearly took the shape of a decree for its abandonment altogether, was solemnly passed in a full sitting of the Council of Trent. In 1563 Pius IV issued a commission to eight cardinals authorising them to take all necessary steps to carry out the resolution of the Council. Among these, two of the most active were the Cardinals Borromeo and Vitellozzi. At their instance Palestrina was commissioned to write a mass as a type of what the music of the sacred office should be. With a noble mixture of modesty and energy the great composer declined to trust the fate of his art to one work. He composed a series of three masses and sent them without titles to the Cardinal Borromeo. It

is supposed that he feared to attach names to them lest he should arouse by an ill-judged choice of words either powerful prejudices or unfounded fears. They were performed in the first instance with the greatest care at the house of the Cardinal Vitellozzi. The verdict of the audience assembled to hear them was final and enthusiastic. Upon the first two, praises lavish enough were bestowed; but by the third, afterwards known as the mass 'Papæ Marcelli,' all felt that the future style and destiny of sacred art was once for all determined. Baini likens its transcendent excellence to that of the relative grandeur of the 33rd canto of the Inferno. Parvi, contemporary musical copyist at the Vatican, transcribed it into the Chapel collection in characters larger than those which he commonly employed. The Pope ordered a special performance of it in the Apostolic Chapel; and at the close of the service the enraptured Pontiff declared that it must have been some such music that the Apostle of the Apocalypse heard sung by the triumphant hosts of angels in the New Jerusalem. Cardinal Pisani exclaimed in the words of the 'Paradiso,'

> Render è questo voce a voce in tempra
> Ed in dolcezza ch'esser non più nota
> Se non cola dove 'l gioir s' insempra;

and Antonio Sorbelloni, the Pope's cousin, rejoined with a happy adaptation from the same source,

> Risponda dunque; Oh, fortunata sorte!
> Risponda alla divina cantilena,
> Da tutte parti la beata Corte
> Sì ch' ogni vista ne sia più serena.

In short, there was a general agreement of prelate and singer that Palestrina had at last produced the archetype of ecclesiastical song.[1]

The post of Composer to the Pontifical Choir was created for Palestrina by the Pope in honour of this noble achievement, and so the amends, if any were needed, from the Vatican to its dismissed chapel singer, were finally and handsomely made. But the jealousy of the singers themselves, which had been evinced upon his original appointment as one of their number in 1555, was by no means extinct. His present appointment was received in surly silence, and upon the death of Pius, in August 1565, their discontent took a more open and aggressive form. The new Pope, however, Michele Ghislieri, who had taken the title of Pius V, confirmed the great musician in his office, as did the six succeeding pontiffs during whose reigns he lived.[2]

The production of this series of masses by no means represents the mental activity of Palestrina during the period between 1555 and 1571. In 1562, in gratitude for his monthly pension, he had sent for the use of the Apostolic Chapel two motetti, 'Beatus Laurentius,' and 'Estote fortes in bello,' and a mass for six voices, intituled 'Ut Re Mi Fa Sol La.' To the Cardinal Pio di Carpi, who had shown him some personal kindness, he had dedicated a volume of graceful motetti, which were printed by the Brothers Dorici in 1563, and were republished in four other editions by Gardano and Coattino of Rome, during the life of the author, and after his death by Gardano of Venice and Soldi of Rome. In the year 1565 the Cardinal Pacacco, Spanish representative at the papal court, intimated that the dedication to Philip II of a work by Palestrina would be pleasing to that monarch. The musician consulted his friend Cardinal Vitellozzi, and arranged the dedication of a volume which should contain the famous mass, which he then christened 'Papae Marcelli,' with four others for four voices, and two for five voices. These, with an appropriate inscription, were forwarded to the Spanish king. They were printed by the Dorici as Palestrina's second volume of masses, in 1569, and in a fresh edition by Gardano of Venice, in 1598. A year or two afterwards he published a third volume of masses, which he also inscribed to Philip. It need hardly be said that a message of thanks was all that he ever received in return for so splendid a homage from the heartless, wealthy, and penurious bigot at the Escurial.

It is well to state that Palestrina must not be held responsible for certain inferior adaptations which exist of the mass 'Papae Marcelli,' one into a mass for four voices by Anerio, and another into one for eight voices by Soriani. Anerio's arrangement went through three editions in 1600, 1626, and 1649 respectively. Soriani's was confined to one issue in 1609.[3] It is well, too, to notice an assertion of Gerbert that Palestrina first of all wrote the mass for four voices, and afterwards amplified and improved it into one for six. Had Gerbert been a man of genius himself, he would have felt the improbability of such a story. There was also an arrangement of this work for twelve voices, a copy of which Baini had seen in the collection of Santa Maria in Vallicella at Rome. The widespread popularity of the work at least is shown even by the bad taste of its adapters. One curious myth was current about it for a time, to which Pellegrini in his 'Museum Historico-Legale' has given currency. He says that he took the story from Platina. It is to the effect that the mass was written, not by Palestrina and dedicated to his patron Marcellus II, but by Marcellus I, Saint and Martyr, at the end of the 3rd or beginning of the 4th century. To suppose that on the morrow of the persecution of Diocletian, while Maxentius and Constantine were disputing the possession of the Empire, and while the services of the Christian Church were still principally confined to the Catacombs, music or the appliances for the performance of music could have either produced or executed such a work, is a folly that would need no exposure, even if the

[1] The Abbé Alfieri, in his edition of 'Selected Works of Palestrina,' published at Rome in 1836, states indeed his own preference for the mass 'Fratres ego enim.' At least, he says that it is 'più grandiosa' in his opinion. But the regret which he expresses for the significant fact that it has never been performed since the death of its composer, suggests the strongest presumption against the wisdom of his preference.

[2] The pension which he had hitherto enjoyed from the Pope was merged in the salary of his new office, which was fixed at nine scudi per month. He still kept his situation at Santa Maria Maggiore, at sixteen scudi. This was all his income.

[3] A critical edition of the three has been published by Proske (Schotts).

historic clearness of the matter were not what it is. [See MASS, vol. ii. 229, 230.]

In an enumeration of the works of Palestrina, published during this period of his life, we must not forget to mention five secular madrigals of his which Vincenzo Galilei, father of the astronomer, and a musical virtuoso of no mean order, set for the lute, and included in a collection of similar compositions which he published under the title of 'Fronimo,' through Scoto of Venice, in 1568, and again in 1584. The secular works of Palestrina are so few in number that the names of the madrigals are worth preservation. They are 'Vestiva i colli'; 'Così le chiome mie'; 'Io son ferito, ahi lasso'; 'Se ben non veggon gli occhi'; and 'Se tra quall' erbe e fiori.' With the exception of 'Io son ferito,' which is of a very high order of merit, these madrigals call for no more especial mention; nor can they be placed by any means among his more important works. Only the two first named have been published in ordinary notation. These were printed in 1585. Baini, however, mentions that he had seen an antique manuscript of the third and fourth in the Corsini Library, and had collated this carefully with the arrangement by Galilei.

Somewhere about the year 1560, Palestrina had acquired the patronage of the Cardinal Ippolito d'Este, and for many years subsequently was treated by him with much kindness. As an acknowledgement of this he dedicated to this personage his first regular volume of motetti, which was published by the Dorici at Rome in 1569. This remarkable volume contains several works of the very highest class. We may instance those entitled 'Viri Galilaei,' and 'Dum complerentur,' for six voices. These are perhaps the best, though hard upon them in merit follow 'O admirabile commercium,' 'Senex portabat puerum,' and 'Cum pervenisset beatus Andreas,' for five voices, and 'Solve jubente Deo,' 'Vidi magnam turbam,' and 'O Domine Jesu Christe adoro te,' for six voices. The rest of the collection, says Baini, though fine, are inferior. There are two later editions of these, both by Scoto of Venice, one of 1586, and the other of 1600.

It was in 1570 that he published his third volume of masses, dedicated to Philip II. It contains four masses for four voices, entitled 'Spem in altum,' 'Primi toni,' 'Brevis,' and 'De Feriâ'; two for five voices, 'Lome armé,' and 'Repleatur os meum'; and two for six voices, 'De Beatâ Virgine,' and 'Ut Re Mi Fa,' etc. Baini will have it that the mass 'Primi Toni' was thus technically designated because it was really founded upon the melody of a well-known madrigal in the 10th novella of Boccaccio's 9th Decameron, 'Io mi son giovinnetta'; and Palestrina feared that if its origin were avowed it would come within the meaning of the resolution of the Council of Trent against the 'mescolamento di sagro e profano' in church music. This supposition is highly improbable; for 'L'homme armé' bears its title boldly enough, yet it is as directly descended from a secular song. Palestrina composed this last-mentioned mass in competition with a number of others that already existed on the same subject, and he seems in his treatment of it to have consciously adopted the Flemish style. It is wonderfully elaborate. He has gone out of his way to overlay it with difficulties, and to crowd it with abstruse erudition, apparently from a desire once for all to beat the Flemings upon their own ground. On account of its scientific value Zacconi, in 1592, inserted it in his 'Practica Musicale,' testifying —and his was no mean testimony—that it was superior to the work of Josquin des Prés bearing the same name. He appends a careful analysis of it for the instruction of his readers. [See L'HOMME ARMÉ, vol. ii. p. 127.] The mass called 'Brevis' was directly composed upon one of Goudimel's, called 'Audi Filia'; the subject was probably selected for the purpose of contrasting his own method of treatment with those which it was his destiny and intention to supplant. It is among those which are best known and most frequently sung at the present day, and no more favourable specimen of his powers could well be cited.

We have now completed our survey of the works of Palestrina down to the date of his reappointment to the Vatican. He had accepted the post from a love for the basilica in whose service his first fame had been gained. But he suffered what to him must have been a serious loss of income when he left Santa Maria Maggiore. For this however he obtained some compensation in his appointment as Maestro di Cappella to the new oratory founded by S. Filippo Neri, his confessor and intimate friend. But at no time had Palestrina any large share of worldly prosperity. His largest regular earnings were during the few years that he held the two offices of Maestro at Santa Maria, and Compositore to the Capella Apostolica. The salaries of these two amounted together to less than thirty scudi per month, besides certain trivial allowances. We never hear that he derived any profit from the sale of his works; nor, indeed, can it be supposed that at that epoch there was much money to be made by musical publications. He gave lessons for a short period in the school carried on by Nanini; but it is not at all likely that he did so with any other object than to assist his friend, or that he accepted any payment for his assistance. Throughout the whole course of his career he only taught seven private pupils, and three of these were his own sons. The others were Annibale Stabile, Andrea Dragone, Adriano Ciprari, and Giovanni Guidetti. It is probable therefore that, save for a few exceptional gifts from patrons and a little temporary employment as Director of Concerts, he had to subsist upon the very humble salaries attached to the permanent offices which he held. In addition to this chronic penury he had to endure stroke after stroke of the severest domestic affliction. His three promising sons, Angelo, Ridolfo, and Silla, all died one after the other, just as they had given substantial proofs of their intellectual inheritance of their father's genius;

in 1580 his wife died; and his remaining son, Igino, was a wild and worthless man. Yet neither poverty nor sorrow could quench the fire of his genius, nor check the march of his industry. The years between 1571 and 1594, when he died, were to the full as fruitful as those which had preceded them. And though he himself had little to gain in renown, the world has profited by a productiveness which continued unabated down to the very month of his death.

No sooner was he reinstated at the Vatican than he sent a present of two masses, one for five and the other for six voices, to the Papal Choir. The subject of the first of these was taken from one of the motetti in his first volume, 'O Magnum Mysterium'; that of the other from the old hymn, 'Veni Creator Spiritus,' of the *Libri Corali*. They are in his finest and most matured manner, and were probably composed in the year of their presentation. They have never been printed, but they may be seen in the Collection of the Vatican. In the following year, 1572, he published at Rome, probably with Alessandro Gardano, his second volume of motetti. It is not certain that any copies of this edition exist, but reprints of it are extant, by Scoto, of Venice, in 1580 and 1588, and by Gardano, of Venice, in 1594. It was in this volume that he included four motetti written by his three sons. It was dedicated to one of the most persistent of his friends, the Cardinal Ippolito d'Este, who died that same year. Among the finest contents of this volume are 'Derelinquat impius viam suam,' and 'Canite tubâ in Sion,' for five voices, and 'Jerusalem, cito veniat salus tua,' 'Veni Domine,' 'Sancta et immaculata Virginitas,' and 'Tu es Petrus,' each for six voices. But beyond them all for sweetness and tenderness of feeling is 'Peccantem me quotidie et non me poenitentem timor meus conturbat me, quia in inferno nulla est redemptio; miserere mei Domine, et salva me.'

Inferior, on the whole, to its predecessors, was the third volume of motetti, which he printed in 1575, with a dedication to Alfonso II, Duke of Ferrara, and cousin to his lost friend the Cardinal Ippolito. There are, however, certain brilliant exceptions to the low level of the book; notably the motetti for eight voices, which are finer than any which he had yet written for the same number of singers, and include the well-known and magnificent compositions, 'Surge illuminare Jerusalem,' and 'Hodie Christus natus est.' Besides the original edition of this work, by Gardano of Rome, there are no less than four reprints by Scoto and Gardano of Venice, dated 1575, 1581, 1589, and 1594 respectively. It forms vol. 3 of the complete edition of Messrs. Breitkopf & Härtel, now in course of publication.

In this year, 1575, the year of the Jubilee, an incident occurred which must have made one of the brightest passages in the cloudy life of Palestrina. Fifteen hundred singers from his native town, belonging to the two confraternities of the Crucifix and the Sacrament, came to Rome. They had divided themselves into three choruses. Priests, laymen, boys and ladies went to form their companies; and they made a solemn entry into the city, singing the music of their townsman, with its great creator conducting it at their head.

In the following year, Gregory XIII commissioned Palestrina to revise the 'Graduale' and the 'Antifonario' of the Latin Church. This was a work of great and somewhat thankless labour. It involved little more than compilation and rearrangement, and on it all the finer qualities of his genius were altogether thrown away. Uncongenial however as it was, Palestrina, with unwavering devotion to his art, and to the Church to which he had so absolutely devoted both himself and it, undertook the task. Well aware of its extent, he called to his aid his favourite pupil, Guidetti, and entrusted to him the correction of the 'Antifonario.' Guidetti carried this part of the work through under the supervision of his master, and it was published at Rome in 1582 under the title 'Directorium Chori.' [See GUIDETTI; vol. i. p. 639 *a*.] The 'Graduale,' which Palestrina had reserved to himself, he never completed. There is a limit to the perseverance of the most persevering; and the most loving of churchmen and the most faithful of artists fell back here. He seems to have finished a first instalment, but the rest he left less than half done, and the whole was found after his death among his abandoned manuscripts. His mean son, Igino, who survived him, on finding it among his papers, got some inferior musician to finish it, and then contracted to sell it to a careless printer for 2500 scudi, as the sole and genuine work of his father. The purchaser had just caution enough to send the MS. for the revision and approval of the Vatican Chapter. The fraud was thus discovered, and the result was a lawsuit, which terminated in the abrogation of the contract, and the consignment of the manuscript to a convenient oblivion.

The loss of his patron Ippolito d'Este was to some extent made up to Palestrina by the kindness of Giacomo Buoncompagni, nephew[1] of Gregory XIII, who came to Rome in 1580, to receive nobility at the hands of his relative. He was a great lover of music, and proceeded at once to organise a series of concerts, under the direction of Palestrina. To him Palestrina dedicated a volume of twenty-six madrigals for five voices. Eight of these were composed upon Petrarch's '*Canzoni*' to the Virgin Mary; the rest were set to miscellaneous sacred words. The publication of these was followed by that of another volume of motetti for four voices only. Several editions of both works are extant. The madrigals call for no comment; but the volume of motetti is unusually beautiful. They were probably composed in the year of their publication, during the first force of his grief for the loss of Lucrezia; and to this the intensity of their pathos and the choice of the words to which they are written may be ascribed. 'Supra flumina Babylonis, illic sedimus et flevimus, dum

[1] Or son.

recordaremur tui, Sion; in salicibus in medio ejus suspendimus organa nostra,' which are the words of the finest of them all, may well have represented to himself the heart-broken composer mourning by the banks of the Tiber for the lost wife whom he had loved so long.

Upon these, in 1562, followed the fourth in the series of masses for four and five voices, a volume by no means remarkable, save that it was written and dedicated to Gregory at his own request. Palestrina seems to have been aware of its inferiority, and to have resolved to present the Pontiff with something more worthy of them both. He accordingly conceived the idea of composing a series of motetti to words chosen from the Song of Solomon. The execution of these, with the doubtful exception of the Great Mass, was the happiest effort of his genius. In them all his critics and biographers unite to say that he surpassed himself. Flushed with the glorious sense of his success, he carried the book, when completed, in person to Gregory, and laid it at the foot of his chair. It was printed by Gardano in 1584, but so great was its renown that in less than sixty years from the date of its composition it had passed through ten fresh editions at the hands of some half-a-dozen different publishers.

Palestrina had now arrived at the last decade of his life. In it we can trace no diminution of his industry, no relaxation in the fibre or fire of his genius. In 1584 he published, and dedicated to Andrea Battore, nephew of Stephen, King of Poland, who had been created a Cardinal, his fifth volume of motetti for five voices. It is a volume of unequal merit, but it contains one or two of the rarest examples of the master. Such especially are those entitled 'Peccavi, quid faciam tibi, oh custos hominum,' 'Peccavimus cum patribus nostris,' and 'Paucites dierum meorum finietur brevi.' Baini admired these so extravagantly as to say that in writing them Palestrina must have made up his mind to consider himself the simple amanuensis of God! There are four different editions of this work by Scoto of Venice, and the two by the Gardani of Venice and Rome. To the sacred motetti of this volume are prefixed two secular pieces, written to some Latin elegiac verses, in honour of Prince Battore and his uncle. The style of these is light and courtly; rather fit, says Baini, for instruments than the voice; and the rhythm has a smack of the *ballo*. In the third edition of these motetti, Gardano of Venice published a posthumous motetto, 'Opem nobis, o Thoma, porrige,' in order to sell his book the better.

Palestrina had intended to dedicate the last-mentioned volume to the Pope; but the arrival of Battore, and his kindness to him, made him change his mind. In order however to atone for such a diversion of homage, he sent to Gregory three masses for six voices. Of these the two first were founded on the subjects of his motets 'Viri Galilaei' and 'Dum complerentur.' They had all the beauties of the earlier works, with the result of the maturity of the author's genius and experience superadded. The third, 'Te Deum laudamus,' Baini states to be rather heavy, partly owing, perhaps, to the 'character of the key' in which it is written, but more, probably, from too servile an adherence to the form of an old Ambrosian hymn on which it is founded.

About this time we notice traces of a popular desire to get hold of the lighter pieces of Palestrina. Francesco Landoni possessed himself, for instance, of copies of the two madrigals, 'Vestiva i colli,' and 'Così le chiome mie,' which Vincenzo Galilei had arranged for the lute. He printed them in a miscellaneous volume, entitled 'Spoglia Amorosa,' through Scoto of Venice, in 1585. Gardano of Rome, too, published a collection of madrigals by sundry composers, under the name of 'Dolci Affeti.' Among these there was one of Palestrina's to the words—

> Oh bella Ninfa mia, ch'al fuoco spento
> Rendi le fiamme, anzi riscaldi il gelo, etc.;

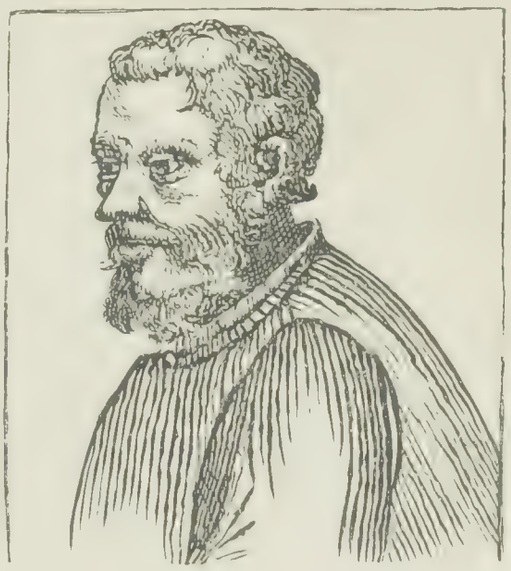
and two or three other stray pieces of his were published in like manner about the same time.

In April 1585 Gregory died, and was succeeded by Sixtus V. Palestrina made somewhat too much haste to pay his homage to the new Pontiff. A motetto and a mass—each entitled 'Tu es pastor ovium'—which he sent to him were so hurriedly composed that on the performance of the mass on Trinity Sunday, Sixtus said a little bluntly, 'Il Pierluigi ha dimendicato la Messa di Papa Marcelli ed i Motetti della Cantica.' These regrettable productions would have been well lost to sight but for the reckless brutality of Igino, who looking only to what money they would fetch, published them after his father's death with a bold-faced inscription to Clement VIII. Palestrina atoned for his misdeed by writing forthwith the beautiful mass, 'Assumpta est Maria in Cœlum.' This masterpiece he had just time to get printed off without date or publisher's name—there was no time to make written copies of it—before the feast of the Assumption. It was performed before Sixtus in Santa Maria Maggiore on that day (Aug. 15). The delight of the Pontiff was unbounded; but his goodwill took a form which led to the last unpleasant occurrence in Palestrina's life. It will be remembered that he had for many years held the position of Composer to the Apostolic Chapel. The Pope now conceived the idea of investing him with the title and duties of Maestro. He commissioned Antonio Boccapadule, the actual Maestro, to bring about the change. At first sight this seems a strange selection of an agent; for it was Boccapadule who of all others would have to suffer by his own success. It is of course possible that a promise of some higher preferment may have purchased his assistance. Be that as it may, he seems to have set to work with a will. Taking Tommaso Benigni, one of the junior singers, into his confidence, he employed him to sound his brethren. Benigni in a short time announced that there was a respectable number of the college who favoured the Pope's views. The event proved that Benigni either misled his employer, or was himself purposely deceived by those to whom he spoke, or else that he augured

too freely from one or two stray expressions of half-goodwill. In any case, his report was so encouraging that Boccapadule called a meeting of the college, at which he broached the subject. He was astonished to find an opposition so strong, and expressed with so much warmth, that he not only desisted, but to shield himself he disingenuously laid the whole responsibility of his overtures upon Palestrina. The singers probably knew better than either to believe or to pretend to disbelieve him. But they gave vent to their displeasure by imposing a fine upon the unfortunate Benigni. At a subsequent meeting Boccapadule, remorseful that his emissary should be made a scapegoat, begged him off, telling his comrades that they had not possessed themselves of the true story. Benigni was accordingly excused his fine; but the Pope, who had become highly incensed at the independent action of his choir, was not appeased by their clemency. He immediately struck off the list of singers four of the more prominent members of the opposition. Two of these he subsequently restored; but the other two remained permanent victims to their expression of a jealousy the vitality of which was a disgrace, not only to themselves, but to the whole body to which they belonged. Palestrina, in order to show a generous content with his old position of Compositore to the choir, immediately dowered it with three new masses, two for five voices and another for [1]six; and so drew honour upon himself by an act of courtesy to those by whom a well-deserved honour had been so churlishly denied to him.

In the same year, 1586, he paid to Cesare Colonna, Prince of Palestrina, the homage of a dedication. It was of his second volume of madrigals for four voices. Some of these are the best of his secular works. Not so is his contribution to a volume of sonnets by Zuccarini, written in honour of the marriage of Francesco de' Medici and Bianca Cappello, and put to music by different composers. Whether or not he set himself deliberately to write down to the level of the poetaster's words, as Baini suggests, or whether, as was natural, they only failed to inspire him, it is not worth while to enquire. The fact is sufficient that Zuccarini and the occasion got all that they deserved but no more.

From this time to his death the materials for his biography resolve themselves into a catalogue of publications and dedications. In 1587 and 1588, in answer to the persistent solicitations of Sixtus V, who had tired of the Lamentazioni of Carpentrasso, he wrote a series of three to take their place in the services of the Holy Week. [See LAMENTATIONS, vol. ii. p. 86.] In 1589 he arranged a harmonised version of the Latin Hymnal for the whole year. This work was also undertaken at the instance of Sixtus. Its utility was interrupted for a time when in 1631 Urban VIII had the words of the Hymnal revised and reduced to correct Latin and metrical exactness. This reform, by no means unneeded, dislocated altogether the setting of Palestrina. Urban therefore ordered his music to be rearranged in its turn to fit the amended words. This was done by Naldini, Ceccarelli, Laudi, and Allegri, and a new edition of the words and music together was published at Antwerp in 1644. [See HYMN, vol. i. p. 760*b*.]



PALESTRINA IN 1572.

While the Hymnal was yet in type Sixtus died. He was succeeded by Urban VII, who only reigned thirteen days. Urban's successor was Gregory XIV, to whom Palestrina straightway inscribed a volume containing fifteen motetti for six and eight voices, a sequenza—the Magnificat—and a setting of the 'Stabat Mater' both for eight voices. This book, otherwise excellent, is marred by the presence of an early production, the seventh of the motetti for six voices, 'Tradent enim vos,' which is unworthy of his old age, being cramped and strained by the leading-strings of Goudimel. The motetti for eight voices are also all inferior. One of them, named 'Et ambulabunt gentes in lumine tuo' is intended unworthily to form the 2nd part of that named 'Surge, illuminare Jerusalem' in the volume dedicated to the Duke of Ferrara. The Magnificat is also below the average of his work. But the true redeeming feature of the book is the 'Stabat Mater.' Dr. Burney's admiration of this was limitless. He obtained a sight and copy of it through the celebrated singer Santarelli, and had it printed in England along with the rest of the music for the Holy Week used in the Cappella Apostolica. It has been often reprinted and has very recently been edited, with marks of expression etc., by no less a person than Richard Wagner. The rest of this volume remains in the Vatican collection, and has within a few years been printed for the first time in full as vol. 6 of the edition of Breitkopf & Härtel.

Old as Palestrina now was, work followed work during the last years of his life. In 1591 he sent his fifth volume of masses to William V, Duke of Bavaria; it contains amongst others the two entitled 'Æterna Christi munera' and

[1] 'Salve Regina,' and 'O sacrum convivium,' both for 5, and 'Ecce ego Joannes' for 6 voices.

'Iste Confessor,' which are very widely known in modern times. In the same year he wrote and dedicated to Gregory XIV a book containing sixteen arrangements of the 'Magnificat.' Eight of these were upon the first, third, fifth, seventh, and ninth, and eight upon the alternate verses of the canticle. The second of them especially took the fancy of Dr. Burney, who gives it very high praise. In 1593, to Antonio Abbot of Baume in Franche Comté, who had taken refuge in Rome during the troubles in France and Germany, he dedicated a series[1] of 'Offertoria,' for five voices, for the whole year. Baini and Burney both join in extolling these; Burney especially selecting the first of the second portion ('Exaltabo te Domine') to illustrate the superiority of Palestrina over all other ecclesiastical composers. In the same year too he published a volume of 'Litanies,' for four voices, and his sixth volume of Masses for four and five voices, which he dedicated to Cardinal Aldobrandini who had made him director of his concerts. But the end of this indefatigable life was at hand. In January 1594 he issued his last publication. It was a collection of thirty 'Madrigali spirituali,' for five voices, in honour of the Virgin, dedicated to the young Grand-Duchess of Tuscany, wife of Ferdinand de' Medici. Of this volume Baini says that it is in the true style of his motetti on the Song of Solomon; and Dr. Burney once more echoes the praises of his Italian biographer. He had also begun to print his seventh volume of masses to be dedicated to Clement VIII, the last of the Popes who had the honour of befriending him. But while the work was still in the press he was seized with a pleurisy, against the acuteness of which his septuagenarian constitution had no power to contend. He took to his bed on January 26, 1594, and died on February 2. When he felt his end approaching he sent for Filippo Neri, his friend, admirer, counsellor, and confessor of many years, and for Igino, the sole and wretched inheritor of his name. As the saint and the scapegrace stood by his bed, he said simply to the latter, 'My son, I leave behind me many of my works still unpublished; but thanks to the generosity of my benefactors, the Abbot of Baume, the Cardinal Aldobrandini, and Ferdinand the Grand Duke of Tuscany, I leave with them money enough to get them printed. I charge you to see this done with all speed, to the glory of the Most High God, and for the worship of His holy temple.' He then dismissed him with a blessing which he had not merited, and spent the remaining twenty-four hours of his life in the company of the saintly Neri. It was in his arms that he breathed his last, true, even upon the brink of death, to that sympathy with piety and purity which had drawn him during half a century to devote to their illustration and furtherance all the beauties of his fancy and all the resources of his learning.

[1] Divided into two parts, the first containing 40 Offertories, from Advent Sunday to the 10th Sunday after Pentecost; the second 28, for the rest of the ecclesiastical year.

The foregoing account will have prepared the reader for the immense number of Palestrina's works. The list appended to the prospectus of the complete critical edition[2] of Messrs. Breitkopf & Härtel contains 93 Masses, of which 12 have never yet been printed. Of these, 39 are for 4 voices, 28 for 5, 21 for 6, and 5 for 8 voices. In addition to these there are 63 motets for 4 voices, 52 for 5, 11 for 6, 2 for 7, 47 for 8, and 4 for 12 voices. A large number of these have a second part of equal length with the first. The Hymns for the whole year, for 4 voices, are 45 in number; and the Offertories, for 5 voices, are 68. Of Lamentations for 4, 5, and 6 voices, 3 books are announced; of Litanies for 4 and 6 voices, 3 books; of Magnificats for 4, 5, 6, and 8 voices, 2 books; of Madrigals for 4 voices, with Ricercari, 2 books; and of Madrigals for 5 voices, 2 books.

Alfieri's edition, forming part of his Raccolta di Musica Sacra (lithographed, in large folio, at Rome) is in 7 vols.—vol. i. 9 Masses; vol. ii. Motets for 5 voices; vol. iii. Hymni totius anni; vol. iv. Lamentations, 3 books; vol. v. Offertoria totius anni; vol. vi. Motets for 6, 7, and 8 voices; vol. vii. Motets and Magnificats.

The Musica Divina of Proske and Pustet contains 9 Masses (including 'Assumpta,' 'Tu es Petrus,' 'Dum complerentur'), 19 motets, 1 Magnificat, 4 Hymns, 3 Lamentations, 1 Miserere, 1 Improperia, 1 Benedictus, and 1 Litany. [See vol. ii. p. 411.]—5 Masses and 20 Motets, edited by Lafage, are published in 8vo. by Launer of Paris.—A large volume, edited by J. M. Capes and published by Novello in 1847 contains 4 Masses, 3 Lamentations, 3 Chants, 5 Motets, and 2 Hymns.—The volumes of the Motett Society contain 15 motets, with English words. [See Motett Society, vol. ii. p. 376.]—Numerous pieces are included in the Collections of Choron, Hullah, the Prince de la Moskowa, Rochlitz, Schlesinger, and others.

The materials for this article have been derived from the Histories of Burney and Hawkins; Fétis's 'Biographie des Musiciens'; but especially from Baini's 'Memorie storico-critiche della vita e dell' opere di Giovanni Pierluigi da Palestrina,' etc. (2 vols. 4to, Rome, 1828), with the useful résumé of Kandler and Kiesewetter (Leipzig 1834). The head of Palestrina given on the preceding page—the only contemporary portrait known—is an exact facsimile of a portion of the frontispiece of his 'First book of Masses' (Rome, 1572), representing the great musician handing his book to the Pope, engraved from the copy of that work in the British Museum.

The characteristics of Palestrina's music, and its relations to his predecessors and successors, will be examined under the head of School. [E.H.P.]

[2] The publication of this edition was begun in 1862, with a volume of 5-part motets edited by Th. von Witt, and 6 volumes were published at intervals. But in January 1879 a complete systematic Prospectus was issued by the firm, and the work is now proceeding with vigour. It will be a noble monument to the enterprise and accuracy of the house which has published the complete editions of Beethoven, Mendelssohn, and Mozart, and the magnificent series of the Bach and Handel Societies.

PALFFY, Count Ferdinand von Erdöd, an enthusiastic amateur, born at Vienna, Feb. 1, 1774, died there Feb. 4. 1840. He was one of the committee of noblemen,[1] who bought the Theatre an-der-Wien from Baron von Braun in 1807, and leased the two court theatres. When they quarrelled and parted, Palffy took on the theatre, and became his own manager, during the most brilliant period of its career. He also founded the dramatic benefit-fund which bears his name, and is still in existence. He engaged first-rate singers, and gave performances of a high order of merit, but the expenses were ruinous, and heavy losses obliged him to relinquish the undertaking at the close of 1821. He associated a good deal with Beethoven, who was wont however to speak with scant courtesy of Palffy and his opinion on matters of art. [C. F. P.]

PALOTTA, Matteo, called Il Panormitano, from his birthplace Palermo, studied in the Conservatorio San Onofrio at Naples, apparently at the same time as Pergolesi. On his return to Palermo he passed the necessary examinations, and was ordained secular priest. He then devoted himself with great ardour to studies in part-writing and counterpoint, and produced a valuable work 'Gregoriani cantus enucleata praxis et cognitio' being a treatise on Guido d'Arezzo's Solmisation, and an instruction-book in the church-tones. It has been supposed that the Emperor Charles VI invited Palotta to Vienna as Capellmeister, but Palotta himself applied to the Emperor in 1733, asking for the post of Composer of *a cappella* music. The then Court-capellmeister warmly recommended him, and he was appointed one of the court-composers with a salary of 400 florins on Feb. 25, 1733, was dismissed in 1741, and reinstated in 1749. He died in Vienna on March 28, 1758, aged 70. The libraries of the Court-chapel and the Gesellschaft der Musikfreunde possess a number of his masses in 4 to 8 parts, motets, etc., all written in a pure and elevated church style, the parts moving easily and naturally in spite of their elaborate counterpoint. In many points they recall Caldara. One special feature in Palotta's music is the free development of the chief subject, and the skilful way in which he combines it with the counter-subjects. [C. F. P.]

PAMMELIA. The first collection of Canons, Rounds, and Catches, published in this country. It was issued in 1609, under the editorship of Thomas Ravenscroft, with the title of 'Pammelia. Mvsicks Miscellanie, Or, Mixed Varietie of Pleasant Roundelayes, and delightfull Catches, of 3. 4. 5. 6. 7. 8. 9. 10 Parts in one. Never so ordinarie as musicall, none so musical, as not to all very pleasing and acceptable.' It contains 100 compositions, many of considerable antiquity, several of which are still well known and have been reprinted in modern publications, amongst them 'Heyhoe to the green wood,' 'All in to service,' 'Now kiss the cup, cousin,' 'Joan, come kiss me now,' 'There lies a pudding,' 'Jack boy, ho boy' (alluded to in Shakspere's 'Taming of the Shrew'), 'Banbury Ale,' 'Now Robin lend to me thy bow,' and 'Let's have a peal for John Cook's soul.' A second edition appeared in 1618. A second part was issued, also in 1609, under the title of 'Deuteromelia: or, The Second part of Musicks melodie, or melodius Musicke of Pleasant Roundelaies; K. H. mirth, or Freemens Songs and such delightfull Catches. *Qui Canere potest canat.* Catch that catch can. *Vt Mel Os, sic Cor melos afficit & reficit.*' This contains 31 compositions, viz. 7 Freemen's Songs for 3, and 7 for 4 voices, and 8 rounds or catches for 3, and 9 for 4 voices. Of the Freemen's Songs the following are still well known; 'As it fell on a holy day' (John Dory), 'We be soldiers three,' 'We be three poor mariners,' 'Of all the birds,' and 'Who liveth so merry in all this land'; and of the catches, 'Hold thy peace, thou knave' (directed to be sung in Shakspere's 'Twelfth Night') and 'Mault's come down.' No composer's names are given in either part. [W. H. H.]

PANDEAN PIPE (Fr. *Flûte de Pan*; Ger. *Syrinx*). A simple instrument, of many forms and materials, which is probably the oldest and the most widely disseminated of any. It is thought to be identical with the *Ugab*, the first wind-instrument mentioned in the Bible (Gen. iv. 21, and Psalm cl.), in the former of these passages translated 'organ,' in the latter, 'pipe.' It was well known to the Greeks under the name of *syrinx*, being made with from three to nine tubes,[2] but usually with seven, a number which is also mentioned by Virgil.[3] It is depicted in a MS. of the 11th century preserved in the Bibliothèque Royale of Paris, and is probably the *frestele*, *frêtel* or *frêtiau*, of the Ménétriers in the 12th and 13th centuries. It is known in China as *Koan-tfee*, with twelve tubes of bamboo; was used by the Peruvians under the name of *huayra-puhura*, being made of cane, and also of a greenish steatite or soapstone. Of the former material is a fine specimen now in the British Museum,[4] consisting of fourteen reed pipes of a brownish colour tied together with thread in two rows, so as to form a double set of seven reeds. Both sets are of almost exactly the same dimensions, and are placed side by side, the shortest measuring 3, the longest $6\frac{1}{2}$ inches. One set is open at the bottom, the other closed, in consequence of which arrangement octaves are produced. The scale is pentatonic.

The soapstone instrument is even more remarkable. It measures $5\frac{3}{8}$ inches high by $6\frac{1}{4}$ wide, and contains eight pipes bored from the solid block, and quaintly ornamented. Four of the tubes have small lateral finger-holes, which, when closed, lower the pitch a semitone. Thus twelve notes in all can be produced. The scale is peculiar and perhaps arbitrary; or the holes may have served for certain modes, of the use of which by

[1] His associates in the undertaking were Prince Lobkowitz, Count Lodron, Count Zichy, Count Ferdinand Esterhazy, and Prince Nicholas Esterhazy, president.

[2] Theocritus, Idyll ix.

[3] 'Est mihi disparibus septem compacta cicutis Fistula.'

[4] See Catalogue of Instruments in South Kensington Museum, by C. Engel, p. 65, for a woodcut of this specimen.

the Peruvians there is evidence in Garcilasso de la Vega and other historians.

A modern Roumanian specimen, containing twenty-five tubes arranged in a curve, is in the South Kensington Museum; the longest pipes over 12 inches in length.

There is an excellent and well preserved example in a bas-relief from the Abbey of St. George de Boscherville, Normandy, of 11th century date, which is figured in Mr. Engel's excellent work above quoted.

The Pandean Pipe is theoretically a series of stopped tubes blown from the edge of the upper, and, in this case, the only orifice, as already described under FLUTE. One note and occasional harmonics are usually produced from each tube, the scale being diatonic, and of variable extent according to the skill and convenience of the performer. At the present day it is rarely heard except as an accompaniment to the drama of Punch and Judy, and is commonly termed the 'mouth-organ.' It is enclosed in a leather or paper case which is pushed into the open waistcoat of the player, the different parts of the scale being reached by rotation of the head. The quality of the tone is reedy and peculiar, somewhat veiled from the absence of harmonics of even numbers, it being a stopped pipe, of which, however, the first harmonic on the twelfth, and not the fundamental tone, is habitually sounded. In this respect and in its quality it closely resembles the 'Harmonic flute' stop of the organ.

It had a temporary popularity in this country at the commencement of the present century, when itinerant parties of musicians, terming themselves Pandeans, went about the country, and gave performances. 'The lowest set of reeds (the 'septem discrimina vocum' of Virgil), says a writer in 1821, is called the *contra basso* or double base; the next *fagotto*, or bassoon; the third septenary is the tenor or second treble; and the fourth or highest range of pipes, the first treble; so that in the aggregate there is a complete scale of four octaves, and they can play in three or four parts. The reeds or pipes are fastened under the chin of the performer, and the lip runs from one to the other with seeming facility, without moving the instrument by manual [1] assistance.

'A company of them was introduced at Vauxhall Gardens a few years ago, and since that they are common enough in the streets of London. It is to be observed that some of the performers, particularly the first treble, have more than seven pipes, which enables them to extend the melody beyond the septenary.' (Encyclop. Londinensis, 1821.)

A tutor for this instrument was published in 1807, entitled 'The Complete Preceptor for Davies's new invented Syrrynx (*sic*) or patent Pandean Harmonica, containing tunes and military pieces in one, two, three, and four parts.' The writer states that 'by making his instrument of glass he gains many advantages over the common reed, the tone being inconceivably more brilliant and sonorous.' The scale given commences on A below the treble stave, rising by fifteen intervals to the A above the same stave. The C is indicated as the key-note, which is marked as such. The instrument appears to have been susceptible of Double-tongueing like the FLUTE. [W.H.S.]

[1] 'Et supra calamos unco percurrere labro.' Lucretius. This line clearly indicates the identity of the instrument.

PANDORA or PANDORE. A Cither of larger dimensions than the ORPHEOREON. [A.J.H.]

PANNY, JOSEPH, son of the schoolmaster of Kolmitzberg, Austria; born Oct. 23, 1794; was well grounded in music and the violin by his father, and at length obtained the means of placing himself under Eybler at Vienna. Here his talent and his progress were remarkable; Paganini selected him to compose a scena for violin and orchestra, and played it at his farewell concert in 1828. Panny wandered through North Germany, playing, teaching, conducting, as he found opportunity, and at length settled in Mayence, married, and founded a school for vocal and instrumental music, among the pupils at which was our own countryman PEARSALL. Panny died Sept. 7, 1838. [G.]

PANOFKA, HEINRICH, born Oct. 2, 1807, at Breslau. His early life was a struggle between duty in the shape of the law, and inclination in that of music. Music at length prevailed, his father consented to his wishes, and at the age of 17 he quitted the College of Breslau and put himself under Mayseder for the violin, and Hoffmann for composition, both at Vienna. He remained with them studying hard for three years. In 1827 he gave his first concert. In 1829 he left Vienna for Munich, and thence went to Berlin. In 1831 his father died, and Panofka came into his patrimony. After some lengthened travelling he settled at Paris in 1834 as a violin-player. After a time he turned his attention to singing, and in conjunction with Bordogni founded in 1842 an 'Académie de chant.' In 44 he came to London, and in 47 (Jenny Lind's year) was engaged by Mr. Lumley as one of his assistants at Her Majesty's Theatre. The Revolution of 1848 fixed him here; he published a 'Practical Singing Tutor,' and was widely known as a teacher. In 1852 he returned to Paris, where he is still residing. His principal works are 'L'Art de chanter' (op. 81); 'L'Ecole de Chant,' of which a new edition has very lately appeared; 24 Vocalises progressives (op. 85); Abécédaire vocal (2nd ed.); 12 Vocalises d'artiste (op. 86);—all published by Brandus. He has translated Baillot's 'Nouvelle Méthode' for the violin into German. Panofka has also published many works, violin and piano, and violin and orchestra, but it is not necessary to give these. [G.]

PANSERON, AUGUSTE, born in Paris April 26, 1796, received his first instruction in music from his father, a musician, who scored many of Grétry's operas for him. He entered the Conservatoire as a child, passed successfully through the course, and, after studying harmony

and composition with Berton and Gossec, ended by carrying off the 'Grand prix de Rome' (1813). He made good use of his time in Italy, took lessons in counterpoint and fugue from the Abbé Mattei, at Bologna, and studied especially the art of singing, and the style of the old Italian masters. After travelling in Austria and Germany, and even reaching St. Petersburg, he returned to Paris, and became a teacher. Shortly afterwards he was appointed 'accompagnateur' to the Opéra Comique, a position which enabled him to produce two small one-act pieces long since forgotten. He does not appear to have possessed the necessary qualities for success on the stage, but he had a real gift of tune, and this secured great popularity for a number of French romances composed between 1825 and 40, melodious, well written for the voice, easily remembered, and often pleasing or even more; but marred by too much pretension. The merits of such sentimental trifles as these would scarcely have earned Panseron a European fame, if it had not been for his didactic works. His wide experience during his professorships at the Conservatoire—solfeggio, 1826; vocalisation, Sept. 1831; and singing, Jan. 1836—taught him the requirements of pupils, and how those requirements can best be met. His works are thus of value from an educational point of view, and we give a complete list, classified under the various heads.

1. Progressive solfeggios for single voice—'A B, C musical'. Continuation of do.; Solfége for mezzo soprano; Do. in F, low tenor and baritone; Do. for contralto; Do. for artists; Do. with changing clefs; 36 Exercises on changing clefs; Do., do., difficult.

2. Progressive solfeggi for several voices—Primary manual, for 2 and 3 voices; Solfége for 2 voices; Progressive do. for bass and baritone; Do. concertante for 2, 3, and 4 voices; Do. d'ensemble for 2, 3, and 4 voices; *Solfége a due* with changing clefs.

3. Do. for instrumental performers—Do. for Pianists; Do. for Violin players.

4. On the art of singing—Method for soprano and tenor, in 2 parts; Appendix to do. (25 easy exercises for young tenor or soprano); 12 Special studies with 12 Exercises for soprano or tenor; 12 Exercises and 25 do. for 2 sopranos; Method of singing for low tenor, baritone, or contralto; 25 Exercises and 25 Progressive do. for bass, baritone, or contralto; 12 Special studies, with 12 Exercises for bass, baritone, or contralto; Complete method for mezzo soprano; 25 Exercises for mezzo soprano, and 25 easy and progressive do.

5. On the art of composition—*A Practical Treatise on harmony* and modulation; with 60 exercises on figured basses and 70 on unfigured do., and a course of lectures on writing a bass to a given melody. The art of modulating on the Violin.

Panseron also composed 2 masses for 3 treble voices, and a 'Mois de Marie' containing motets and cantiques for 1, 2, and 3 voices. This painstaking musician, who was kind and amiable in private life, and possessed as much ability as learning, died in Paris, July 29, 1859. [G.C.]

PANTALEON or PANTALON. A very large DULCIMER invented and played upon in the early part of the last century by Pantaleon Hebenstreit, whose name was transferred to the instrument by Louis XIV. The name was also given in Germany to horizontal pianofortes with the hammers striking downwards. [A.J.H.]

PANTHEON. A building in Oxford Street, erected in 1770–71 from the designs of James Wyatt, at a cost of £60,000, for masquerades, concerts, balls, etc., and as 'a Winter Ranelagh.' It occupied a large space of ground, and besides the principal entrance in Oxford Street there were entrances in Poland Street and Great Marlborough Street. The interior contained a large rotunda and fourteen other rooms most splendidly decorated; the niches in the rotunda being filled with white porphyry statues of the heathen deities, Britannia, George III, and Queen Charlotte. The building was opened for the first time Jan. 26, 1772. For some years it proved a formidable rival to the Italian Opera, as the proprietors always provided the best performers. In 1775 the famous songstress, Agujari, was engaged, who was succeeded, a few years later, by the equally-famed Giorgi, afterwards Banti. In 1783 a masquerade took place in celebration of the coming of age of the Prince of Wales, afterwards George IV. The second concert of the Commemoration of Handel was given here, May 27, 1784, the place being specially fitted up for the occasion. Later in the same year the balloon in which Lunardi had made his first successful ascent from the Artillery Ground was exhibited. The King's Theatre having been burnt down in 1788, the Pantheon was fitted up as a theatre and opened for the performance of Italian operas, Feb. 17, 1791. On Jan. 14, 1792, the theatre was destroyed by fire. In 1795 the interior of the building was re-constructed for its original purpose and opened in April with a masquerade, but it met with little success, and in 1812 was again converted into a theatre, and opened Feb. 17, with a strong company, principally composed of seceders from the King's Theatre, for the performance of Italian operas. The speculation however failed, and the theatre closed on March 19. In the following year (July 23, 1813) an attempt was made to open it as an English opera house, but informations being laid against the manager and performers, at the instance of the Lord Chamberlain, for performing in an unlicensed building, and heavy penalties inflicted (although not exacted), the speculation was abandoned. Subsequent efforts to obtain a license failed, and in Oct. 1814 the whole of the scenery, dresses, properties, and internal fittings were sold under a distress for rent, and the building remained dismantled and deserted for nearly 20 years. In 1834 the interior was re-constructed by Sydney Smirke, at a cost of between £30,000 and £40,000, and opened as a bazaar; part being devoted to the sale of paintings, and the back part, entered from Great Marlborough Street, fitted up as a conservatory for the sale of flowers and foreign birds. The bazaar in its turn gave way, and early in 1867 the premises were transferred to Messrs. Gilbey, the well-known wine-merchants, by whom they are still occupied. During all the vicissitudes of the building Wyatt's original front in Oxford Street has remained unaltered. [W.H.H.]

PANTOMIME (Gr. 'An imitation of everything'). A kind of dramatic entertainment in which the performers express themselves by gestures to the accompaniment of music, and which may be called a prose ballet. It has been in use among Oriental nations from very ancient times. The Greeks introduced pan-

tomime into their choruses, some of the performers gesticulating, accompanied by music, whilst others sang. The Romans had entire dramatic representations consisting of dancing and gesticulation only, and some of their performers attained high excellence in the art. A mixture of pantomime and dancing constituted the modern *ballet d'action*, so long an appendage to the Italian opera. The entertainment commonly known in this country as a Pantomime was introduced about 1715 at Lincoln's Inn Fields Theatre by John Rich, who himself, under the name of Lun, performed the character of Harlequin in a style which extorted the admiration of those who most disapproved of the class of piece. His pantomimes were originally musical masques, usually upon some classical mythological subject, between the scenes of which harlequinade scenes were introduced, the two parts having no connection. The music for the majority of them was composed by J. E. Galliard. Their popularity compelled the managers of Drury Lane to adopt pantomimes in order to successfully compete with their rival, and they were then soon produced at other theatres also. After a time the original form was changed, and in lieu of the mythological masque, a short drama, of three or four scenes, was constructed, the invariable characters in which, under different shapes, were an old man, his pretty daughter, or ward—whom he was desirous of uniting to a wealthy but foolish suitor, but who had a poorer and favoured lover—and the old man's knavish serving-man. The girl and her lover were protected by a benevolent fairy, whilst the old man and his favourite had the assistance of a malevolent spirit. To counteract the machinations of the evil being, the fairy determined that her protegés should undergo a term of probation under different shapes, and accordingly transformed them into Harlequin and Columbine, giving to the former a magic bat to assist him in his progress. The evil spirit then transformed the old man and his servant into Pantaloon and Clown, and the wealthy suitor into the Dandy Lover, and the harlequinade commenced, the two lovers being pursued by the others through a variety of scenes, but always foiling them by the aid of the bat.[1] At length the fairy reappeared and declared the success of the lovers, and the piece terminated. This form continued in use for many years; and indeed, although much altered in detail, it still constitutes the basis of modern pantomime. Vocal music was largely introduced, not only in the opening, but also in the harlequinade, and the best English composers did not disdain to employ their talents in producing it. The two Arnes, Dibdin, Battishill, Linley, Shield, Attwood, and others, all composed music for this class of entertainment. About 1830 the length of the opening was greatly extended and more spectacular effects introduced, and the 'transformation scene' became by degrees the climax of the whole. Original music was still composed for the pantomime, but the task of producing it was entrusted to inferior composers. Gradually the harlequinade scenes were reduced in number, the opening assumed the character of an extravaganza upon the subject of some nursery tale, and the music became a selection of the popular tunes of the day. In the early pantomimes Harlequin was the principal character, and continued so until the genius of Grimaldi placed the Clown in the most prominent position. While modern Clowns are content to display their skill as acrobats, Grimaldi aimed at higher objets; he was a singing Clown, witness, amongst many others, his famous songs, 'Tipitywichet,' and 'Hot Codlins,' and his duet with the oyster he was about to open:—

Oyster. O gentle swain, thy knife resign,
Nor wound a heart so soft as mine.
Clown. Who is 't that would my pity move?
Oyster. An oyster that is cross'd in love, etc.

In pantomimes of the middle period the pantomimists who sustained the principal parts in the harlequinade invariably performed in the opening the characters who were transformed. A consideration of the difference between the Italian Arlecchino and the English Harlequin is beyond the scope of our present purpose. [W.H.H.]

PAPE, Jean-Henry, pianoforte maker, born July 1, 1789, at Sarsted near Hanover. He went to Paris in 1811, and after visiting England his services were secured by Ignace Pleyel to organise the works of the piano factory which he had just founded. About 1815 he appears to have set up on his own account; and thenceforward, for nearly half a century, there was perhaps no year in which he did not produce something new. His active mind never rested from attempts to alter the shape, diminish the size, radically change the framing, bellying, and action of the pianoforte; yet, in the result, with small influence, so far, upon the progress of its manufacture. In shape he produced table pianos, rounded and hexagonal: he made an oval piano, a piano console (very like a chiffonier), and novel oblique, vertical, and horizontal forms. Like Wornum in London and Streicher in Vienna, to do away with the break of continuity between wrestplank and soundboard in the grand piano, he repeated the old idea that had suggested itself to Marius and Schroeter, of an overstriking action—that is, the hammers descending upon the strings. This is said to have been in 1826. In this action he worked the hammers from the front ends of the keys, and thus saved a foot in the length of the case, which he strengthened up to due resistance of the tension without iron barring. He lowered the soundboard, glueing the belly-bars to the upper instead of the under surface, and attached the belly-bridge by a series of soundposts. His constant endeavour was to keep down the tension or drawing power of the strings, and to reduce the length and weight of the instrument; for, as he says ('Notice de M. H. Pape,' Benard, Paris, 1862), 'it is not progress in art to make

[1] The names Harlequin, Columbine, and Pantaloon are derived from the Italian—Arlecchino, Colombina, and Pantalone. Clown is known in Italy as Pagliaccio; in France as Paillasse, or Pitre; in German as Bajaz, or Hanswurst (Jack-pudding).

little with much; the aim should be to make much with little.' Yet he extended compass to the absurd width of 8 octaves, maintaining that the perception of the extremes was a question of ear-education only. He reduced the structure of his actions to the simplest mechanism possible, preferring for understriking grand pianos the simple crank escapement of Petzold, and for upright pianos that of Wornum, which he adopted in 1815, as stated in the Notice already referred to. An excess of ingenuity has interfered with the acceptance of many of Pape's original ideas, which may yet find consideration when the present tendency to increase strain and pressure is less insisted upon. At present, his inventions of clothed key-mortices and of felt for hammers are the only important bequests makers have accepted from him, unless the cross or overstringing on different planes, devised by Pape for his table instruments, and already existing in some old clavichords, was first introduced into pianos by him. He claimed to have invented it, and in 1840 gave Tomkisson, a London maker, special permission to use it. [See PIANOFORTE.] He made a piano with springs instead of strings, thus doing away with tension altogether; added reed attachments, and invented a transposing piano, moving by his plan the whole instrument by means of a key while the clavier remained stationary. He also invented an ingenious saw for veneers of wood and ivory; in 1839 he veneered a piano which is now at St. James's Palace, entirely with the latter substance. Pape received many distinctions in France, including the decoration of the Legion of Honour. He died Feb. 2, 1875. [A. J. H.]

PAPILLONS. The name of twelve pianoforte pieces by Schumann, constituting his op. 2, which are dedicated to his sisters-in-law, Theresa, Emilia, and Rosalia Schumann. They were composed at different times—Nos. 1, 3, 4, 6 and 8 in 1829, and the others in 1831. They may be regarded as the germ of the better-known and more highly-developed 'Carneval,' op. 9. The form of the two compositions is the same, but in the earlier work there are no characteristic titles to the several pieces. The subject of No. 1 of the 'Papillons' is referred to in 'Florestan,' No. 6 of the Carneval, and the 'Grossvatertanz' is made use of in the finales of both works. Many theories have been propounded as to the meaning or story of these pieces, and Schumann himself refers it to the last chapter of Jean Paul's 'Flegeljahre,' 'where,' as he says in a letter to Henriette Voigt, 'all is to be found in black and white.' (See Wasielewsky's *Life*, 3rd ed. p. 328.) It is evident that the idea of a Carnival is already in his mind, for the last few bars of the finale bear the following superscription: 'The noise of the carnival-night dies away. The church clock strikes six.' [J.A.F.M.]

PAPINI, GUIDO, born Aug. 1, 1847, at Camagiore near Florence, a distinguished violinist, was a pupil of the Italian violin professor Giorgetti, and made his début at thirteen years of age in Florence, in Spohr's third concerto. He was for some years leader of the Società del Quartetto in that city. In 1874 he appeared at the Musical Union, which continues to be his principal *locale* during his annual visits to London, though he has been also heard at the Crystal Palace, the Old and New Philharmonic Societies, etc. In 1876 he appeared in Paris with success at the Pasdeloup concerts. His published compositions, besides arrangements, transcriptions, etc., comprise two concertos, for violin and violoncello respectively; 'Exercises de mécanisme pour le Violon seul,' and smaller pieces, such as 'Feuilles d'Album,' romances, nocturnes, etc., for violin or violoncello. Two other concertos, for violin and cello (the latter dedicated to Piatti), an Allegro di Concerto, for violin and orchestra, and some vocal works, remain unpublished. [J.A.F.M.]

PAQUE, GUILLAUME, a well-known violoncellist, born in Brussels July 24, 1825. He entered the Conservatoire of his native city at an early age as Demunck's pupil, and at fifteen gained the first prize. He then went to Paris and was solo cello at Musard's Concerts. Thence he went to Madrid as cellist to the Queen of Spain. In 1851 he was employed by Jullien for his English Concerts, and thenceforward London became his home. He played in the Royal Italian Opera orchestra, occasionally replaced Piatti at the Monday Popular Concerts, was leader of the cellos at the new Philharmonic, Professor of his instrument at Dr. Wylde's London Academy, and a member of the Queen's Private Band. He played at the Philharmonic June 18, 1860. He died March 2, 1876, and was buried in Brompton Cemetery. As a man Paque was deservedly beloved and esteemed. As a player he had every quality, except tone, which was poor. He left numerous works.

His brother, PHILIPPE J. PAQUE, has been Trumpeter to the Queen since 1864, and is a member of Her Majesty's Private Band. [G.]

PARADIES, PIETRO DOMENICO, born at Naples in 1710, a pupil of Porpora, and an esteemed teacher and composer, lived for many years in London. In 1747 he produced at the King's Theatre 'Phaeton,' 6 airs from which were published by Walsh, and frequently sung at concerts by Signora Galli. He also printed 'Sonate di gravicembalo,' dedicated to the Princess Augusta (Johnson; 2nd. ed. Amsterdam, 1770). Such players as Clementi and Cramer studied his works conscientiously, and he was in great request as a teacher. When Miss Schmähling (afterwards Mme. Mara) made her first appearance in London as a violinist of 11, Paradies was engaged as her singing master, but her father soon found it necessary to withdraw her from his influence. An earlier pupil, and one of his best, was Miss Cassandra Frederick,[1] who at the age of $5\frac{1}{2}$ gave a concert in the Little Haymarket Theatre (1749), playing compositions by Scarlatti

[1] Miss Frederica, a favourite of Handel's, also played the organ in public in 1760, and sang in Handel's oratorios. She married Thomas Wynne, a land-owner in South Wales, and exercised considerable influence over the musical education of her nephew Mazzinghi.

and Handel. The last we hear in England of this eccentric Italian is his connection with the elder Thomas Linley, to whom he gave instruction in harmony and thorough-bass. He returned to Italy, and died at Venice in 1792. A Sonata by Paradies in D is printed by Pauer in his 'Alte Meister,' and another, in A, in his 'Alte Klaviermusik'; and a Toccata is given in Breitkopf's 'Perles Musicales.' The Fitzwilliam Collection at Cambridge contains much MS. music by him, apparently in his autograph. [C. F. P.]

PARADIS, in the French theatres, is the top row of the boxes. It is called so either because it is the highest, and therefore nearest heaven, or, as some one wittily said, because like the real Paradise the top boxes contain more of the poor than the rich. [G.]

PARADIS, Marie Therese von, daughter of Joseph Anton, an Imperial Councillor, born in Vienna May 15, 1759. She was a highly-esteemed pianist, and Mozart wrote a concerto for her (in B♭, Köchel 456). She also attained to considerable skill on the organ, in singing, and in composition, and this in spite of her being blind from early childhood. The piano she studied with Richter (of Holland), and afterwards with Kozeluch, whose concertos were her favourite pieces; singing with Salieri and Righini; and composition with Friberth, and the Abbé Vogler. The Empress her godmother took a great interest in her, and made her a yearly allowance. In 1784 she went to Paris, where she remained 6 months, playing before the court, and at the Concerts spirituels, with great applause. In November she went to London. Here she stayed five months, played before the King, Queen, and Prince of Wales, whom she accompanied in a cello sonata, at the then recently-founded Professional Concerts (Hanover Square Rooms, Feb. 16, 1785), and finally at a concert of her own, conducted by Salomon, in Willis's Rooms on March 8. A notice of her appeared in the St. James's Chronicle for Feb. 19. She next visited Brussels, and the more important courts of Germany, attracting all hearers by her playing and her intellectual accomplishments. After her return to Vienna she played twice at the concerts of the Tonkünstler-Societät, and took up composition with great ardour, using a system of notation[1] invented for her by a friend of the family named Riedinger. Of her works, the following were produced: 'Ariadne und Bacchus,' a melodrama, played first at Laxenburg before the Emperor Leopold (1791), and then at the national court-theatre; 'Der Schulcandidat' a pastoral Singspiel (Leopoldstadt theatre, 1792); 'Deutsches Monument,' a Trauer-cantate for the anniversary of the death Louis XVI (small Redoutensaal Jan. 21, 1794, repeated in the Kärnthnerthor theatre); and 'Rinaldo und Algina' a magic opera (Prague). She also printed a Clavier-trio, sonatas, variations (dedicated to Vogler); 12 Lieder; Bürger's 'Leonore,' etc. Towards the close of her life she devoted herself exclusively to teaching singing and the pianoforte, and with great success. She died Feb. 1, 1824. [C. F. P.]

[1] Described in detail in the Leipzig Allgemeine Musikalische Zeitung, 1810, No. 57.

PARADISE AND THE PERI, the second of the four poems which form Moore's Lalla Rookh, has been several times set to music.

1. 'Das Paradies und die Peri,' by Robert Schumann, for solos, chorus, and orchestra (op. 50) in 3 parts, containing 26 nos. The words were compiled by Schumann himself from the translations of Flechsig and Oelkers, with large alterations of his own. It appears to have been composed shortly before its production at Leipzig, Dec. 2, 1843. In England it was first performed by the Philharmonic Society (Madame Goldschmidt) June 23, 1856. But it had previously been produced in Dublin under the conductorship of Mr. W. Glover, Feb. 10, 1854.[2]

2. 'A Fantasia-Overture, Paradise and the Peri' (op. 42), composed by Sterndale Bennett for the Jubilee Concert of the Philharmonic Society, July 14, 1862, and produced then. A minute programme of the connexion of the words and music was furnished by the composer for the first performance, and is usually reprinted.

3. A Cantata, for solos, chorus, orchestra and organ, by John Francis Barnett; the words selected from Moore's poem. Produced at the Birmingham Festival Aug. 31, 1870. [G.]

PARDON DE PLOERMEL, LE. An opéra-comique in 3 acts; words by Barbier and Carré, music by Meyerbeer. Produced at the Opéra-Comique April 4, 1859. In London, in Italian, as 'Dinorah, ossia Il pellerinaggio di Ploermel,' at Covent Garden, July 26, 1859; in English as 'Dinorah' at same theatre Oct. 3, 1859. [G.]

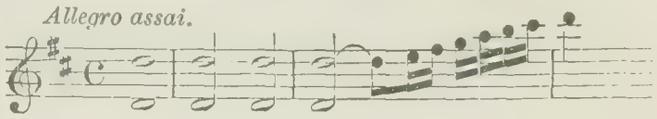
PAREPA-ROSA, Euphrosyne Parepa de Boyesku, born May 7, 1836, at Edinburgh. Her father was a Wallachian boyard, of Bucharest, and her mother (who died in 1870, in London) was Miss Elizabeth Seguin, a singer, sister to Edward Seguin, a well-known bass singer. On her father's death, the child, having shown great aptitude for music, was educated by her mother and eminent masters for an artistic career. At the age of 16 Miss Parepa made a successful début on the stage as Amina, at Malta, and afterwards played at Naples, Genoa, Rome, Florence, Madrid, and Lisbon. In this country she made her first appearance May 21, 1857, as Elvira in 'I Puritani' at the Royal Italian Opera, Lyceum, and played, Aug. 5, 1858, as Camilla on the revival of 'Zampa' at Covent Garden, on each occasion with fair success. During some of the seasons between 1859 and 65 she played in English opera at Covent Garden and Her Majesty's, and created the parts of Victorine in Mellon's opera of that name (Dec. 19, 59); the title-part of 'La Reine Topaze' of Massé, on its production in England (Dec. 26, 60); that of Mabel in Macfarren's 'Helvellyn' (Nov. 3, 64); playing also Arline, Satanella, Dinorah, Elvira ('Masaniello'), and the Zerlinas ('Fra Diavolo' and 'Don Giovanni). Her fine voice combined power and sweetness, good execu-

[2] See Musical World, March 9, 1878, p. 174.

tion and extensive compass (of two octaves and a half, extending to D in alt); but in spite of these great merits and a fine figure, she obtained but moderate success in opera. On the other hand, she won almost from the first a great reputation in oratorios and in the concert-room, and was frequently engaged at the various Societies and Festivals, including the Handel Festivals of 1862 and 65. She also sang abroad in Germany and elsewhere. At the close of 1865 she went to America for a concert tour with Mr. Carl Rosa (whom she afterwards married there in Feb. 1867[1]) and Levy the cornet-player, returning to England the following year. After their marriage Madame Parepa-Rosa and her husband remained in America for four years, and established their famous Opera Company, in which she was principal singer, achieving great success in English and Italian opera, oratorio and concerts. On her return to England, 1871, she was prevented by illness from fulfilling an engagement at the Royal Italian Opera, Covent Garden, but played for the winter season in Italian opera at Cairo, and the next year was heard with pleasure at Covent Garden as Donna Anna and Norma, and sang at the Philharmonic 'Ah Perfido' of Beethoven. In the autumn of 1871 Madame Parepa and her husband made a third visit to America with their company, the lady singing the next year in Italian opera with Wachtel and Santley. They returned in 73 to England with the intention of introducing an English version of 'Lohengrin' at Drury Lane in March 1874, but previously thereto Madame Parepa was seized with a severe illness, from which she died, Jan. 21, 1874, to the universal regret of a large circle of friends and admirers both in England, and America. Madame Parepa was highly educated, speaking and writing several languages with fluency and correctness. She brought a letter of introduction from the King of Portugal to the Prince Consort, and was in consequence invited to Osborne on her arrival in this country. [See ROSA, CARL.] [A.C.]

PARISH-ALVARS, ELIAS, was of Hebrew descent and born at Teignmouth in 1816. He studied the harp under Dizi, Labarre, and Bochsa, and became one of the most distinguished performers on that instrument. He was also an excellent pianist. In 1831 he visited Germany, and performed at Bremen, Hamburg, and other places, with great success. In 1834 he went to Upper Italy and gave concerts at Milan. In 1836 he went to Vienna, where he remained for two years, occasionally visiting London. From 1838 to 1842 were occupied by a journey to the East, where he collected many Eastern melodies. He returned to Europe and gave concerts at Leipsic in 1842, and at Berlin, Frankfort, Dresden and Prague in 1843. In 1844 he went to Naples, where he was received with enthusiasm. In 1846 he stayed some time at Leipsic, where his association with Mendelssohn produced a sensible improvement in his style of composition. In 1847 he settled at Vienna, where he was appointed chamber musician to the Emperor; and there he died, Jan. 25, 1849. His compositions consist of concertos for harp and orchestra, and numerous fantasias for harp and pianoforte, and harp alone. He was remarkable for his assiduity in seeking for new effects from his instruments, in some of which he anticipated Thalberg's most characteristic treatment. [W.H.H.]

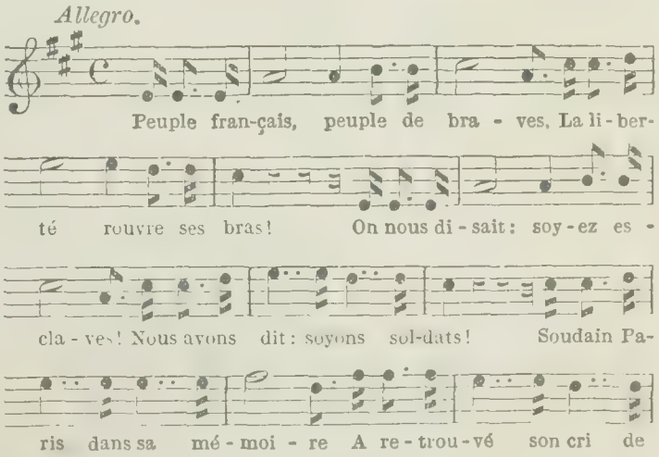
PARISIAN, or FRENCH, SYMPHONY, THE. A symphony of Mozart's in D—



entered in his own autograph list as 'No. 127,' and in Köchel's Catalogue No. 297. Composed in Paris June 1788, and first performed at the *Concert Spirituel* on Corpus Christi Day, June 18, of the same year. The slow movement, Andantino in G, 6-8, did not please him, and he wrote a second in the same key and much shorter, Andante, 3-4. But he returned to the old one, and altered it, and it is now universally played. The other was performed at the Crystal Palace March 15, 1873. [G.]

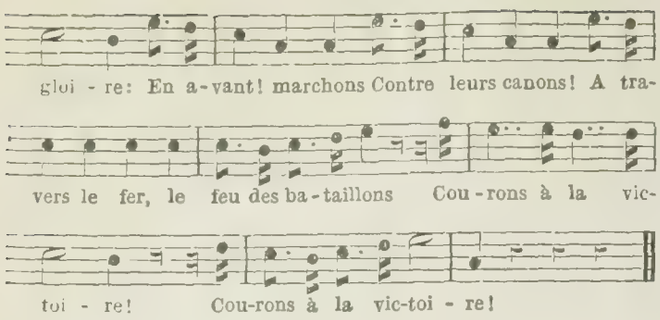
PARISIENNE, LA. Out of the many melodies associated with the Revolution of 1830 two have survived, and in some sense become national airs, 'La Parisienne' and 'Les Trois Couleurs.' The first commemorates the influence of Paris, and the triumph of the Orleanist party; the second is Republican, and in the name of France proclaims the triumph of democracy. [See TROIS COULEURS, LES.]

Casimir Delavigne, librarian of the Palais Royal, and the favourite poet of Louis Philippe, was the first to celebrate the Revolution in verse, his stanzas dating from the day after the Parisians had defeated the troops of Charles X. (Aug. 1, 1830). Among his intimate friends were Auber and Brack, the latter a good musician and singer, devoted to Volkslieder.[2] In his collection was one, apparently composed in 1757 at the time of the siege of Harburg, and to this Delavigne adapted his words. Auber transposed it into A, and added a symphony, very simple, but bold and martial in character. We give the first of the seven stanzas.



[1] She had been previously married to a Captain Henry De Wolfe Carvell, who died at Lima, Peru, April 26, 1865.

[2] These details are derived from Auber himself.



The 'Parisienne' was first heard in public at the Theatre of the Porte St. Martin on Monday, Aug. 2, 1830. Two days later the Opéra was reopened, and the playbill announced the 'Muette de Portici' reduced to four acts, and 'La Marche Parisienne,' a cantata by Casimir Delavigne, sung by Adolphe Nourrit. On this occasion Auber had the last phrase repeated in chorus, and produced the symphony already mentioned.

The defect of the 'Parisienne,' from a musical point of view, is the constant recurrence of the three notes, C, E, and A, especially C: this harping on the third of the key has a monotonous effect, which not even Nourrit's singing could disguise. The jovial turn of the refrain too is quite inconsistent with the words. It is also a pity that the last line ends with a feminine rhyme; the final 'e' of the word 'victoire' being tame and unwarlike to a degree.

But, though wanting in martial spirit, the air had a great success at the time; and some years later the usual controversy as to its origin arose. On this subject Georges Kastner published an interesting article in the 'Revue et Gazette musicale' (April 9, 1849) to which the reader is referred. The writer of the present article is indebted to Germain Delavigne (Casimir's brother) for the curious and little-known fact, that Scribe and he had previously introduced the air into 'Le Baron de Trenck,' a two-act comédie-vaudeville, produced in Paris, Oct. 14, 1828. [G. C.]

PARISINA. 1. An opera in 3 acts; libretto (founded on Byron's poem) by Romani, music by Donizetti. Produced at the Pergola theatre, Florence, March 18, 1833. At the Théâtre des Italiens, Paris, Feb. 24, 1838. In London, at Her Majesty's theatre, June 1, 1838.

2. 'Overture to Lord Byron's Poem of Parisina,' for full orchestra, by W. Sterndale Bennett (op. 3), in F♯ minor; composed in 1835, while Bennett was a student; performed at the Philharmonic on June 8, 1840. [G.]

PARKE, John, born in 1745, studied the oboe under Simpson, and the theory of music under Baumgarten. In 1768 he was engaged as principal oboist at the Opera, and in 1771 succeeded the celebrated Fischer as concerto player at Vauxhall, and became principal oboist at Drury Lane. In 1776 he appeared in the same capacity in the Lenten oratorios conducted by J. C. Smith and John Stanley, and soon afterwards at Ranelagh and Marylebone Gardens. He was appointed one of the King's band of music, and in 1783 chamber musician to the Prince of Wales. He was engaged at the Concert of Ancient Music, and other principal concerts, and at all the provincial festivals, until his retirement in 1815. He died Aug. 2, 1829. He composed many oboe concertos for his own performance, but never published them.

Maria Hester, his daughter (born 1775), was instructed by him in singing and pianoforte playing, and made her first appearance as a singer at Gloucester Festival in 1790, being then very young, and for about seven years afterwards sang at the principal London concerts and oratorios and the provincial festivals. She afterwards became Mrs. Beardmore and retired from the musical profession, but distinguished herself by her attainments in science, languages, and literature. She died in 1822, her husband surviving her only four months. She composed several sets of pianoforte sonatas, some songs, and a set of glees.

William Thomas Parke, his younger brother, born in London in 1762, commenced the study of music under his brother in 1770. He subsequently studied under Dance, Burney (nephew of Dr. Burney), and Baumgarten. In 1775 he was a soprano chorister at Drury Lane, and in 1776 was engaged as viola-player at Vauxhall. In 1779 he appeared at Vauxhall as an oboist, and in 1783 was employed as principal oboist at Covent Garden. He was afterwards engaged at the Ladies' and the Professional Concerts, and in 1800 appointed principal oboist and concerto player at Vauxhall, where he continued until 1821. He extended the compass of the oboe upwards to G in alt, a third higher than former performers had reached. He composed several concertos for his instrument, the overtures to 'Netley Abbey' (1794), and 'Lock and Key' (1796), and numerous songs, glees, etc., for the theatre and Vauxhall. He retired in 1825, and in 1830 published 'Musical Memoirs; comprising an Account of the General State of Music in England from 1784 to 1830,' 2 vols. 8vo, an amusing work, but of very little authority. He died Aug. 26, 1847. [W. H. H.]

PARLANDO, PARLANTE, 'speaking.' A direction allowing greater freedom in rendering than *cantando* or *cantabile*, and yet referring to the same kind of expression. It is generally used in the case of a few notes or bars only, and is often expressed by the signs –̣ –̣ placed over single notes, and by a slur together with staccato dots over a group of notes. Sometimes, however, it is used of an entire movement, as in the 6th Bagatelle from Beethoven's Op. 33, which is headed 'Allegretto quasi Andante. Con una certa espressione parlante,' and in the 2nd of Schumann's variations on the name 'Abegg,' Op. 1, where the direction 'Basso parlando' stands at the beginning and refers to the whole variation. [J. A. F. M.]

PARRY, Charles Hubert Hastings, born Feb. 27, 1848, was educated at Eton and Christ Church, Oxford, where he graduated Mus. Bac. in 1867 and B.A. in 1870. He passed the examination for the Mus. Bac. while still at Eton. The exercise for the degree (a Cantata entitled

'O Lord, thou hast cast us out') was performed in the Music School according to the regulations. He took a few lessons in harmony from Dr. Elvey, in 1868, and since that time studied with H. H. Pierson at Stuttgart, with Professor Macfarren and Mr. Dannreuther.

A Morning and Evening Service in D (Novello), still a favourite, dates from his Eton days, and so possibly do two anthems for 4 voices (Ditto); three Odes of Anacreon; six Shakespearean and other old-fashioned songs; and 'Characterbilder,' a set of seven PF. pieces. His maturer works are numerous, and consist of:—Sonata for PF. in B♭ (L. Cock); Do. Do. in D minor (Lucas & Weber); Grosses Duo, for 2 PF.s in E minor (Breitkopf); Trio for PF., V., and Cello in E minor (Halle's Recitals 1880); Quartet for PF. and Strings in A minor; Do. for Strings in G.; Fantaisie-sonata PF. and V. in B; Sonata for PF. and Cello in A; Nonet for Wind Instruments in B♭; Overture for Orchestra 'Guillem de Cabestanh' (performed at the Crystal Palace, March, 15, 1879); Concerto for PF. and Orchestra in F♯ (do. April 3, 1880, and Richter, May 10, 1880); Fantasia and Fugue for Organ; Variations for PF.; Miniatures for do.

His setting of Shelley's 'Prometheus Unbound' for solo voices, chorus, and orchestra, commissioned for the Gloucester Festival, was produced there Sept. 7, 1880. [G.]

PARRY, John, born at Denbigh, North Wales, in 1776, received his earliest musical instruction from a dancing master, who taught him also to play the clarinet. In 1795 he joined the band of the Denbighshire militia, and in 1797 became master of it. In 1807 he resigned his appointment, and settled in London as a teacher of the flageolet, then greatly in vogue. In 1809 he was engaged to compose songs, etc., for Vauxhall Gardens, which he continued to do for several years afterwards, and also adapted English words to a selection of Welsh melodies. He composed the music for T. Dibdin's extravaganza, 'Harlequin Hoax; or, A Pantomime proposed,' 1814; 'Oberon's Oath,' 1816; 'High Notions, or, A Trip to Exmouth,' 1817; and adapted the music for 'Ivanhoe,' 1820; and 'Caswallon,' a tragedy, 1829. He was author as well as composer of the musical pieces, 'Fair Cheating,' 1814; 'Helpless Animals,' 1818; and 'Two Wives, or, A Hint to Husbands,' 1821. For very many years he conducted the Cymmrodorion and Eisteddvodau, or Congresses of Welsh Bards, which were held in various places in Wales, etc., and in 1821 he received the degree of 'Bardd Alaw,' or Master of Song. He was author of 'An Account of the rise and progress of the Harp'; 'An Account of the Royal Musical Festival held in Westminster Abbey in 1834' (of which he had been secretary); and 'Il Puntello, or, The Supporter,' containing the first Rudiments of Music. In June 1837 he gave a farewell concert, at which he sang his own ballad of 'Jenny Jones' (made popular by Charles Mathews the year before), accompanied on the harp by his son. From 1834 to 1848 he was concert music critic to 'The Morning Post.' He published a collection of Welsh Melodies, embodying the greater part of Jones's 'Relics of the Welsh Bards,' under the title of 'The Welsh Harper.' From 1831 to Aug. 5, 1849, he was treasurer of the Royal Society of Musicians. He died April 8, 1851.

His son, John Orlando, born in London, Jan. 3, 1810, studied the harp under Bochsa, and in May, 1825, appeared (as Master Parry) as a performer on that instrument. He also became an excellent pianist. In 1831 he came forward as a barytone singer, chiefly of ballads accompanied by himself on the harp. At his benefit concert in June 1836 he gave the first public indication of the possession of that extraordinary *vis comica* by which he was afterwards so remarkably distinguished, by joining Madame Malibran in Mazzinghi's duet, 'When a little farm we keep,' and introducing an admirable imitation of Harley. Later in the same year he appeared upon the stage at the St. James's Theatre in Hullah's 'Village Coquettes' and other pieces. In the following year he gave his 'Buffo Trio Italiano' (accompanied by himself on the pianoforte), in which he successfully imitated Grisi, Ivanoff, and Lablache. In 1840 he introduced 'Wanted, a Governess' (words by George Dubourg), the success of which induced him to abandon serious, and devote himself wholly to comic, singing. The songs he selected differed materially from those of the immediately preceding generation in the absence of coarseness or vulgarity, and were consequently most favourably received. They comprised, among others, 'Wanted, a Wife,' 'Berlin Wool,' 'Blue Beard,' 'Matrimony,' 'Fayre Rosamonde,' and 'The London Season'; the words being mostly by Albert Smith and the music arranged by Parry himself. In 1849 he gave up concert singing and produced an entertainment written by Albert Smith, in which he exhibited a number of large water-colour paintings executed by himself, and which was very successful. He gave similar entertainments in 1850 and 1852. In 1853 ill health compelled him to retire from public performance, and he became organist of St. Jude's, Southsea, and practised as a teacher. In 1860 he again appeared in public at the entertainments of Mr. and Mrs. German Reed, but in 1869 ill health again necessitated his retirement. He took final leave of the public at a performance for his benefit at the Gaiety Theatre in 1877. He died at East Molesey, Feb. 20, 1879. [W.H.H.]

PARRY, John, of Rhuabon, North Wales, was domestic harper to Sir Watkin Williams Wynne, of Wynnstay. He came to London, where his playing is said to have been admired by Handel, and to have excited Gray to the completion of his poem, 'The Bard.' In 1742 he put forth the earliest published collection of Welsh melodies under the title of 'Ancient British Music of the Cambro-Britons.' He afterwards published (undated) 'A Collection of Welsh, English and Scotch Airs; also, Lessons for the

Harpsichord'; and, in 1781. 'Cambrian Harmony; a Collection of Ancient Welsh Airs, the traditional remains of those sung by the Bards of Wales.' He died 1782. Though totally blind, he is reported to have been an excellent draught-player. [W. H. H.]

PARRY, Joseph, Mus. Doc., born at Merthyr Tydvil, May 21, 1841, of poor Welsh parents, the mother a superior woman with much music in her nature. There is a great deal of singing and brass-band-playing among the Welsh workmen, and at chapel and elsewhere the boy soon picked up enough to show that he had a real talent. At 10 however he was forced to go to the puddling furnaces and stop all education of any kind. In 1853 his father emigrated to the United States, and in 1854 the family followed him. After a few years Joseph returned from America, and then received some instruction in music from John Abel Jones of Merthyr and John Price of Rhymney. In 1862 he won prizes at the Llandudno Eisteddfod. He then went again to America, and during his absence there a prize was adjudged to him at the Swansea Eisteddfod of 1863, for a harmonised hymn tune.

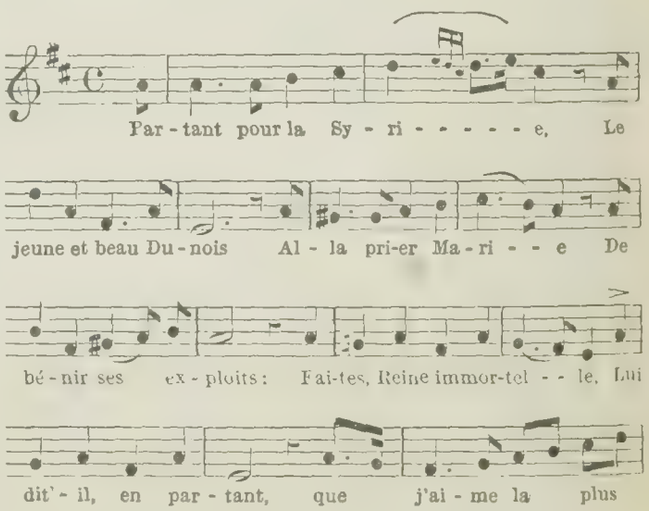
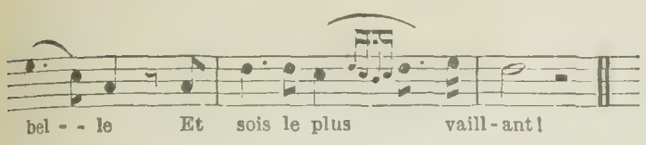
Its excellence roused the attention of Mr. Brinley Richards, one of the musical adjudicators of the meeting, and at his instance a fund was raised for enabling Parry to return to England and enter the Royal Academy of Music. The appeal was well responded to by Welshmen here and in the States, and in Sept. 1868 he entered the Academy and studied under Sterndale Bennett, Garcia, and Steggall. He took a bronze medal in 1870, and a silver one in 1871, and an overture of his to 'The Prodigal Son' (Mab Afradlon) was played at the Academy in 1871. He was appointed Professor of Music at the University College, Aberystwith, and soon after took his Mus. Bac. degree at Cambridge, proceeding, in May 1878, to that of Mus. Doc. at the same University. An opera of his named 'Blodwen,' founded on an episode in early British history, was performed at Aberdare in 1878 and shortly afterwards at the Alexandra Palace, Muswell Hill. He has lately published an oratorio entitled 'Emmanuel,'—words by Dr. W. Rees and Prof. Rowlands—which was performed at S. James's Hall, May 12, 1880, and which from the favourable notices of the press appears to be a work of great, though unequal, merit. [G.]

PARSIFAL (*i.e.* Percival). A 'Bühnenweihfestspiel' (festival acting drama); words and music by Richard Wagner. Poem published in 1877; music completed in 1879. Text translated into English by H. L. and F. Corder (Schotts, 1879). [G.]

PARSONS, Robert, a native of Exeter, was on Oct. 17, 1563, sworn a gentleman of the Chapel Royal. He is said, but erroneously, to have been organist of Westminster Abbey. He composed some church music. A Morning, Communion, and Evening Service is printed in Barnard's 'Selected Church Musick,' and a Burial Service in Low's 'Directions,' 1664. An anthem, 'Deliver us from our enemies,' is contained in the Tudway Collection (Harl. MS. 7339), and an 'In Nomine,' and a madrigal, 'Enforced by love and feare,' are in Add. MS. 11,586. Three services and an anthem, 'Ah, helpless wretch,' are in Barnard's MS. collections in the Sacred Harmonic Society's Library. Many of his compositions are extant in MS. in the library of Christ Church, Oxford. He was drowned in the Trent at Newark, Jan. 25, 1569–70.

John Parsons, probably his son, was in 1616 appointed one of the parish clerks and also organist of St. Margaret's, Westminster. On Dec. 7, 1621 he was appointed organist and master of the choristers of Westminster Abbey. A Burial Service by him is contained in a MS. volume in the library of the Sacred Harmonic Society. He died in 1623, and was buried, Aug. 3, in the cloisters of Westminster. A quaint epitaph on him is preserved in Camden's 'Remains.' [W. H. H.]

PARSONS, Sir William, Knt., Mus. Doc., born 1746, was a chorister of Westminster Abbey under Dr. Cooke. In 1768 he went to Italy to complete his musical education. On the death of Stanley in 1786 he was appointed master of the King's band of music. On June 26, 1790, he accumulated the degrees of Mus. Bac. and Mus. Doc. at Oxford. In 1795, being in Dublin, he was knighted by the Lord Lieutenant, Earl Camden. In 1796 he was appointed musical instructor to the Princesses and a magistrate for Middlesex, in which latter capacity he acted for several years at the police office in Great Marlborough Street. He died July 17, 1817. [W. H. H.]

PARTANT POUR LA SYRIE. This popular romance dates from 1809, shortly before the battle of Wagram. The words were by Count Alexandre de Laborde, a man of lively imagination in considerable repute as a *poète de circonstance*. One evening Queen Hortense showed him a picture representing a knight clad in armour, cutting an inscription on a stone with the point of his sword, and at the request of the company he elucidated it by a little romance invented on the spot. An entreaty to put it into verse followed, and Queen Hortense set the lines to music. Such was the origin of 'Le Départ pour la Syrie,' of which we give the music, and the first stanza.

The troubadour style of both words and music hit the taste of the day, the song went through every phase of success, and was even parodied. When Louis Napoleon mounted the throne of France in 1853, his mother's little melody was recalled to mind, and although of a sentimental rather than martial turn, it became the national air, arranged, in default of fresh words, solely for military bands. In this arrangement the last phrase is repeated, closing for the first time on the third of the key.

The credit of having composed this little song has more than once been denied to Queen Hortense, and Drouet in his Memoirs claims to have had at least a half share in the composition. Others have advanced a similar claim in favour of Narcisse Carbonel (1773 to 1855), who organised Queen Hortense's concerts, and was her usual accompanyist. No doubt he looked over and corrected most of his royal pupil's improvisations; at least that is no unfair inference from Mlle. Cochelet's (Mme. Parquin) 'Memoires sur la Reine Hortense' (i. 45). But there is no decisive evidence either one way or the other.—Dussek's variations on the tune were at one time very popular. [G. C.]

PART DU DIABLE, LA. An opéra-comique in 3 acts; words by Scribe, music by Auber. Produced at the Opéra-Comique, Paris, Jan. 16, 1843. [G.]

PARTHENIA. The first music for the virginals published in England. The title is 'Parthenia or The Maydenhead of the first musicke that euer was printed for the Virginalls Composed By three famous Masters William Byrde, Dr. John Bull and Orlando Gibbons Gentilmen of his Ma^ties most Illustrious Chappell. Ingrauen by William Hole.' The work consists of the following 21 pieces, all upon 6-line staves, and engraved upon copper plates, being the first musical work so produced.

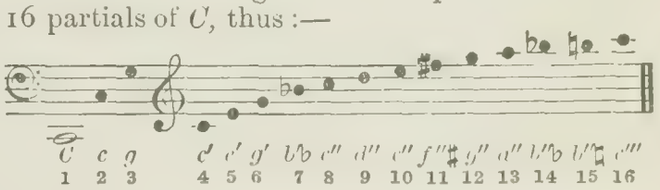
W. Byrde.
Preludium.
Pavana; Sir W. Petre.
Galiardo.
Preludium.
Galiardo; Mrs. Mary Brownlo.
Pavana; The Earl of Salisbury.
Galiardo.
Galiardo, 2 do.; Mrs. Mary Brownlo.

Dr. Bull.
Preludium.
Pavano; Sir Thos. Wake.
Galiardo; Sir Thos. Wake.
Pavana.
Galiardo.
Galiardo.
Galiardo.

O. Gibbons.
Galiardo.
Fantazia of four parts.
The Lord of Salisbury, his Pavin.
Galiardo.
The Queen's command.
Preludium.

It first appeared in 1611. On the title is a three-quarter-length representation of a lady playing upon the virginals. Commendatory verses by Hugh Holland and George Chapman are prefixed. It was reprinted in 1613 with a dedication to the Elector Palatine and Princess Elizabeth. Other impressions appeared in 1635, 1650 and 1659, the latter with a letter-press title bearing the imprint of John Playford. All these impressions were from the same plates. The work was reprinted by the Musical Antiquarian Society in 1847, under the editorship of Dr. Rimbault, with facsimiles of the title-page and a page of the music. [W. H. H.]

PARTIAL TONES (Fr. *Sons partiels*; Ger. *Partialtöne, Aliquottöne*). A musical sound is in general very complex, consisting of a series of simple sounds called its Partial tones. The lowest tone of the series is called the Prime (*Fondamental, Grundton*), while the rest are called the Upper partials (*Harmoniques*; *Oberpartialtöne, Obertöne*). The prime is usually the loudest, and with it we identify the pitch of the whole compound tone. For each vibration given by the prime the upper partials give respectively 2, 3, 4, 5, 6, 7, etc. vibrations. The number of partial tones is theoretically infinite, but it will be enough here to represent the first 16 partials of *C*, thus:—



When the notes of this diagram are played on the ordinary Piano, tuned in equal temperament, the Octaves alone agree in pitch with the partial tones. The 3rd, 6th, 9th, and 12th partials are slightly sharper, and the 5th, 7th, 10th, 14th, and 15th much flatter than the notes given above. But even in just intonation the 11th and 13th partials are much flatter than any F♯ and A recognised in music.

When a simple tone is heard, the kind of motion to and fro executed by the sounding body resembles that of the pendulum, and is hence called pendular vibration. [Vibration.] When a compound tone is heard, the form of vibration is more complex, but may be represented as the sum of a series of pendular vibrations of different frequencies. In order that the compound tone shall be musical it is necessary that the vibration should be periodic, and this happens only when the frequencies of the vibrations which sound the upper partials are multiples of that which sounds the prime tone. In the article on Node it has been already explained in what manner a string or the column of air in an organ pipe produces this compound vibration. The real motion, as Helmholtz remarks, is of course one and individual, and our theoretical treatment of it as compound is in a certain sense arbitrary. But we are justified in so treating it, since we find that the ear as well as all bodies which vibrate sympathetically, can only respond to a compound tone by analyzing it into its simple partials.

It may seem difficult to reconcile this with the fact that many ears do not perceive the composite nature of sound. Helmholtz has treated this question at length,[1] and his explanation may be thus indicated. The different partials really excite different sensations in the ear, but whether they are perceived or not, depends on the amount

1 'Sensations of Tone,' pp. 93-105.

of attention given to them by the mind. In general we pay attention to our sensations only in so far as they enable us to form correct ideas of external objects. Thus we can distinguish two comparatively simple tones coming from different instruments. On the other hand when a compound tone is produced by one instrument we disregard the several partials because they do not correspond to different portions of the vibrating body; each portion executes the compound motion corresponding to all the partials at once. Moreover it would hinder our musical enjoyment if we were habitually to concentrate our attention on the upper partials, and we have therefore, in general, no interest in doing so. Hence it must not be supposed that when we fail to distinguish the partials of a compound tone they are not really present, or that when we hear them but faintly their intensity is small. Helmholtz gives an experiment which strikingly illustrates this. He obtained two nearly simple tones an Octave apart, and by listening to each tone in succession he was able to distinguish them when sounding together. But he could do so only for a while, for the higher sound was gradually lost in the lower, and a quality of tone different from either was the result. This happened even when the higher was somewhat stronger than the lower sound.

Notwithstanding the difficulty of hearing the upper partial tones, many musicians have been able to do so by their unaided ears. Thus, Mersenne[1] could distinguish six partials in the tones of strings, and sometimes seven. Rameau[2] also succeeded in perceiving the partials of the voice, which are much harder to distinguish than those of strings. There are several methods[3] by which the ear can be trained to recognise the upper partials. It is better to begin with the uneven tones, Twelfth, Seventeenth, etc., which are easier to hear than the Octaves. Touch the note g' softly on the piano, damp the string, and strike c loudly. Keep the attention directed to the pitch of the g', and this note will be heard in the compound tone of c. Similarly by sounding e'' softly and then c loudly, the latter will be observed to contain the former. It must not be supposed that when these partials are heard it is due to an illusion of the ear, for the note e'' on the piano as ordinarily tuned is appreciably sharper than the 5th partial of c. The difference of pitch between the two sounds proves that one cannot be the echo of the other. There is another and still better method of directing the attention of the ear to any given partial tone. Touch a vibrating string at one of its nodes, for example at $\frac{1}{5}$ of its length, and the 5th partial will be heard, faintly accompanied by the 10th, 15th, etc. It will then be easy to hear the 5th partial in the compound tone of the whole string.

The ear is however hardly able to carry out researches of this kind without mechanical assistance. Hence Helmholtz made use of Resonators, which are hollow globes or tubes of glass or metal, having two openings, one to receive the sound, the other to transmit it to the ear. From the mass of compound tone each resonator singles out and responds to that partial which agrees with it in pitch, but is unaffected by a partial of any other pitch. By this means Helmholtz has shown that the number of the partial tones and their relative intensities vary in different instruments, and even in the same instrument, according to the way it is played. These various combinations are perceived by us as different qualities of tone, by which we distinguish the note of a violin from that of a horn, or the note of one violin-player from that of another. The nearest approach to a simple tone is given by tuning-forks of high pitch. Dr. Preyer[4] was unable to detect any upper partials in forks tuned to g'' (768 vibrations) or higher. On the other hand, he showed that as many as 10 partials were present in a fork tuned to c (128 vibrations). But these are very weak and can only be heard when great care has been taken to exclude all other sounds. The general effect of such comparatively simple tones is very smooth but somewhat dull, and they seem to be deeper in pitch than they really are. Flutes and widestopped organ pipes have few effective partials, and are much inferior in musical effect to open organ pipes and to the piano. The tones of the voice, violin, and horn, are more complex still, and are characterised by fuller and richer qualities. When the partials above the 7th are strong they beat with each other, and the quality becomes harsh and rough as in reed instruments. Mr. Ellis has obtained beats from the 20th partial of a reed and even higher, and Dr. Preyer has proved a reed to possess between 30 and 40 partials.

The clarinet and the stopped organ pipe are exceptions to the general rule, for they give only the unevenly numbered partials 1, 3, 5, 7, 9, etc. Neither of these instruments will set into vibration a resonator an Octave or two Octaves above it in pitch, proving that the 2nd and 4th partials are absent. The resulting quality of tone is hollow and nasal, and may be obtained from a string, by plucking or bowing it in the middle. The effect is to make a Loop there, and hence to prevent the vibrations of the halves, quarters, etc. of the string, which require a Node at that point. [See NODE.]

Helmholtz has also discovered that the different vowel sounds are due to various combinations of simple tones, and he verified his theory by reproducing several vowels from a series of tuning-forks set in motion by electricity. Each fork had a resonator the mouth of which could be opened or closed in order to obtain any required degree of intensity.

Bells, gongs, and drums have a variety of secondary tones generally inharmonic with the prime, and the result is that their vibration is not periodic. Hence the sounds they produce

1 'Harmonie Universelle,' Paris, 1636, pp. 208, 9, and 221 of the 4th book on Instruments. He gives a false ratio for the 7th partial, viz. 20 : 3 instead of 7 : 1.

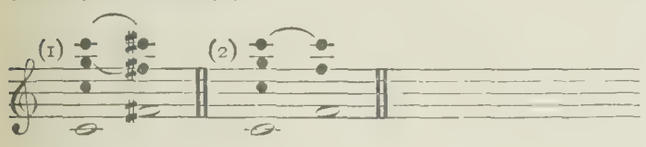
2 'Nouveau Système de Musique théorique.' Paris, 1726. Préface.

3 Helmholtz, 'Sensations of Tone,' pp. 79-82.

4 'Akustische Untersuchungen.' Jena, Gustav Fischer, 1879.

are felt to be more of the nature of noise than musical tone, and this explains why they are so much less used than other instruments. Tuning-forks also produce very weak inharmonic tones, not only when struck, but, as Dr. Preyer has shown, when bowed strongly.

The use of upper partials is, then, to produce different qualities of tone, for without them, all instruments would seem alike. Thus Dr. Preyer found that for the Octave c^{iv}–c^{v} (2048 to 4096 vibrations) many good observers were unable to distinguish the tones of forks from those of reeds, unless both were very loud. Moreover organ-builders have long been accustomed to obtain artificial qualities of tone by combining the Octave, Twelfth, Fifteenth, Seventeenth, etc. in the so-called compound stops (Sesquialtera, Mixture, Cornet). This was done not from any knowledge of the theory, but from a feeling that the quality of the single pipe was too poor for musical effect.

A still more important use of the upper partials is in distinguishing between consonance and dissonance. It was formerly supposed that the dissonance of two musical sounds depended solely on the complexity of the ratio between their prime tones. According to this view c'–$f'\sharp$ being as 45 : 32, would be dissonant even if there were no upper partials. Helmholtz has however shown that when c' and $f'\sharp$ are struck together on any instrument whose tones are compound, the dissonance arises from the 3rd and 4th partials of c' beating with the 2nd and 3rd of $f'\sharp$, thus (1) :—

and that the prime tones continue sounding without interruption. Hence when c' and $f'\sharp$ are simple tones they give no beats, and in fact form as smooth a combination as c' and f'. This theory has been carefully verified by Dr. Preyer. He used tuning-forks having from 1000 to 2000 vibrations per second; and by bowing them in such a manner as to get practically simple tones, he found that 5 : 7, 10 : 13, 14 : 17, and many like intervals were pronounced by musicians to be consonant. By stronger bowing the upper partial and resultant tones were brought out, and then these intervals were immediately felt to be dissonant. In the consonant intervals, on the other hand, the upper partials either coincide and give no beats, or are too far apart to beat roughly. Thus in the Fourth c'–f' the affinity between the two notes depends on their possessing the same partial c''', and this relation is but slightly disturbed by the dissonance of g'' and f''' (see (2) above).

This theory also explains why such intervals as 11 : 13 are excluded from music. They are not consonant, for though they have a common partial it is high and feeble, and to get to it we have to pass over a mass of beating intervals. Nor are 11 : 13 connected by a series of consonant intervals as is the case with the dissonances in ordinary use. For example, C and F♯ are linked together thus, C–G–D–F♯, or thus, C–E–B–F♯.

Though the partial tones are generally heard simultaneously, they are sometimes separated by being made to traverse a considerable distance before reaching the ear. Regnault[1] found that when a compound tone is sent through a long tube, the prime is heard first, then the 2nd partial, then the 3rd, and so on. He also noted that the velocity of sound increases or diminishes with its intensity. Hence, as the lower partials are usually the louder, they arrive before the higher.

The word 'harmonics' was formerly (and is sometimes even now) used to mean partial tones. But a harmonic produced by touching a string at one of its nodes, or by increasing the force of wind in an organ pipe, is not a simple tone. If we touch the string at $\frac{1}{3}$ of its length we quench the 1st, 2nd, 4th, 5th, 7th, etc. tones, but leave the 3rd, 6th, 9th, 12th, etc. unchecked. Hence it is proposed by Mr. Ellis to limit the word 'harmonics' to its primary sense of a series of compound tones whose primes are as 1, 2, 3, 4, 5, etc., and to use the words 'partial tones' to mean the simple tones of which even a harmonic is composed. [J.L.]

PARTICIPANT (from the Lat. *participare*, to share in). One of the 'Regular Modulations' of the Ecclesiastical Modes. [See MODES, THE ECCLESIASTICAL; MODULATIONS, REGULAR AND CONCEDED.]

The Participant, though less significant, as a distinguishing feature of the Mode, than either the Final, the Dominant, or the Mediant, is of far greater importance than any of the Conceded Modulations. In the Authentic Modes, its normal position lies, either between the Final and the Mediant, or between the Mediant and the Dominant; with the proviso, that, should two notes intervene between the Mediant and Dominant, either of them may be used as the Participant, at will. In the Plagal Modes it is always the lowest note of the Scale, unless that note should be B or F; in which cases, C or G are substituted, in order to avoid the False Relation of Mi contra Fa: it is therefore always coincident, in name, with the Authentic Dominant, though it is not always found in the same Octave. In some cases, however, either Octave may be used indiscriminately as the Plagal Participant; and even the choice of some other note is sometimes accorded.

The following Table exhibits, at one view, the Participants of all the Modes in general use, both Authentic and Plagal.

Mode	I.	G.	Mode	V.	G.	Mode	IX. D.
„	II.	A^2. A^3.	„	VI.	C^2.	„	X. E^2. E^3.
„	III.	A. B.	„	VII.	A.	„	XIII. D.
„	IV.	C. F.	„	VIII.	D^2.	„	XIV. G^2.

In some few of the Authentic Modes, and in

[1] Helmholtz, 'Sensations of Tone,' p. 721.
[2] The lowest note of the Mode.
[3] The highest note of the Mode.

all the Plagal forms, the Participant is used as an Absolute Initial; and, by virtue of this privilege, it may be used as the first note of a Plain Chaunt Melody of any kind. In all cases it may begin or end any of the intermediate phrases of a Melody, and may even begin the last; but it can never end the concluding phrase. This rule is not even broken in those Endings of the Gregorian Tones for the Psalms which close upon the Participant—such as the Second Ending of the First Tone: for, in these cases, the real close is found in the Antiphon, which always terminates upon the Final of the Mode. [W.S.R.]

PARTIE, PARTITA. The German and Italian forms respectively of a name said to have originated about the beginning of the 17th century, with the Kunst- or Stadt-Pfeifers, or town musicians, and given by them to the collections of dance-tunes which were played consecutively, and which afterwards were taken to form suites. Bach uses the name in two senses; first, as the equivalent of 'Suite' in the Six Partitas for Clavier; and second, for three sets of Variations on Chorales for Organ, viz. those on 'Christ, der du bist der helle Tag' (7 Partitas, including the theme itself), on 'O Gott, du frommer Gott' (9 Partitas including the theme), and on 'Sey gegrüsset Jesu gütig' (11 Partitas or variations, exclusive of the theme itself). He also wrote three Partitas (in the Suite-form) for the lute. The name has very seldom been used since Bach; the chief instance of its occurrence is in the original title of Beethoven's Octuor, 'Parthia in Es' (see vol. ii. p. 492 *a*). But in the modern rage for revivals it may possibly reappear. [J.A.F.M.]

PARTIMENTI, 'divisions.' Exercises in florid counterpoint, written generally, but not always, on a figured bass, for the purpose of cultivating the art of accompanying or of playing at sight from a figured bass. [J.A.F.M.]

PARTITION and PARTITUR, the French and German terms for what in English is termed the SCORE; that is, the collection in one page of the separate parts of a piece of music, arranged in order from top to bottom. When all the parts, instrumental, or instrumental and vocal, are given, it is called 'Partition d'orchestre'—'Full score.' When the voice parts and a PF. arrangement are given, 'Partition de Piano'—'Short score,' or 'Vocal score.' For the various modes of placing the parts see SCORE. [G.]

PART MUSIC, a collection of vocal music made by Mr. John Hullah for the use of his Singing Classes, and published by John W. Parker, London. It consists of three series—'Class A for S. A. T. B.' (vol i. 1842, vol ii. 1845); 'Class B for the voices of women and children' (1845); 'Class C for the voices of men' (1845). Each series contains sacred and secular pieces. Each was printed both in score and in separate parts, in royal 8vo., and the whole forms a collection unexampled (at least in England), for extent, excellence, and variety, and for the clearness and accuracy of its production.

CLASS A.

1. *Sacred.*

Vol. I.

God save the Queen.
Lord for Thy tender. Farrant.
With one consent (Psalm 100).
O Lord the maker. Henry VIII.
Sanctus and Responses. Tallis.
O praise ye the Lord. (Psalm 149).
I will give thanks. Palestrina.
Since on the cross (Ein feste Burg). Luther.
God is gone up. Croft.
When as we sat in Babylon. (Ps. 137).
O be joyful. Palestrina.
Ye gates lift up (Psalm 24).
The day is past. Hullah.
Thou that from Thy throne. Haydn.
Venite. Tallis.
Thou art beautiful. G. Croce.
O Lord, another day. M. Haydn.
O Lord, I will (Ps. 34). H. Lawes.
Praise the Lord. Jer. Clarke.
Gloria Patri (Canon). Purcell.
Sanctus. Creyghton.
Be not Thou far. Palestrina.
Hide not Thou Thy face. Farrant.
O Jesu Lord. Lejeune.
Give ear, O God. Himmel.
Praise the Lord. Dr. Child.
Blessed be Thou. Lotti.
Forth from the dark. Rousseau.
Almighty God! Forde,
I will arise. Creyghton.
Sing to the Lord. Tye.
Hear my prayer. M. Haydn.
O King eternal (Ps. 8). Croft.
O God of truth. B. Rogers.
O remember not. Rossini.
Give to us peace. [Lvoff.]
Thou knowest, Lord. Purcell.
Amen. Dr. Cooke.
Sweet day, so cool. H. Dumont.
Go not far from me. Zingarelli.
O how amiable. V. Richardson.
To laud the heav'nly King (Ps. 148). Jer. Clarke.
Almighty & everlasting. Gibbons.
Awake thou that sleepest (Canon). W. Horsley.
Hallelujah. Boyce.

Vol. II.

O King of kings. Kreutzer.
My soul doth magnify (Chant). Dr. Cooke.
Responses. Dr. Child.
O come ye faithful (Adeste fideles).
Hosanna (Canon). Berg.
Amen. Neukomm.
O Lord grant the king. Child.
Ut queant (Canon). Harrington.
Sanctus. Rogers.
Why do the heathen. Palestrina.
I will magnify Thee (Chant). P. Humphrey.
Plead Thou my cause. G. Croce.
Ponder my words. Zingarelli.
Awake my soul. Jer. Clarke.
Sleep, downy sleep. Do.
Thou shalt shew me (Canon). Callcott.
My God, my God. Reynolds.
Wherewithal shall a young man. Alcock.
O Saviour! W. Horsley.
O most merciful. Hullah.
Praise the Lord. Gossec.
Sanctus. Bassani.
We will rejoice. Croft.
O Lord in Thee (Canon). Paxton.
Try me O God. Nares.
O Lord teach us (Canon).
Praise ye the Lord. Brassetti.
I will remember. G. Croce.
Peace be to this habitation. M. Haydn.
Hallelujah (Canon). E. Bevin.
All people that on earth. (Old 100th).
Praise the Lord (Canon). Callcott.
Behold now. Rogers.
The Lord hear thee. Blow.
Hosanna (Canon). T. F. Walmisley.
Help us, O God. Durante.
The day must come. N. Decius.
Hear me when I call (Canon). W. Horsley.
Sanctus. O. Gibbons.
Let all the people. Palestrina.
Blessed be God. Greene.
O God, Thou art. Purcell.
Mock not God's name (Canon). Tye.
The voice of joy. Jannaconi.

2. *Secular.*

Vol. I.

Rule Britannia. Arne.
All ye who music love. Donato.
Hard by a fountain. Waelrent.
Ye spotted snakes. Stevens.
Flow O my tears. John Bennet.
The Waits. Saville.
Come let us all. Atterbury.
Long may life and health.
Freemen rejoice. Purcell.
Hail hallowed fane. Mornington.
Crabbed age and youth. Stevens.
In going to my lonely bed. Edwardes.
Ah me! where is. F. Anerio.
Nymphs of the forest. W. Horsley.
O never fear though rain be falling.
May day. Neithart.
Solfeggio. Scarlatti.
Lady see! Marenzio.
How sleep the brave. Dr. Cooke
Hark the village maids. Cherubini.
All hail Britannia. Lotti.
Upon the poplar bough. Paxton.
Since first I saw. Ford.
How glad with smiles. Gluck.
Sing a song of sixpence. Macfarren.
Happy are they. Paxton.
See from his ocean bed. V. Ruffo.
Daybreak. Moscheles.
The hardy Norseman's. Pearsall.
Come again sweet love. Dowland.
In paper case. Dr. Cooke.
Harvest time.
Thy voice O Harmony. Webbe.
Awake Æolian lyre. Danby.
My lady is as fair. J. Bennet.
Sing loud a joyful. Gluck.
April is in my mistress' face. Morley.

Vol. II.

The joyous birds. B. Spontone.
Here in cool grot. Mornington.
Girls and boys. Macfarren.
Swiftly from the mountain's brow. Webbe.
Our native land. G. Reichardt.
Like to the grass. Benedict.
Ode to Spring. Paxton.
Come shepherds. J. Bennet.
Hark, hark, the lark. Dr. Cooke.
Come my friends. W. Horsley.
O how sweet 'tis. Sir J. Rogers.
Long live the Queen (Canon). Boyce.
Come shepherds. Grast.
Dulce Domum. J. Reading.
Thyrsis when he left me. Callcott.
Which is the properest day. Arne.
Albion, thy sea-encircled isle. Dr. Cooke.
Pack clouds away. Hullah.
Breathe soft ye winds. Webbe.
Amid the din. Gluck.
Who will bring back. G. de Vert.
Hark, hark a merry note.
Thyrsis sleepest thou? J. Bennet.
Unto the merry greenwood.
Dance we so gaily. F. Schubert.
Blow, blow, thou winter wind. Stevens.
Awake sweet Love. Dowland.
'Twas on a bank. Hullah.
From Oberon. Stevens.
Thus saith my Chloris. Wilbye.
Now, O now. Dowland.
Happy are we met. Webbe.

CLASS B.

1. *Sacred.*

God save the Queen.
Hallelujah. Boyce.
Shew me Thy ways. Palestrina.
Not unto us. Salieri.
My shepherd is the Lord (Ps. 23).
Come let us strive to join.
It is a good and pleasant thing (Ps. 92).
Lord dismiss us.
O Absalom my son. C. King.
Servants of God. C. Barbice.
From everlasting. Webbe.
Hear my crying. Palestrina.
Jehovah, Thou my maker art (Ps. 119).
Prostrate before Thee. Carafa.
O all ye works of the Lord.
Stand up and bless. Immler.
He hath put down. Palestrina.
Benedictus. Chant.
My voice went up (Ps. 57).
Christ whose glory fills the skies.
Great God what do I. Luther.
The midnight cry. Glasse.
Be merciful. Jackson.
Unto Thee O God. Hayes.
Great God of hosts. Pleyel.
And His mercy. Palestrina.
Thee will I love. Hofmeister.
O sing unto God.
I will always give thanks.
Be glad O ye righteous.

2. *Secular.*

Child of the sun. Kreutzer.
Come, follow me. Danby.
Come sprightly mirth. Hilton.
Dear pity. Wilbye.
Fugato from Les Solféges d'Italie.
Gentle moon. Do.
Go, gentle breezes. Do.
Hail green fields and shady woods. Dr. Greene.
Heigh ho, to the greenwood. Byrd.
Hot cross buns. Atterbury.
Huntsman, rest. Dr. Arne.
May-day. W. Horsley.
Prythee, do not chide me so. Mozart.
Rule, Britannia. Dr. Arne.
See, where the morning sun. Mozart.
Solfeggio from Les Solféges d'Italie.
The flowers their buds. Mozart.
The load stars. Shield.
The sunbeams streak. Pohlenz.
Though I soon must leave. Berg.
Three blind mice.
Weep o'er his tomb. Hayes.
When the rosy morn appearing.
Why do you sigh? J. Bennett.

CLASS C.

Sacred.	*Secular.*
God save the Queen.	The Smith. Kreutzer.
Non nobis. W Byrd.	Past twelve o'clock. Let's have a peal. Row the boat.
Amen. Dr. Cooke.	St. Martin's bells. Lidarti.
How blest the man (Ps. 1).	How exquisite the feeling. L. De Call.
Jerusalem. Roseingrave.	Halcyon days. Dr. Cooke.
Sanctus. Jer. Clarke.	With horns and hounds. Atterbury.
And now the sun's. Berner.	Half an hour past twelve. Marella.
My soul with patience (Ps. 130).	The war-cry is sounding. Werner.
Glory be to God on high. Boyce.	Come, come, all noble souls. Dr. B. Rogers.
O God that madest. Hullah.	Fairest isle. Purcell.
Hallelujah (8 v.). Hayes.	To the old, long life. Webbe.
Jehovah, O Jehovah. Spaeth.	Clad in springtide beauty.
Cantate (Chant).	When for the world's repose. Mornington.
In sleep's serene oblivion. Freck.	Come let us all. Hilton.
Gloria in Excelsis.	How sweet in the woodlands. Harrington.
O celebrate Jehovah's (Ps. 107).	Would you know my Celia's charms? Webbe.
Soft slumbers now. Hiller.	How sweet, how fresh! Paxton.
Haste Thee O God. Cirri.	Well done! Come let us sing! White sand! Hot mutton pies!
Heaven and earth.	The cloud-capt towers. Stevens.
He hath filled. Palestrina.	You gentlemen of England. Dr. Callcott.
Lord how are they increased.	Rule Britannia. Arne.
I will praise the Name. Hayes.	Yawning catch. Harrington.
I will be glad. W. Byrd.	
O Thou, to whose all-searching.	
Who are these like stars. Nägeli.	
Draw nigh unto. Palestrina.	
Not unto us O Lord. Hayes.	
Let hymns of praise.	
Lord now we part. Rolle.	
Make a joyful noise. Carissimi.	
Glory to Thee my God this night.	

Class A was republished in 1868, in score and parts, under the editor's superintendence, by Messrs. Longmans, in a larger size though smaller type than before. A few of the original pieces were omitted, and the following were added, chiefly from Mr. Hullah's 'Vocal Scores.'

Sacred.	*Secular.*
Credo. Lotti.	Come live with me. Sterndale Bennett.
O remember. Haeser.	Music, when soft voices. Weber.
Who is the king? (Canon). Mc Murdie.	Softly, softly, blow ye breezes. Tieck.
Like as the hart. B. Klein.	Song should breathe. Hullah.
Haste Thee O God. Zingarelli.	See the chariot at hand. Horsley.
O magnify the Lord. Spohr.	Slender's ghost. M. Rock.
To Thee my God. C. Vervoille.	Come follow me. O. May.
Methinks I hear. Crotch.	Hail, blushing goddess. Paxton.
Praise the Lord (Canon). T.A. Walmisley.	Rest sweet nymph. Pilkington.
The Lord is King. Rolle.	Hark the hollow woods. J. S. Smith.
O Saviour of the world. Palestrina.	When the toil of day. R. J. S. Stevens.
For God is the King (Canon). E. J. Hopkins.	As it fell upon a day. Mornington.
O Lord increase. O. Gibbons.	
Pater noster. Homilius.	

[G.]

PART-SONG. (Ger. *Mehrstimmiges Lied*; Fr. *Chanson à parties.*) A composition for at least three voices in harmony, and without accompaniment. This definition must of course exclude many compositions frequently styled part-songs, and perhaps so named by their composers, but which would be better described under some other heading. For example, the two-part songs of Mendelssohn, Rubinstein, and other modern musicians (Zweistimmige Lieder) are, more properly speaking, duets. [See DUET, TRIO, QUARTET.] The term 'part-song' will here be employed exclusively as the proper signification of one of the three forms of secular unaccompanied choral music; the others being the madrigal and the glee. Unlike either of its companions, its etymology is plain and simple, being neither of obscure origin, as in the instance of the Madrigal, nor of misleading sense, as in that of the Glee.

Before proceeding to enquire into the origin and growth of the part-song, it will be as well to note the special characteristics by which it is distinguished from other forms of composition. The words to which the music is set may be either amatory, heroic, patriotic, didactic, or even quasi-sacred in character, *e. g.* Mendelssohn's 'Morgengebet' (op. 48, no. 5), and 'Sonntagsmorgen' (op. 77, no. 1); this wide choice of subjects giving the composer scope for variety in his music which the somewhat rigid form of the composition might otherwise seem to deny. Rhyming verse[1] is all-but essential, and though the question of metre is to a certain extent an open one, iambics are employed in the vast majority of instances. The first requisite of the music is well-defined rhythm, and the second unyielding homophony. The phrases should be scarcely less measured and distinct than those of a Chorale, though of course in style the music may be lively or sedate, gay or pathetic. Tunefulness in the upper part or melody is desirable, and the attention should not be withdrawn by elaborate devices of an imitative or contrapuntal nature in the harmonic substructure. It is obvious that if these principles are to be observed in the composition of a part-song —and any wide divergence from them would invalidate the claim of a piece to the title— it must, as a work of art, be considered as distinctly inferior to either the madrigal or the glee. And it is worthy of surprise and perhaps of regret that while the forms of instrumental composition are constantly showing a tendency to move in the direction of increased elaboration, choral music should exhibit a decided retrogression from the standard attained in the 16th and 17th centuries. It has even been observed by those who regard with some distrust, if not with actual dislike, the immense and ever-increasing influence of Germany in modern musical impulse, that the existing popularity of the part-song, in so far as it is detrimental to the interests of higher forms of vocal music, is one of the baneful products of this Teutonic supremacy. But the statement that the part-song is fundamentally

[1] Horace's Ode 'Integer vitæ' has been set by Flemming (Orpheus, No. 3), and 'Faune, Nympharum' by Mr. Hullah.

German in its inception must be accepted with considerable reservation. If we go back three centuries, that is to the zenith of the madrigalian era, we shall find examples perfect in every respect except in name; and it is to Italian composers that we must look for the earliest specimens of the genus. The best-known of Costanzo Festa's madrigals, 'Down in a flowery vale,' is to all intents and purposes a part-song, allowance being made for certain peculiarities of tonality and rhythm common to music of that period. Gastoldi, who flourished a few years later, has left similar examples in his 'Balletti da suonare,' two of which in their English versions—'Maidens fair of Mantua's city' and 'Soldiers, brave and gallant be'—are popular to this day. Thomas Morley seems to have been the earliest among English composers to take advantage of this style of vocal writing. His canzonets and ballets, written in obvious imitation of those of Gastoldi, include perfect examples of the part-song as we understand it. 'My bonny lass she smileth' and 'Now is the month of Maying,' maintain their position in the repertory of choral societies by reason of their crisp, well-marked rhythm, and simple pleasing melody. John Douland (or Dowland), whose genius was more tender and lyrical than that of Morley, has left some exquisite specimens of the amatory part-song in his 'Awake, sweet love,' 'Come again, sweet love,' and 'Now, O now I needs must part.' Compared with these the canzonets of Thomas Ford, who was contemporary with Douland, are greatly inferior in grace, subtlety of expression, and pure poetic feeling. Thomas Ravenscroft and Weelkes, among other composers of the madrigalian epoch, may be included among those who contributed to a form of art too generally accepted as the musical product of the 19th century. The blighting influence of the Puritans proved fatal to every description of musical work in England, and when secular part-music again occupied the attention of composers, it took the form of the glee rather than that of the madrigal or the part-song. In the works of many composers between 1650 and 1750, we may of course discover isolated pieces in which some of the characteristics of the part-song are present. This may be said of Purcell's 'Come if you dare' and 'Come unto these yellow sands,' and of Handel's 'See the conquering hero comes,' to quote some of the best-known instances. But practically the 18th century may be passed over entirely in the consideration of our present subject, and the impression generally prevalent that the part-song is of wholly modern growth is explained by the intervention of this long and barren epoch. Another impetus from abroad was required, and eventually it came, only not as before from Italy, but from Germany. The latter country, as rich in national and traditionary music as England is poor, had, in its Volkslieder of ancient origin, and in the almost equally representative songs of Arndt, Körner, and others, the foundation on which to build ready to hand. [See VOLKSLIED.] The works of Haydn, Mozart, and Beethoven[1] include very few compositions that may be rightly placed under the heading of part-songs; but that most distinctively German composer, Weber, has produced some spirited examples in his 'Bright sword of liberty,' 'Lutzow's wild hunt,' and the Hunting Chorus in 'Der Freischütz.' Schubert was more prolific in this branch of art. The catalogue of his compositions contains some 50 pieces of the kind, of which 22 are for unaccompanied male voices, and only two for mixed voices. Many of the former display his genius in a favourable light, and but for the fact that our choral societies are mostly of mixed voices, would doubtless be better known than they are in this country.[2] The establishment of Liedertafeln and Gesangvereine, answering in some respects to our older glee clubs, went on rapidly about the period of which we are speaking, and of course led to the production of a large quantity of part-music, most of which it must be confessed had but little value, the verses being doggrel and the music infinitely inferior to that of the best English glee-writers. The exceptions noted above were not more than sufficient to prove the rule, until the advent of another great genius, whose works of every description were destined to exercise an almost overwhelming influence over musical thought and action in this country. We refer to Felix Mendelssohn Bartholdy. It is not too much to say that his 'songs for singing in the open air,' so redolent of blue sky and sunshine and nature's freshness, worked a revolution, or, to speak more accurately, inaugurated a revival, in the choral music of England, the influence of which is ever widening and extending. The appearance of these delightful works was coeval with the commencement of that movement which has since resulted in the establishment of choral societies and more modest singing classes in every district throughout the length and breadth of the land. The study of these fascinating little gems led to the search after similar treasures of home manufacture which had been half forgotten under the accumulated dust of centuries, and it also induced musicians without number to essay a style of composition in which success seemed to be a comparatively easy matter. For the space of a generation the part-song has occupied a position second only to the ballad as the expression of musical ideas in a form suited to the popular taste. Before proceeding to take note of those who have followed most successfully Mendelssohn's lead, it is necessary to revert for an instant to Germany. Robert Schumann wrote about a dozen Lieder for male voices, and nearly double that number for mixed voices, but the strange prejudice which so long existed against this composer has even to the present time proved fatal to the popularisation of these works, which deserve to be in the repertory of every tolerably

1 'Rasch tritt der Tod,' a 3-part song drawn from him by the sudden death of a friend, is Beethoven's only experiment in this direction.

2 His setting of 'Wer nur die Sehnsucht kennt,' as a quintet for male voices, is a composition of astonishing beauty and pathos.

advanced choral society. Less abounding in geniality and inviting melody than those of Mendelssohn, they breathe the very spirit of poetry, and are instinct with true German feeling. Of other foreign composers who have contributed towards the enrichment of this form of art, we may mention Ferdinand Hiller, Robert Franz, Müller, Seyfried, Werner, Kücken, Franz Abt, Truhn, Otto, Raff, and Brahms. In England part-song-making proceeds apace, and no material modification of the Mendelssohnian model is as yet apparent, nor have many of the examples by the composers just enumerated attained any general popularity among us. But several of our native musicians have succeeded in rivalling Mendelssohn himself, at least temporarily, in the affections of the public. Sterndale Bennett left but three part-songs, 'Sweet stream that winds,' 'Of all the arts,' and 'Come live with me,' of which the last is an established favourite. R. L. de Pearsall, whose madrigals combine so artistically the quaintness of the old style with modern grace and elegance, has also written some charming part-songs, of which 'The Hardy Norseman' and 'O who will o'er the downs so free,' are perhaps the most popular, but by no means the best. His song in ten parts, 'Sir Patrick Spens,' is a wonderfully spirited and effective piece; and for genuine humour 'Who shall win my lady fair,' may pair off with Ravenscroft's quaint old ditty, 'In the merry spring.' In a quieter vein and beautifully melodious are 'Why with toil,' 'When last I strayed,' 'Purple glow,' and 'Adieu, my native shore.' Henry Smart wrote several pleasing pieces of this kind—of which 'The waves' reproof' is one of the finest—but he failed as regards distinctiveness of character, and it is unnecessary to quote any others as being representative of the species. Several living composers have achieved excellent results. Mr. Joseph Barnby's 'Sweet and low' is perhaps the best of the many settings of Tennyson's words, and Mr. Henry Leslie's 'The Pilgrims' and 'Resurgam' are exquisite examples of the sacred part-song. Ciro Pinsuti, who may be almost claimed as an English composer, has contributed some valued items to the national collection. His 'Spring Song' is a successful imitation of the Mendelssohn Frühlingslieder, and for delicacy and sentiment 'In this hour of softened splendour' deserves high commendation. Mr. Arthur Sullivan's 'The long day closes' is in a similar vein; 'Joy to the victors' and 'O hush thee, my babie' are only two out of many bright and tuneful songs. Yet more spirited are Mr. Walter Macfarren's 'You stole my love' and 'Up, up, ye dames,' while the compositions of Mr. Samuel Reay are on the whole more tender and graceful. Mr. J. L. Hatton has devoted himself extensively to this field of musical labour, some of his compositions for men's voices, such as 'The Tar's song,' 'When evening's twilight,' 'Summer eve,' and 'Beware,' having gained extensive popularity. The Shakespeare songs of Professor G. A. Macfarren must not fail to be noted, and among other composers who have written part-songs of more or less merit we may mention Sir Julius Benedict, Dr. Henry Hiles, Mr. J. B. Calkin, and Mr. A. R. Gaul. The growth of Orpheonist Societies in France has of course resulted in the composition of a large quantity of unaccompanied part-music for male voices, to which the majority of the best musicians have contributed. These works are generally more elaborate than English part-songs, and the dramatic element frequently enters prominently into them. [See Orphéon.]

It only remains to say a few words as to the performance of the part-song. Like the madrigal, and unlike the glee, the number of voices to each part may be multiplied within reasonable limits. But as the chief desideratum is a strict feeling of unity among the performers the best effects can be obtained from a carefully selected and well balanced choir of 150 to 300 voices. The part-song being essentially a melody with choral harmony, the upper part is in one sense the most important. But it must not be allowed to preponderate to the weakening of the harmonic structure. On the other hand, the almost inevitable absence of melody, and of phrases of special interest and importance in the middle and lower parts, may tend to engender a feeling of carelessness among those who have to sing these parts, which the conductor must be quick to detect lest the *ensemble* be marred thereby. The idea of independence or individuality, desirable enough in contrapuntal and polyphonic music, must here yield itself to the necessity for machine-like precision and homogeneity. When all has been said, the highest qualities of musicianship cannot find fitting exercise in the part-song. But art may be displayed alike in the cabinet picture and in the more extended canvas, and the remark will apply equally to the various phases of musical thought and action. Of the many collections of Part-songs we may mention Orpheus; and Novello's Part-song Book, in two series, containing in all 338 compositions. [H.F.F.]

PASCAL BRUNO. A romantic opera in 3 acts; music by John L. Hatton. Produced at the Kärnthnerthor theatre, Vienna ('Pasqual Bruno'), March 2, 1844. Staudigl sang in it, and it was given thrice. [G.]

PASDELOUP, Jules Etienne, born in Paris Sept. 15, 1819, gained the 1st prize of the Conservatoire for solfeggio in 1832, and the 1st for the piano in 1834. He then took lessons in harmony from Dourlen, and in composition from Carafa. Though active and ambitious, he might have had to wait long for an opportunity of making his powers known, had not a post in the Administration des Domaines fallen to his lot during the political changes of 1848, and enabled him to provide for his family. As Governor of the Château of St. Cloud, he was not only thrown into contact with persons of influence, but had leisure at command for composition. The general refusal of the societies in Paris to perform his orchestral works had doubtless much to do with his resolve to found the 'Société des jeunes artistes du Conservatoire,' the first

concert of which he conducted on February 20, 1851. M. Pasdeloup had now found his vocation, which was neither that of a government official, nor a composer, but of an able conductor, bringing forward the works of other masters native and foreign. At the concerts of the 'Société des jeunes artistes' in the Salle Herz, Rue de la Victoire, he produced the symphonies of Gounod, Lefebure-Wely, Saint-Säens, Gouvy, Demersseman, and other French composers, and there Parisians heard for the first time Mozart's 'Entführung,' Meyerbeer's 'Struensee,' and several of Schumann's standard works. After two years spent in forming his young band,[1] and struggling against the indifference of the paying portion of the public, M. Pasdeloup resolved on a bold stroke, and moved his quarters to the Cirque d'hiver, then the Cirque Napoléon, where on October 27, 1861, he opened his 'Concerts populaires,' given every Sunday at the same hour as the concerts of the Conservatoire. The striking and well-deserved success of these entertainments roused universal attention, and procured their conductor honours of various kinds. Baron Hausmann had already requested him to organise and conduct the concerts at the Hôtel de Ville; the Prefect of the Seine appointed him one of the two directors of the Orphéon [ORPHÉON]; and M. de Nieuwerkerke, Surintendant des Beaux Arts, frequently called upon him to select and conduct the concerts which formed the main attraction of the soirées given by the Director of the Museum of the Louvre. He also received the Legion of Honour. Time passed on, and M. Pasdeloup increased his exertions, striving year by year to add fresh interest to the 'Concerts Populaires,' at which he produced much music previously unknown in Paris. By engaging the services of first-rate artists, and by care in the selection and execution of works classical and modern, he has done much to form the taste and enlarge the knowledge of his audiences, and has thus contributed to raise the level of music throughout France.

An ardent admirer of Wagner, M. Pasdeloup made use of his short managership of the Théâtre Lyrique (1868–1870) to produce 'Rienzi' (April 6, 1869). He undertook this office on disadvantageous terms, and lost heavily by it. The Franco-German war gave a serious check to his career, but when it was over he resumed the 'Concerts populaires,' which are still (March 1880) carried on, with the aid of a government subsidy of 25000 fr. But the 'Concerts du Châtelet,' and the numerous 'Matinées dramatiques' have drawn off many of his old subscribers. Elwart compiled a history of the concerts, but he does not go beyond their first start, and they have now been in existence 19 years. During this lengthened period the indefatigable conductor has never once broken faith with the public, and is still as ardent, as energetic, and as heartily devoted to his art, as on the first day on which he held the bâton. [G.C.]

[1] Recruited from the pupils of the Conservatoire.

PASQUALATI, a name frequently recurring in Beethoven's life. Ries states[2] that Beethoven in 1803–4 had four sets of rooms at once. The fourth, which had been taken for him by Ries,[3] was in a house on the Mölker Bastei,[4] near the Schottenthor or Scottish gate, on the fourth floor, with a fine view over the glacis towards the Kahlenberg mountains. It is now No. 8. Beethoven frequently left, but always came back again, and the landlord, Baron Pasqualati, used to refuse to let the apartment, saying 'Beethoven is coming back again,' which was literally true, as we find him here in 1800, 1804 to 1808, 1810, 1812 to 1816. Joseph Benedict Baron von Pasqualati-Osterberg, a distinguished physician from Trieste, built the house (two thrown into one) in 1795. On his death in 1799 his property passed to his two sons and three daughters, and the house was occupied by the eldest son Johann Baptist, born March 2, 1777, died April 30, 1830. That Beethoven's friendly intercourse with him was undisturbed even after he had finally left the apartments,[5] is shown by his letters, which always begin with 'Verehrter Freund' (Respected friend) and end with 'Mit herzlicher Hochachtung' (with sincere esteem). In his last illness Pasqualati sent him wine and delicacies, and Beethoven, writing to thank him, says, 'Heaven bless you above all for your loving sympathy.' Only ten days before the end, he sent a pencil note in a visibly shaky hand—the last lines ever received from him—to ask for more nourishing food. In 1812, though Pasqualati continued to live there, the house became the property of Peter von Leber, whose son married Mathilde von Frank. She was a niece of Baroness Ertmann,[6] whom Beethoven met in Feb. 1809 at the house of her sister, the wife of Frank a banker, and to whom he dedicated his sonata, op. 101. Frau von Leber, who died in 1875, was fond of talking of her aunt and of her friendship for the great composer. Thus there was a pleasant bond of intercourse between the Pasqualati family and Beethoven, from which we gain a glimpse of the best side of his life. [C.F.P.]

PASQUINI, BERNARDO, one of the most important musicians of the latter half of the 17th century, born Dec. 8, 1637, at Massa Valnievola in Tuscany, died Nov. 22, 1710, according to his monument in the church of S. Lorenzo in Lucina, at Rome, which also states that he was in the service of Battista Prince Borghese. His masters were Vittoria and Antonio Cesti, but the study of Palestrina's works did more for him than any instruction. While still young he came to Rome, and was appointed organist of Sta. Maria Maggiore. Among his numerous pupils were Durante and Gasparini; the Emperor Leopold also sent young musicians to benefit by his instruction. Special mention is

[2] 'Biogr. Notizen,' pt. ii. p. 112. He gives the name incorrectly—Pasquillati. See also Thayer ii. 258.

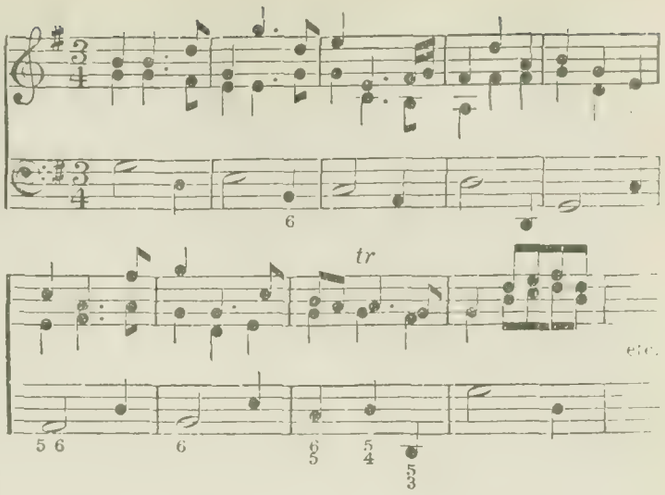
[3] See BEETHOVEN, vol. i. 172.

[4] Or Melker-Bastei, so called from the large house belonging to the monastery of Melk, which adjoins it.

[5] His only son, Baron Joseph Benedict von Pasqualati-Osterberg, born in 1802, and still living, confirms the statement.

[6] See vol. i. 493.

made of an opera, produced at the Teatro Capranica in 1679, in honour of Queen Christina of Sweden. Matheson on visiting the opera-house in Rome was much struck at finding Corelli playing the violin, Pasquini the harpsichord, and Gattani the lute, all in the orchestra. Pasquini's music is terse, vigorous, and at the same time graceful; in fact he had much in common with Handel, and exercised a certain amount of influence upon German musicians. The writer of this article possesses a Favola pastorale, or small opera in three parts, called 'La Forza d'amore' (libretto by Apolloni, a gentleman in Prince Chigi's household), the music of which is fine, and elevated in style. [F.G.]

PASSACAGLIA, PASSACAGLIO, or PASSECAILLE, an early Italian or Spanish dance, similar in character to a Chaconne. The name (according to Littré) is derived from the Spanish *pasar*, to walk, and *calle*, a street, in which case a Passacaglia may mean a tune played in the streets by itinerant musicians. This derivation is confirmed by Walther's Lexicon, where the name is translated by 'Gassenhauer.' Other authorities have attempted to connect the word Passacaglia with *gallo*, a cock; thus Mendel translates it 'Hahnentrapp.' The original dance was performed by one or two dancers; it survived in France until the 18th century, and directions for dancing it may be found in Feuillet's 'Chorégraphie.' But the feature which, in common with the Chaconne, has elevated the Passacaglia above the majority of dance forms, is the construction of the music on a ground bass, generally consisting of a short theme of two, four, or eight bars. This form attracted the attention of the organ and harpsichord composers of the 17th and 18th centuries, with whom the construction of elaborate Passacaglias and Chaconnes became a favourite exercise for contrapuntal skill. It is somewhat difficult to ascertain in what the difference between these two dance forms consists. Matheson,[1] a contemporary authority, distinguishes four points:—the Chaconne was slower and more stately than the Passacaglia; the former was always in a major key, the latter in a minor; Passacaglias were never sung; and Chaconnes were always on a ground-bass. The above distinction of keys is not borne out by the specimens that have come down to us, and the Passacaglia is, if anything, generally of a more solemn character than the Chaconne. The only material difference between the two seems to be that in the Chaconne the theme is kept invariably in the bass, while in the Passacaglia it was used in any part, often so disguised and embroidered amid ever varying contrapuntal devices as to become hardly recognisable. Among the most celebrated Passacaglias may be mentioned those by Buxtehude, Bach (Bach Gesellschaft, vol. xv.), Frescobaldi (Toccate d'Intavolatura, vol. i.), and Handel (Suite VII). The following less-known instance is from Sonata 4 of Handel's 'VII Sonatas or Trios.'

There are also in existence some curious 'Passagagli flebili,' by Salvatore Mazzella, in his 'Balli, Correnti, Ighe, Gavotte, Brande, e Gagliarde, con la misura giusta per ballare al stile Inglese' (Rome, 1689). [W.B.S.]

PASSAGE. The word 'passage' is used of music in the same general sense that it is used of literature, without any special implication of its position or relations in the formal construction of a work, but merely as a portion identifiable through some characteristic trait or conterminous idea.

Thus in modern writings on music such expressions as 'passage in first violins,' 'passage in strict counterpoint,' 'passage where the basses go gradually down through two octaves,' show that the amount or extent of music embraced by the term is purely arbitrary, and may amount to two bars or to two pages at the will of the person using the term, so long as the definition, epithet or description given with it sufficiently covers the space so as to make its identification easy and certain; short of this the word by itself conveys no meaning.

It is however sometimes used in a special though not very honourable sense, of runs and such portions of music as are meaningless except as opportunities for display of dexterity on the part of executants, which are therefore in fact and by implication nothing more than 'passages.' In this respect literature and language are fortunate in having long ago arrived at such a pitch of development that it is hardly possible to find a counterpart except in the byways of gushing sentimental poetry or after-dinner oratory. It is possible that the musical use of the term originated in the amount of attention and labour which executants have had, especially in former days, to apply to such portions of the works they undertook, and the common habit of speaking of practising 'passages,' growing by insensible degrees to imply practising what it is hardly worth the while of an intelligent audience to listen to, except for the sake of the technique. It is probable that this use of the word in its special sense, except for mere exercises, will become less frequent in proportion to the growth of public musical intelligence. [C.H.H.P.]

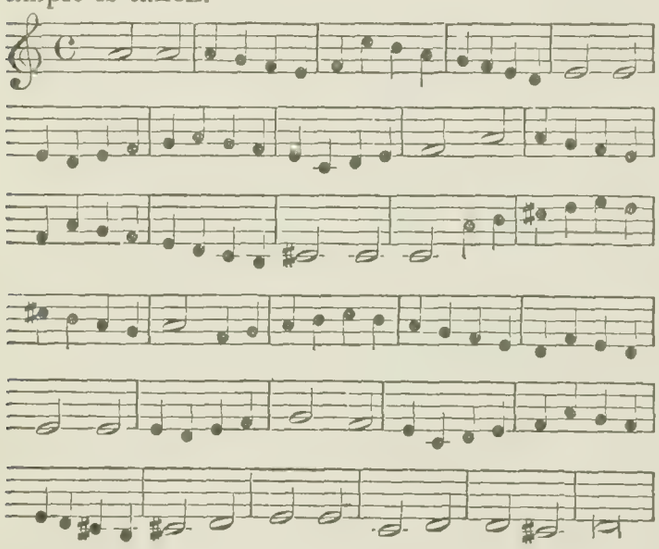
PASSAGGIO, 'passage.' This word is used in two senses: (1) of the passing from one key

[1] Vollkommener Kapellmeister, p. 233.

to another; hence used for all modulations: (2) of bravura ornaments introduced, either in vocal or instrumental music, whether indicated by the composer or not, in order to show off the skill of the performer. Bach uses Passaggio for a 'flourish' at the beginning of the Prelude to the Suite in G minor marked No. 8 in Peters's edition. [J.A.F.M.]

PASSAMEZZO or PASSEMEZZO, an old Italian dance which was probably a variety of the PAVAN. In England, where it was popular in Queen Elizabeth's time, it was sometimes known as the 'Passing Measures Pavan.'[1] Tabourot in his 'Orchésographie' says that when the Pavan was played less solemnly and more quickly, it was called a 'Passemezzo.' Hawkins says that the name is derived from 'passer, to walk, and mezzo, middle or half,' and that the dance was a diminutive of the Galliard; but both these statements are probably incorrect. Praetorius (Syntagma, iii. 24) says that as a Galliard has five steps, and is therefore called a Cinquepas, so a Passamezzo has scarcely half as many steps as the latter, and is therefore called 'mezzo passo.' These derivations seem somewhat far-fetched, and it is probable that the name 'Passemezzo' (in which form it is found in the earliest authorities), is simply an abbreviation of 'Passo e mezzo,' *i.e.* a step and a half, which may have formed a distinctive feature of the old dance. Reismann (Geschichte der Musik, ii. 22) quotes a 'Pass e mezzo antico,' from Jacob Paix's 'Ein Schön Nutz Lautentabulaturbuch,' in which periods of eight bars can be distinguished. It is written with five variations and a 'ripresa.'

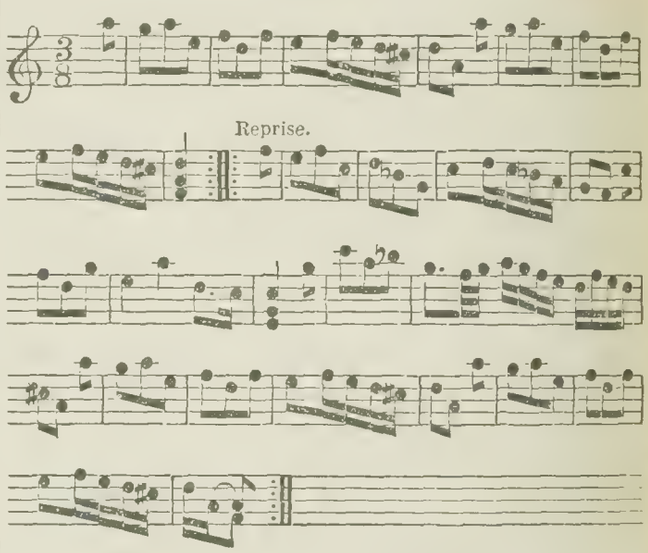
Full directions for dancing the Passamezzo may be found in Caroso da Sermoneta's curious works 'Il Ballarino' (Venice, 1581) and 'Nobiltà di Dame' (Ib. 1600), from which the following example is taken.



At page 102 of Queen Elizabeth's Virginal Book [see vol. i. p. 530 *b*] there is a 'Passamezzo Pavana' by William Byrd, and at page 142 another (dated 1592) by Peter Philips; both are written in an elaborate style, and followed by a 'Galiarda Passamezzo.' [W.B.S.]

[1] In a MS. volume of airs and dances by Strogers, Dowland, and Reade, preserved in the Cambridge University Library, it is called 'Passmezures Pavan.' See 'Twelfth Night,' Act v, Sc. 1.

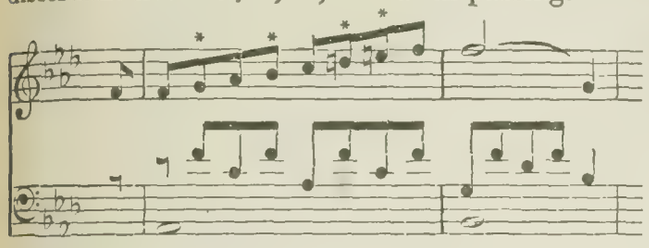
PASSEPIED (English PASPY), a dance which originated amongst the sailors of Basse Bretagne, and is said to have been first danced in Paris by street-dancers in the year 1587. It was introduced into the ballet in the time of Louis XIV, and was often included in instrumental Suites and Partitas; it was placed among the 'intermezzi,' or dances which strictly form no part of the Suite, but were sometimes introduced into it between the Saraband and the final Gigue. [See SUITE.] Bach, however, does not adhere to this rule, but in his Partita in B minor, places the Passepied before the Saraband. In character the Passepied somewhat resembles the Minuet, but it is played much faster, and should always begin on the last beat of the bar, although in some examples, chiefly by English composers, it begins on the first beat. It is written in 3-4 or 3-8 time, and generally consists of two, three, or four parts of eight or sixteen bars each, played with two or more repeats. We give the first half of one from Couperin's Suites.

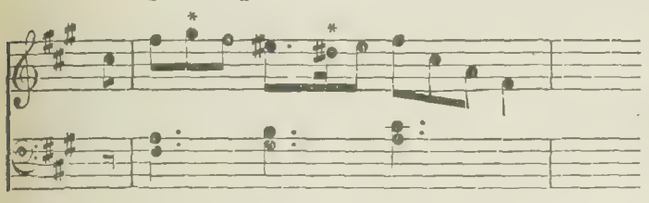


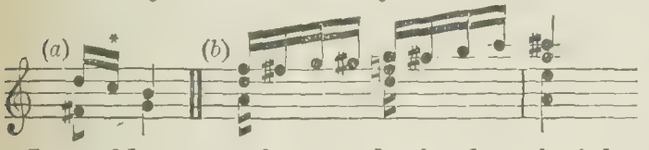
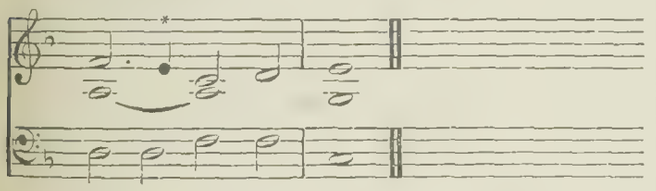
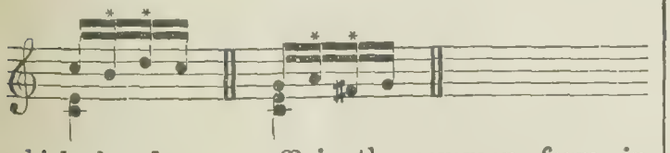
In the Suite the first part (or first two parts, if the Passepied consists of three or four divisions) is generally in a major key, and the last part (or last two parts, if it consists of four divisions) forms a sort of Trio or 2nd Passepied, and is in the minor, in which key the dance concludes. Couperin develops this still further, and has a Passepied with variations. The dance became popular in England towards the beginning of the 18th century, and many examples by English composers are extant. Directions for dancing[2] it, as it was performed in the ballet by one or two dancers, will be found in Feuillet's 'Chorégraphie.' [See ORCHESOGRAPHIE.] [W.B.S.]

PASSING NOTES are inessential discordant notes which are interposed between the essential factors of the harmonic structure of music on melodic principles. Their simplest form is the succession of notes diatonically connected which fill up the intervals between the component notes of essential chords, and fall upon the unaccented portions of the bar: as in the following example

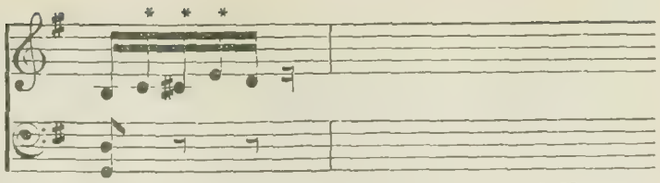
[2] The proper expression seems to be 'to run a Passepied.' Thus Noverre 'Lettres sur la Danse,' p. 164, has the following:—'Ils font des *Passepieds*, parce que Mademoiselle Prévôt les *couroit* avec élégance.'

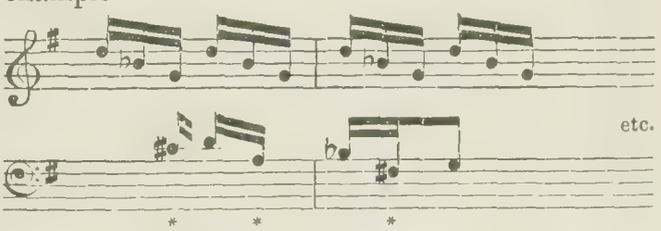
from Pergolesi; in which the melody passing from note to note of the chord of F minor touches the discordant notes G, B, D, and E in passing.

Equally simple are the passing notes which are arrived at by going from an essential note of harmony to its next neighbour in the degrees of the scale on either side and back again, as in the following example from Handel.



The remaining simple form is the insertion of notes melodically between notes of different chords, as (*a*). In modern music notes are used chromatically in the same ways, as (*b*).

It would appear from such simple principles that passing notes must always be continuous from point to point; but the early masters of the polyphonic school soon found out devices for diversifying this order. The most conspicuous of these was the process of interpolating a note between the passing note and the arrival at its destination, as in the following example from Josquin des Prés—

in which the passing note E which lies properly between F and D is momentarily interrupted in its progress by the C on the other side of D being taken first. This became in time a stereotyped formula, with curious results which are mentioned in the article HARMONY [vol. i. p. 678]. Another common device was that of keeping the motion of sounds going by taking the notes on each side of a harmony note in succession as

which is also a sufficiently common form in modern music.

A developed form which combines chromatic passing notes to a point with a leap beyond, before the point is taken, is the following from Weber's Oberon, which is curious and characteristic.



A large proportion of passing notes fall upon the unaccented portions of the bar, but powerful effects are obtained by reversing this and heavily accenting them: two examples are given in the article HARMONY [vol. i. p. 683] and a curious example where they are daringly mixed up in a variety of ways may be noted in the first few bars of No. 5 of Brahms's Clavier-Stücke, Op. 76. Some writers classify as passing notes those which are taken preparatorily a semitone below a harmony note in any position, as in the following example—

For further examples of their use in combination and in contrary motion etc., see HARMONY.

[C. H. H. P.]

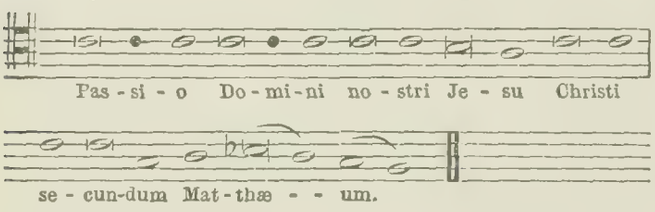
PASSION MUSIC (Lat. *Cantus Passionis Domini nostri Jesu Christi*; Germ. *Passions Musik*). The history of the Passion of our Lord has formed part of the Service for Holy Week in every part of Christendom from time immemorial: and though, no doubt, the all-important Chapters of the Gospel in which it is contained were originally read in the ordinary tone of voice, without any attempt at musical recitation, there is evidence enough to prove that the custom of singing it to a peculiar Chaunt was introduced at a very early period into the Eastern as well as into the Western Church.

S. Gregory Nazianzen, who flourished between the years 330 and 390, seems to have been the first Ecclesiastic who entertained the idea of setting forth the History of the Passion in a dramatic form. He treated it as the Greek Poets treated their Tragedies, adapting the Dialogue to a certain sort of chaunted Recitation, and interspersing it with Choruses disposed like those of Æschylus and Sophocles. It is much to be regretted that we no longer possess the Music to which this early version was sung; for a careful examination of even the smallest fragments of it would set many vexed questions at rest. But all we know is, that the Sacred Drama really was sung throughout. [See pp. 497–498 of the present volume.]

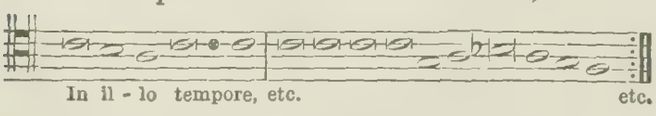
In the Western Church the oldest known 'Cantus Passionis' is a solemn Plain Chaunt Melody, the date of which it is absolutely impossible to ascertain. As there can be no doubt that it was, in the first instance, transmitted from generation to generation by tradition only, it is quite possible that it may have undergone changes in early times; but so much care was taken in the 16th century to restore it to its

pristine purity, that we may fairly accept as genuine the version which, at the instance of Pope Sixtus V, Guidetti published at Rome in the year 1586, under the title of 'Cantus ecclesiasticus Passionis Domini nostri Jesu Christi secundum Matthæum, Marcum, Lucam, et Joannem'—S. Matthew's version being appointed for the Mass of Palm Sunday, S. Mark's for that of the Tuesday in Holy Week, S. Luke's for that of the Wednesday, and S. John's for Good Friday.

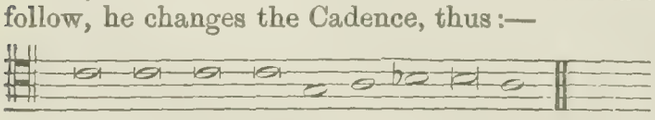
Certainly, since the beginning of the 13th century, and probably from a much earlier period, it has been the custom to sing the Music of the Passion in the following manner. The Text is divided between three Ecclesiastics—called the 'Deacons of the Passion,'—one of whom chaunts the words spoken by our Lord, another, the Narrative of the Evangelist, and the third, the Exclamations uttered by the Apostles, the Crowd, and others whose conversation is recorded in the Gospel. In most Missals, and other Office-Books, the part of the First Deacon is indicated by a Cross; that of the Second by the letter C. (for *Chronista*), and that of the Third by S. (for *Synagoga*). Sometimes, however, the First part is marked by the Greek letter X. (for *Christus*), the Second by E. (for *Evangelista*), and the Third by T. (for *Turba*). Less frequent forms are, a Cross for *Christus*, C. for *Cantor*, and S. for *Succentor*; or S. for *Salvator*, E. for *Evangelista*, and Ch. for *Chorus*. Finally, we occasionally find the part of our Lord marked B. for *Bassus*; that of the Evangelist M. for *Medius*; and that of the Crowd A. for *Altus*; the First Deacon being always a Bass Singer, the Second a Tenor, and the Third an Alto. A different phrase of the Chaunt is allotted to each Voice; but the same phrases are repeated over and over again throughout to different words, varying only in the Cadence, which is subject to certain changes determined by the nature of the Voice which is to follow. The Second Deacon announces the History and the name of the Evangelist, thus:—

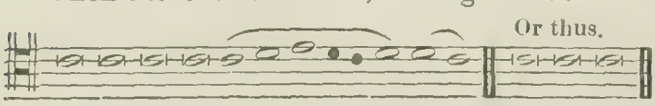


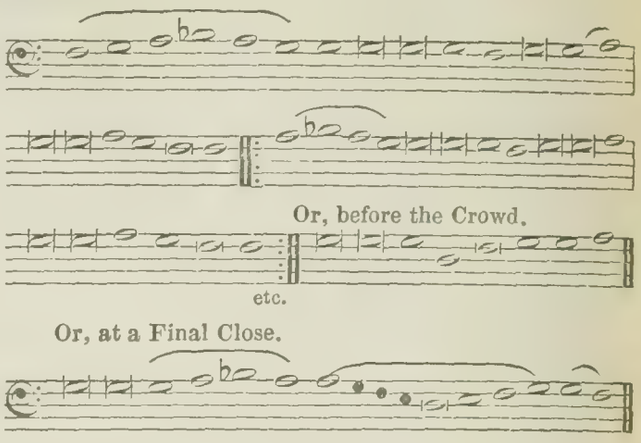
He then proceeds with the Narrative, thus:—



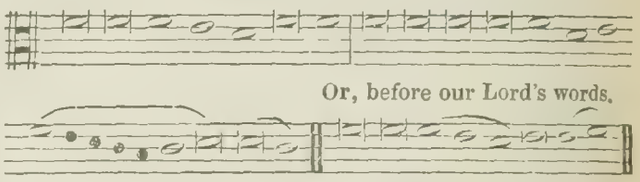
But, if one of the utterances of our Lord should follow, he changes the Cadence, thus:—



When the Crowd follows, he sings thus:—

Our Lord's words are sung by the First Deacon, thus:—



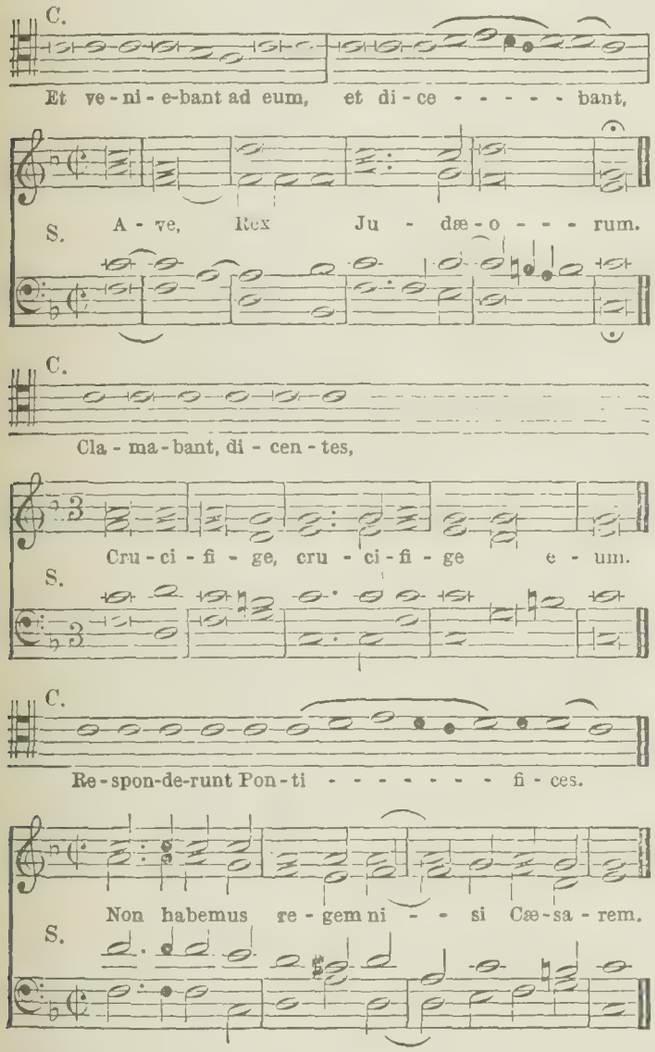
The Third Deacon sings thus:—



Until the latter half of the 16th century the Passion was always sung in this manner by the three Deacons alone. The difficulty of so singing it is almost incredible; but its effect, when really well chaunted, is most touching. Still, the members of the Pontifical Choir believed it possible to improve upon the time-honoured custom; and, in the year 1585, Vittoria produced a very simple polyphonic setting of those portions of the text which are uttered by the Crowd, the effect of which, intermingled with the Chaunt sung by the Deacons, was found to be so striking, that it has ever since remained in use. His wailing harmonies are written in such strict accordance with the spirit of the older Melody, that no suspicion of incongruity between them is anywhere perceptible. The several clauses fit into each other as smoothly as those of a Litany, and the general effect is so beautiful that it has been celebrated for the last three centuries as one of the greatest triumphs of Polyphonic Art.

Mendelssohn, indeed, objects to it rather fiercely in one of his Letters, on the ground that it is neither dramatic nor descriptive; that the Music does not properly express the sense of the text; and that especially the words, 'Crucifige eum,' are sung by 'very tame Jews indeed' (sehr zahme Jüden). But we must remember that there was nothing whatever in common between the purely devotional Music of the Polyphonic School and that of the 'Reformirte Kirche' to which Mendelssohn was attached. So little did he sympathise with it, that, as he himself has told us, he could not even endure its constant alternation of Recitation and Cadence in an ordinary Psalm Tone. He longed for a more fiery reading of the story; and would have had its awful scenes portrayed with all the descriptive energy proper to an Oratorio. But such an exhibition as this would have been manifestly out of place in a Holy Week Service. Moreover, the Evangelists themselves treat the subject in an epic and not a

dramatic form; and the treatment required by the two forms is essentially different. Mendelssohn would have embodied the words, 'Crucify Him! crucify Him!' in a raging Chorus, like his own 'Stone him to death.' Vittoria sets them before us as they would have been reported by a weeping narrator, overwhelmed with sorrow at their cruelty; a narrator whose tone would have been all the more tearful in proportion to the sincerity of his affliction. Surely this is the way in which they should be sung to us in Holy Week. The object of singing the Passion is, to lead men to meditate upon it; not to divert their minds by a dramatic representation. And in this sense Vittoria has succeeded to perfection, as even the few subjoined extracts from his 'Passion according to S. John' will suffice to prove.



Francesco Suriano also brought out a polyphonic rendering of the exclamations of the Crowd, with harmonies which were certainly very beautiful, though they want the deep feeling which forms the most noticeable feature in Vittoria's settings, and, doubtless for that reason, have never attained an equal degree of celebrity. Vittoria's 'Passion' was first printed at Rome by Alessandro Gardano in 1585; and the first and last portions of it—the versions of S. Matthew and S. John—were published some years ago by R. Butler, 6 Hand Court, High Holborn, in a cheap edition which is no doubt still attainable. The entire work of Suriano will be found in Proske's 'Musica Divina,' vol. iv.

But it was not only with a view to its introduction into an Ecclesiastical Function that the Story of our Lord's Passion was set to Music. We find it in the Middle Ages selected as a constant and never-tiring theme for those Mysteries and Miracle Plays by means of which the history of the Christian Faith was disseminated among the people before they were able to read it for themselves. Some valuable reliques of the Music adapted to these antient versions of the Story are still preserved to us. An interesting example taken from a French 'Mystery of the Passion,' dating as far back as the 14th century, will be found at page 533 of the present volume. Fontenelle[1] speaks of a 'Mystery of the Passion' produced by a certain Bishop of Angers in the middle of the 15th century, with so much Music of a really dramatic character, that it might almost be described as a Lyric Drama. In this primitive work we first find the germ of an idea which Mendelssohn has used with striking effect in his Oratorio 'S. Paul.' [See ORATORIO, p. 555.] After the Baptism of our Saviour, God the Father speaks; and it is recommended that His words 'should be pronounced very audibly and distinctly by three Voices at once, Treble, Alto, and Bass, all well in tune; and in this Harmony the whole Scene which follows should be sung.' Here then we have the first idea of the 'Passion Oratorio,' which however was not developed directly from it, but followed a somewhat circuitous course, adopting certain characteristics peculiar to the Mystery, together with certain others belonging to the Ecclesiastical 'Cantus Passionis' already described, and mingling these distinct though not discordant elements in such a manner as to produce eventually a form of Art, the wonderful beauty of which has rendered it immortal.

In the year 1573 a German version of the Passion was printed at Wittenberg, with Music for the Recitation and Choruses—introductory and final—in four parts. Bartholomäus Gese enlarged upon this plan, and produced, in 1588, a work in which our Lord's words are set for four Voices, those of the Crowd for five, those of S. Peter and Pontius Pilate for three, and those of the Maid Servant for two. In the next century Heinrich Schütz set to Music the several Narratives of each of the four Evangelists, making extensive use of the Melodies of the innumerable Chorales which were, at that period, more popular in Germany than any other kind of Sacred Music, and skilfully working them up into very elaborate Choruses. He did not, however, venture entirely to exclude the Ecclesiastical Plain Chaunt. In his work, as in all those that had preceded it, the venerable Melody was still retained in those portions of the narrative which were adapted to simple Recitative—or at least in those sung by the Evangelist—the Chorale being only introduced in the harmonised passages. But in 1672 Johann Sebastiani made a bolder experiment, and produced at Königsberg a 'Passion' in which the Recitatives were set

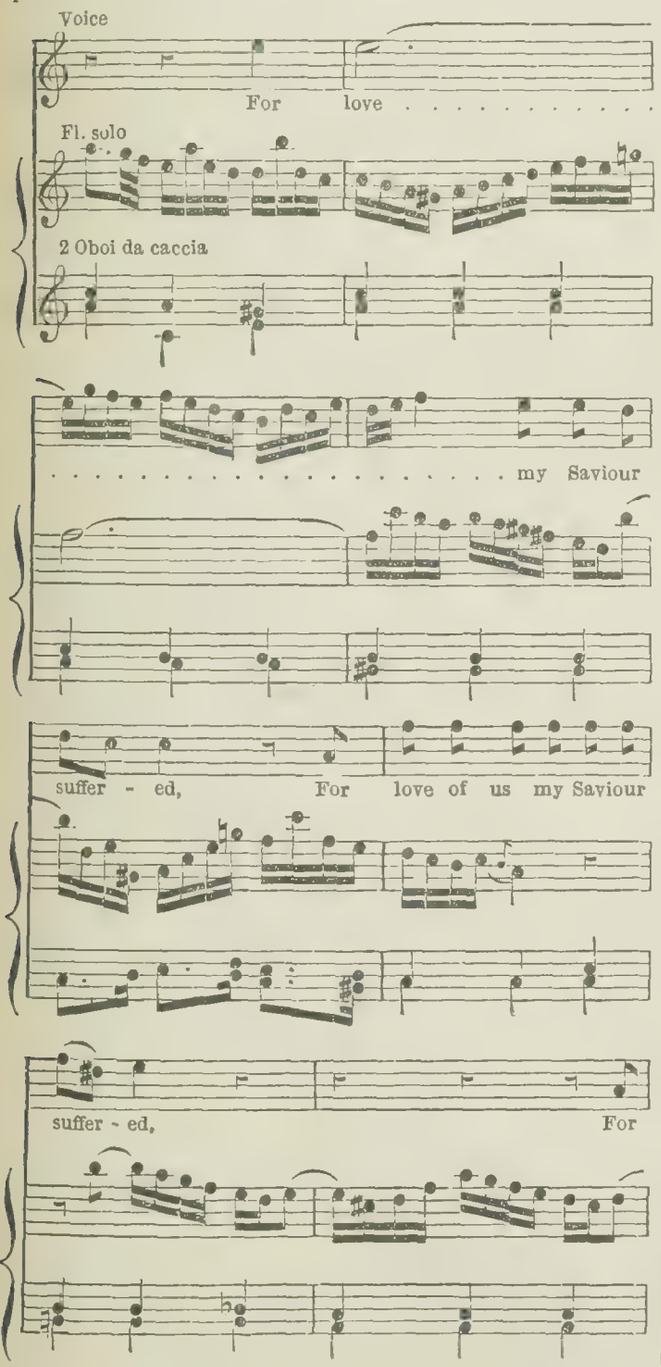
[1] Hist. du Theatre Française.

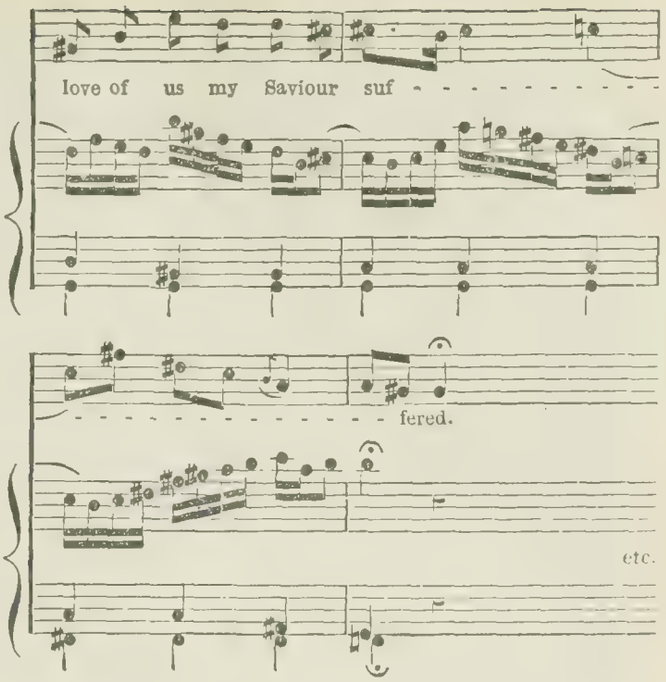
entirely to original Music, and from that time forward German composers, entirely throwing off their allegiance to Ecclesiastical Tradition, struck out new paths for themselves and suffered their genius to lead them where it would.

The Teutonic idea of the 'Passions Musik' was now fully developed, and it only remained for the great Tone-Poets of the age to embody it in their own beautiful language. This they were not slow to do. Theile produced a 'Deutsche Passion' at Lübeck in 1673 (exactly a century after the publication of the celebrated German version at Wittenberg) with very great success; and, some thirty years later, Hamburg witnessed a long series of triumphs which indicated an enormous advance in the progress of Art. In 1704, Hunold Menantes wrote a Poem called 'Die Passions-Dichtung des blutigen und sterbenden Jesu,' which was set to Music by the celebrated Reinhard Keiser, then well known as the writer of many successful German Operas. The peculiarity of this work lies more in the structure of the Poem, than in that of the Music. Though it resembles the older settings in its original Recitatives and rhythmical Choruses, it differs from them in introducing, under the name of *Soliloquia*, an entirely new element, embodying, in a mixture of rhythmic phrase and declamatory recitation, certain pious reflections upon the progress of the Sacred Narrative. This idea, more or less exactly carried out, makes its appearance in almost every work which followed its first enunciation down to the great 'Passion Oratorios' of Joh. Seb. Bach. We find it in the Music assigned to the 'Daughter of Zion,' and the 'Chorales of the Christian Church,' in Handel's 'Passion'; in the Chorales, and many of the Airs, in Graun's 'Tod Jesu,' and in almost all the similar works of Telemann, Matheson, and other contemporary writers. Of these works, the most important were Postel's German version of the Narrative of the Passion as recorded by S. John, set to Music by Handel in 1704, and Brockes's famous Poem, 'Der für die Sünden der Welt gemarterte und sterbende Jesus,' set by Keiser in 1712, by Handel and Telemann in 1716, and by Matheson in 1718. These are all fine works, full of fervour, and abounding in new ideas and instrumental passages of great originality. They were all written in thorough earnest, and, as a natural consequence, exhibit a great advance both in construction and style. Moreover, they were all written in the true German manner, though with so much individual feeling that no trace of plagiarism is discernible in any one of them. These high qualities were thoroughly appreciated by their German auditors; and thus it was that they prepared the way, first, for the grand 'Tod Jesu,' composed by Graun at Berlin in 1755, and then for the still greater production of Sebastian Bach, whose 'Passion according to S. Matthew' is universally regarded as the finest work of the kind that ever was written.

The idea of setting the History of the Passion to the grandest possible Music, in such a manner as to combine the exact words of the Gospel-Narrative with finely developed Choruses, meditative passages like the *Soliloquiæ* first used by Keiser, and Chorales, sung, not by the Choir alone, but by the Choir in four-part Harmony, and by the Congregation in Unison, was first suggested to Bach by the well-known preacher Solomon Deyling. This zealous Lutheran hoped, by bringing forward such a work at Leipzig, to counteract in some measure the effect produced by the Ecclesiastical 'Cantus Passionis,' which was then sung at Dresden under the direction of Hasse, by the finest Italian Singers that could be procured. Bach entered warmly into the scheme. The Poetical portion of the work was supplied, under the direction of Deyling, by Christian Friedrich Henrici (under the pseudonym of Picander). Bach set the whole to music. And, on the evening of Good Friday, 1729, the work was performed for the first time in St. Thomas's Church, Leipzig, a Sermon being preached between the two Parts into which it is divided, in accordance with the example set by the Oratorians at the Church of S. Maria in Vallicella at Rome.

'Die grosse Passion nach Matthäus,' as it is called in Germany, is written on a gigantic scale for two complete Choirs, each accompanied by a separate Orchestra, and an Organ. Its Choruses, often written in eight real parts, are sometimes used to carry on the dramatic action in the words uttered by the Crowd, or the Apostles, and sometimes offer a commentary upon the Narrative, like the Choruses of a Greek Tragedy. In the former class of Movements, the dramatic element is occasionally brought out with telling effect, as in the reiteration of the Apostles' question, 'Lord, is it I?' The finest examples of the second class are, the introductory Double Chorus, in 12–8 Time, the fiery Movement which follows the Duet for Soprano and Alto near the end of the First Part, and the exquisitely beautiful 'Farewell' to the Crucified Saviour which concludes the whole. The part of the Evangelist is allotted to a Tenor Voice, and is carefully restricted to the narrative portion of the words. The moment any Character in the solemn Drama is made to speak in his own words, those words are committed to another Singer, even though they should involve but a single ejaculation. Almost all the Airs are formed upon the model of the *Soliloquiæ* already mentioned; and most of them are sung by 'The Daughter of Zion.' The Chorales are supposed to express the Voice of the whole Christian Church, and are therefore so arranged as to fall within the power of an ordinary German Congregation, to the several members of which every Tune would naturally be familiar. The style in which they are harmonised is less simple, by far, than that adopted by Graun in his 'Tod Jesu'; but as the Melodies are always sung in Germany very slowly, the Passing-notes sung by the Choir and played by the Organ serve rather to help and support the unisonous congregational part than to disturb it, and the effect produced by this mode of performance can scarcely be conceived by those who have not actually heard

it.[1] The masterly treatment of these old popular Tunes undoubtedly individualises the work more strongly than any learning or ingenuity could possibly do; but, in another point, the Matthäus-Passion stands alone above the greatest German works of the period. Its Instrumentation is, in its own peculiar style, inimitable. It is always written in real parts—frequently in very many. Yet it is made to produce endless varieties of effect. Not, indeed, in a single Movement; for most of the Movements exhibit the same treatment throughout. But the instrumental contrasts between contiguous Movements are arranged with admirable skill. Perhaps the most beautiful instance of this occurs in an Air, accompanied by two Oboi da caccia, and a Solo Flute. As, for some unexplained reason, this lovely air has been frequently omitted in performance, we subjoin a few bars as an example of Bach's delightful manner of using these expressive Instruments :—

[1] The writer well remembers the effect it produced on him in the Thomas-Kirche, at Leipzig, on Good Friday, 1846.



In this great work the German form of 'Passions Musik' culminated; and in this it may fairly be said to have passed away; for, since the death of Bach, no one has seriously attempted, either to tread in his steps, or to strike out a new Ideal fitted for this peculiar species of Sacred Music. The Oratorio has been farther developed, and has assumed forms of which Bach could have entertained no conception; but the glory of having perfected this particular Art-form remains entirely with him; and it is not at all probable that any future Composer will ever attempt to rob him of his well-earned honour. [W.S.R.]

PASTA, GIUDITTA, was born in 1798 at Como, near Milan, of a Jewish family named Negri. She is said to have received her first instruction from the chapelmaster at Como, Bartolomeo Lotti; but, at the age of 15, she was admitted into the Conservatorio at Milan, under Asioli. Her voice was then heavy and strong, but unequal and very hard to manage; she never, in fact, succeeded in producing certain notes without some difficulty; and, even in the zenith of her powers, there still remained a slight veil which was not dissipated until she had sung through a few scenes of an opera.

In 1815 she left the Conservatorio; and, after trying her first theatrical steps on an amateur stage, she made her *début* in the second-rate theatres of Brescia, Parma, and Leghorn, where she was scarcely noticed. Nor did she attract more attention in Paris, where she sang with Cinti, Miss Corri, and a few other young artists, humble satellites to the manageress, Catalani. A year later, 1816, when she appears to have been already married, she and her husband, Pasta, a tenor, were engaged by Ayrton, at a salary of £400 (together) for the season, for the King's Theatre. She appeared in a subordinate part, Jan. 11, 1817, in Cimarosa's 'Penelope,' the chief rôle being sung by Camporesi; and here she was no more remarked than in Paris. Lord Mount-Edgcumbe does not even mention

her. She then played Cherubino; next a secondary part in 'Agnese'; and afterwards Servilia in 'La Clemenza di Tito,' and the part of the pretended shrew in Ferrari's 'Sbaglio'; but there is no doubt that she was a failure. Her husband did not even appear.

The young singer, however, did not despair. Though her voice was rebellious and her style as yet quite unfinished, she had many advantages even then which promised future excellence as the reward of unremitting and laborious study. Below the middle height, her figure was nevertheless very well proportioned; she had a noble head with fine features, a high forehead, dark and expressive eyes, and a beautiful mouth. The dignity of her face, form, and natural gestures, fitted her evidently for tragedy, for which she was not wanting in the necessary fire and energy.

Having returned to Italy, she meditated seriously on the causes of her ill success, and studied for some time with Scappa. In 1819 she appeared at Venice, with marked effect; and this first success was repeated at Rome and Milan, in that year and the next. In the autumn of 1821 she first attracted the attention of the Parisian public at the 'Italiens'; but it was after singing at Verona, during the congress of 1822, that she returned to Paris, where she at length became suddenly famous, and excited the wildest enthusiasm. Her voice, a splendid soprano, extending from the low A to the highest D, even then was not absolutely free from imperfection; but the individuality of her impersonations, and the peculiar and penetrating expression of her singing made the severest critics forget any faults of production in the sympathy and emotion she irresistibly created. She continued, however, to work, to study, and to triumph over her harsh and rebellious organ by these means. Meanwhile, by the force and truth of her acting, she delighted the Parisians in such parts as Tancredi, Romeo, Desdemona, Camilla, Nina, and Medea. 'Though but a moderate musician,' says Fétis, 'she instinctively understood that the kind of ornaments which had been introduced by Rossini, could only rest a claim for novelty on their supporting harmony'; and she therefore invented the embellishments in arpeggio which were afterwards carried to a still higher pitch of excellence by Malibran. On April 24, 1824, Pasta reappeared in London in 'Otello,' and had another enthusiastic success, which she followed up with 'Tancredi,' 'Romeo,' and 'Semiramide.' She was, however, only one of six *prime donne* at the King's Theatre, one of whom, Madame Colbran-Rossini, had a salary of £1500, while Pasta was to have no more than £1400. And even this sum she never received in full, Benelli, the manager and sub-lessee, having quitted England, leaving the greater portion of it unpaid. This made it difficult to re-engage her for 1825, as she rather naturally asked for the balance to be paid before she should appear; but this was arranged by a compromise, and she came, at a salary of £1000, to sing till June 8, the longest *congé* she could obtain from Paris. While on the subject of her salary, it may be added that in 1826 she had £2200,[1] £1000 of which was paid to her before she left Paris, and £2365 in 1827. In each succeeding year her voice appeared more equal and her style more finished and refined. Her acting was always extremely powerful. Talma, when he saw and heard her, is said to have exclaimed, 'Here is a woman of whom I can still learn something.'

Owing to a misunderstanding with Rossini, then managing the Italian Opera at Paris, Pasta would not engage herself for that stage in 1827, but went to Italy instead. There she played at Trieste, and at Naples, where Pacini wrote 'Niobe' for her. The Neapolitans failed to recognise her full merits, but she was better appreciated at Bologna, Milan, Vienna, and Verona. At Milan, Bellini wrote for her the 'Sonnambula' (1831) and 'Norma' (1832).

In 1833 and 34 Pasta was once more at Paris, singing in 'Sonnambula' and 'Anna Bolena.' Now, for the first time, her voice seemed to have lost something of its beauty and truth; her intonation had become very uncertain, and she sang flat sometimes through the whole of an opera. But her dramatic talent, far from being impaired, was even more remarkable than ever. She was as simple and unaffected a village girl in the 'Sonnambula,' as she was dignified, noble, or energetic in 'Anna Bolena,' 'Semiramide,' and 'Norma.' As 'Desdemona,' she was now more gentle and graceful than heretofore, and in like manner she had improved and completed her conception of all her characters, till they became worthy of the admiration of critics and the study of actors.

Once more in Italy, Pasta reappeared in a few of her famous rôles at some of the chief theatres, spending every summer at the beautiful villa which she had bought in 1829 near the Lake of Como, where she gave herself up to the delights of cultivating a magnificent garden.

Pasta sang again in England in 1837; but her voice was nearly gone, and she gave her admirers more pain than pleasure. In 1840, though so long retired from the stage, she accepted an offer of 200,000 frs. to sing at St. Petersburg; but it would have been better for her reputation as a singer had she refused it. The same may be said of her last visit to London, in 1850, when she only appeared twice in public.

Madame Pasta is said to have had only one child, a daughter; but she had a son also, whom she mentions in a letter[2] to the Princess Belgiojoso, her 'Carissima Teresa,' a cultivated and charming lady, with whom she was on the most intimate and affectionate terms. She had some pupils, of whom Parodi was the most distinguished. This great singer died at her villa on the Lake of Como, April 1, 1865. [J. M.]

PASTICCIO, literally 'a pie.' A species of Lyric Drama, composed of Airs, Duets, and other

[1] Not 2,300*l.* as stated by Ebers. The receipt, in the possession of the writer, disproves this statement.

[2] In the possession of the writer.

movements, selected from different Operas, and grouped together, not in accordance with their original intention, but in such a manner as to provide a mixed audience with the greatest possible number of favourite Airs in succession.

It is not at all necessary that the Movements contained in a Pasticcio should all be by the same [1]Composer. As a general rule, they are not; and no attempt is made to ensure uniformity, or even consistency of style. No such attempt, indeed, could by any possibility be successful, unless it were made under the direction of a genius of the highest order; for an Opera, if it claim to be considered as a work of Art at all, must of necessity present itself as a well-ordered whole, the intelligent expression of a single idea; not in the form of a heterogeneous collection of pretty tunes, divorced from the scenes they were intended to illustrate, and adapted to others quite foreign to the Composer's original meaning. It is true, that, during the greater part of the 18th century, when the Pasticcio enjoyed its highest degree of popularity, some of the greatest Masters then living patronised it, openly, and apparently without any feeling of reluctance: but it never inspired any real respect, even in its brightest days, and the best examples were invariably short-lived, and incapable of resuscitation. It was impossible that any form of Art, based upon false principles, should be held in lasting remembrance; and the Pasticcio represented a very false principle indeed —the principle which culminated in the 'Concert Opera.'

In early times, it was a very common custom to mention the name of the Librettist of an Opera, upon the public announcement of its performance, without that of the Composer; and it seems exceedingly probable, that, when this was done, more than one Composer was concerned, and the work was, in reality, a Pasticcio. We know that Caccini contributed some of the Music to Peri's 'Euridice,' in the year 1600, though his name does not appear upon the title-page; and that, as early as 1646, a genuine Pasticcio was performed, at Naples, under the title of 'Amor non a legge,' with Music by several different Composers, of whose names not one has been recorded. Such cases, however, are much rarer in the 17th century than in that which followed, and serve only to show how the practice of writing these compound Operas originated.

Perhaps the most notable Pasticcio on record is 'Muzio Scevola,' of which, in the year 1721, Attilio Ariosti[2] composed the First Act, Giovanni Maria Buononcini the Second, and Handel the Third. Each Composer prepared a complete Overture to his own share of the work; and each, of course, did his best to outshine the efforts of his rivals: yet the Opera survived very few representations, notwithstanding the *éclat* which attended its production; and it was never afterwards revived. It has been suggested that the object of associating these three great Composers together, in this work, was not rivalry, but œconomy of time—a most improbable supposition, unsupported by any kind of evidence. The Pasticcio, at the time 'Muzio Scevola' was produced, was equally common in England and on the Continent; and nothing was more natural than that all the talent that could be brought together should be employed in the production of a splendid example for the Royal Academy of Music. Handel, moreover, the only Composer in whose hands this kind of piece ever attained the degree of homogeneity necessary to constitute a really great work, can never have entertained any strong objection to it, for he constantly introduced Songs, which had made their mark in his earlier Operas, into the newer ones he was so frequently called upon to produce; and, in 1738, he brought out a Pasticcio, called 'Alessandro Severo,' entirely composed of his own most favourite Airs. His keen perception of dramatic truth enabled him to perform the operation of fitting together materials, apparently quite incongruous, with such inimitable skill, that no one unacquainted with the real facts of the case could possibly think they had ever been intended to occupy any other position than that in which they are actually found at the time being. Had other Composers possessed this power of adaptation in an equal degree, the Pasticcio might have attained a longer term of existence: but the best writers of the age, more especially those of the great School founded by Hasse, at Dresden, failed lamentably, in this particular; and, strange as it may seem to say so, it is to this fortunate circumstance that we are indebted for one of the most important and beneficial revolutions recorded in the history of the Lyric Drama.

In the year 1746, Gluck produced, at the King's Theatre, in the Haymarket, a Pasticcio, called 'Piramo e Tisbe,' in which he introduced all his own most successful Airs. He wrote, at that time, entirely in the Italian style; and, though Handel expressed great contempt for his want of learning, his airs were especially melodious, and enjoyed a high degree of popular favour. Yet the piece did not succeed, and he himself was altogether dissatisfied with it. Soon after its production, he left England, and settled, for a time, in Vienna. Here he attained immense popularity; but he could not forget the failure of his Pasticcio, and the disappointment he felt led him carefully to reconsider the matter, and, as far as possible, to trace the defects of the piece to their true cause. The course of analytical study thus forced upon him led to the conviction, that however good an Air may be in itself, it is only useful for dramatic purposes in so far as it is calculated to bring out the truthful expression of the Scene in which it is introduced; and this simple thesis formed the foundation of that great work of reformation which made his name so deservedly famous, and raised the Lyric Drama to a position from which the

[1] In 1789 a Pasticcio called 'L'Ape' was produced at Vienna, in which no less than 12 composers were represented. (Pohl, 'Mozart in London,' p. 75, note.)

[2] This at least is the commonly-received opinion. In the Dragonetti score, in the British Museum, the first act is attributed to 'Signor Pipo.' Chrysander attributes it to Filippo Mattei.

false ideas of Hasse and Metastasio would for ever have excluded it. [See OPERA, Eleventh Period, p. 514 *b*.]

The triumphant success of Gluck's later works put an end, at once, to the existence of the 'Concert Opera,' both in Italy and Germany: and, with it, the Pasticcio necessarily fell to the ground. Since his death, no genuine Pasticcio of any importance has ever been produced. Only in a very few cases have two or more Composers consented to write the separate Acts of the same work; and, judging from past experience, we may confidently hope that the abuse will never again be revived.

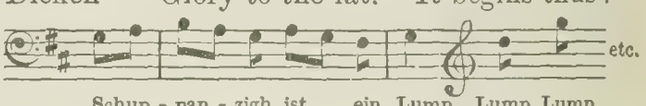
The leading principle of the Pasticcio has been frequently introduced into English Operas, more especially those of the older School. The 'Beggar's Opera' will occur to the reader as a notable instance of its application. But it must be remembered that in Operas of this class the Music is often only of an incidental character, and the objection to the system is therefore far less serious than in the case of Italian Operas of the same, or even earlier date. [W. S. R.]

PASTORALE. 1. A dramatic composition or opera, the subject of which is generally of a legendary and pastoral character. Pastorales had their origin in Italy, where, at the time of the Renaissance, the study of the Eclogues of Theocritus and Virgil led to the stage representation of pastoral dramas such as Politian's 'Favola di Orfeo,' which was played at Mantua in 1472. The popularity of these dramatic pastorales spread from Italy to France and Spain, and eventually to Germany; but it is principally in France that they were set to music, and became of importance as precursors of the opera. In April 1659 'La Pastorale en Musique,' the words by the Abbé Perrin, the music by Cambert, was performed at Issy, at the house of M. de Lahaye, and proved so successful that the same authors wrote another similar work, 'Pomone,' which was played in public with great success in May 1671. These two pastorales are generally considered as the earliest French operas. The pastorale, owing to the weakness of its plot, was peculiarly suited for the displays of ballet and spectacle which were so much in vogue at the French court, and examples of this style of composition exist by nearly all the French composers before the Great Revolution. Lully's 'Acis et Galathée' ('Pastorale heroïque mise en musique') is perhaps one of his finest compositions. Mattheson ('Vollkommener Kapellmeister'), with his passion for classifying, divides pastorales into the very obvious categories of comic and tragic, and gives some quaint directions for treating subjects in a pastoral manner. The pastorale must not be confounded with the pastourelle, which was an irregular form of poetry popular in France in the 12th and 13th centuries.

2. Any instrumental or vocal composition in 6-8, 9-8, or 12-8 time (whether on a drone bass or not), which assumes a pastoral character by its imitation of the simple sounds and melody of a shepherd's pipe. The Musette and the Siciliana are both 'pastoral' forms; the former is of a slower tempo, and the latter contains fewer dotted quavers. 'He shall feed his flock' and the 'Pastoral Symphony' in the Messiah are both in 12-8, and so is the Pastoral Sinfonia which begins the second part of Bach's Christmas Oratorio. Other examples of this class of composition are the first movement of Bach's Pastorale for organ (Dörffel, 788), and the air 'Pour Bertha moi je soupire' in Meyerbeer's opera 'Le Prophète.' The 'Sonnambula' was originally entitled 'Dramma pastorale.' [W. B. S.]

PASTORALE. 'Sonata pastorale' is the title [1] often given to Beethoven's Sonata in D, op. 29, but apparently quite without warrant. Its opening Allegro and its Finale both begin with long passages on a pedal bass, both are also in triple time, and so far have a 'pastoral' air; but Beethoven has said nothing of any such intention. The original edition is entitled 'Grande Sonate pour le Pianoforte,' and the autograph is inscribed 'Gran Sonata.' It is worth notice that this is the first of the Sonatas which is not composed expressly both for harpsichord or pianoforte; all the preceding ones have the words 'pour le Clavecin (or Clavicembalo) ou Pianoforte' on the title-page.

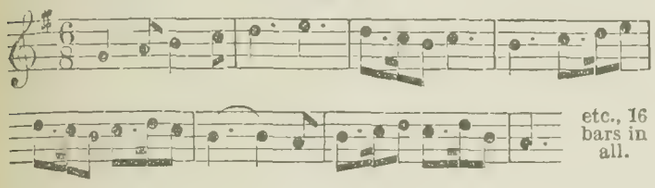
It was composed in 1801 and published in Aug. 1802. According to Czerny the Andante was for long a special favourite of the composer's, and often played by him. The fly-leaf of the autograph—in the possession of Herr Johann Kaffka of Vienna—contains a little piece of 17 bars long, for 2 voices and chorus, aimed at the unwieldy figure of Schuppanzigh, Beethoven's favourite first violin, and entitled 'Lob auf den Dicken'—'Glory to the fat.' It begins thus:—



[G.]

PASTORAL SYMPHONY in Handel's 'Messiah.' A short and unaffected little piece of music in 12-8 time, serving to introduce the scene of the 'Shepherds abiding in the field.' Handel more than any other great composer was accustomed to 'prendre son bien partout où il le trouvait,' and mostly without acknowledgment. In the present instance he has affixed the word 'Pifa' to this movement, more probably to indicate the reason for inserting it than to show that it was not his own composition, a matter which probably did not occupy his thoughts in the least. People in those days had not ready access either to older or contemporaneous works, and were not in a position to compare one thing with another; and our composer, often in a great hurry to get through his mighty task, did not trouble himself to enlighten them: his superb genius answered for all, as it gave life and immortality to anything he chose to put on paper. When it was first called a Pastoral Symphony is not very clear; Randall & Abell's edition gives the word 'Pifa' only, a fact overlooked by Dr. Rimbault in his

[1] Originally perhaps by Cranz, the publisher, of Hamburg.

preface to the Handel Society's edition (1850); but Arnold's edition has 'Sinfonia Pastoralle.' Handel's MS. and the Smith transcripts give only 'Pifa.' As to the origin of the music Dr. Rimbault, in his Preface to the edition of the Handel Society professes to give the melody note for note from a MS. collection of ancient hymns written in 1630; but what collection, and where it is to be found, is not told us.

Playford's 'Musick's Handmaid' (1678) has a very similar tune, and in Crotch's specimens this also figures as an example of Italian music—a Siciliana. In these two works the title of 'Parthenia' has been added to it. Doubtless Handel heard the peasants playing such an air about the streets of Rome at Christmas during his visit there, and stored up the idea for future use. [See PIFERO.]

At first it consisted of the first part alone, the second being added on a slip of paper wafered into the original MS. Of the second part there are two versions, one which is in use, 10 bars long, the other, 12 bars, with the sequence prolonged, taking the music into F, in which key it winds up before the Da Capo. The second version, which is on the back of the slip of paper just mentioned, Handel has crossed through.

This little Symphony is scored only for strings, with a third violin part which has curiously often been left out. In a piece of music intended to represent the playing of Pifferari, it is singular that Handel should not have given the melody, at least, to his favourite instrument the hautboy, which had in his day a very broad reed, and a tone somewhat reminding one of the Roman peasants who pipe a pastoral in our streets at the present time. [W.G.C.]

PASTORAL SYMPHONY, THE. 'Sinfonia Pastorale, No. 6,' is the title of the published score of Beethoven's 6th Symphony, in F, op. 68 (Breitkopf & Härtel, May 1826).

The autograph, in possession of the Baron van Kattendyke, of Arnheim, bears the following inscription in Beethoven's own writing, 'Sinf^{ia} 6ta. Da Luigi van Beethoven. Angenehme heitre Empfindungen welche bey der Ankunft auf dem Lande im Menschen erwa—Allo ma non troppo—Nicht ganz geschwind—N.B. die deutschen Ueberschriften schreiben sie alle in die erste Violini—Sinfonie von Ludwig van Beethoven': or, in English, '6th Symphony, by Luigi van Beethoven. The pleasant, cheerful feelings, which arise in man on arriving in the country—Allo ma non troppo—not too fast—N.B. [this is to the copyist] the German titles are all to be written in the first violin part—Symphony by Ludwig van Beethoven.'

Besides the 'titles' referred to in this inscription, which are engraved in the 1st violin part, on the back of the title-page, Beethoven has given two indications of his intentions—(1) on the programme of the first performance, Dec. 22, 1808, and (2) on the printed score. We give the three in parallel columns:—

First Violin Part.	*Programme of Concert, Dec. 22, 1808.*	*Printed Score.*
Pastoral Sinfonie oder Erinnerungen an das Landleben (mehr Ausdruck der Empfindung als Mahlerey).	Pastoral Symphonie (No. 5), mehr Ausdruck der Empfindung, als Malerey.	Sinfonia Pastorale, No. 6.
1. Allegro ma non molto. Erwachen heiterer Empfindungen bey der Ankunft auf dem Lande.	1stes Stück. Angenehme Empfindungen, welche bey der Ankunft auf dem Lande im Menschen erwachen.	Erwachen heiterer Empfindungen bey der Ankunft auf dem Lande. All^{o} ma non troppo.
2. Andante con moto. Scene am Bach.	2tes Stück. Scene am Bach.	Scene am Bach. Andante molto moto.
3. Allegro. Lustiges Zusammenseyn der Landleute.	3tes Stück. Lustiges Beysammenseyn der Landleute; fällt ein	Lustiges Zusammenseyn der Landleute. Allegro.
4. Allegro. Gewitter, Sturm.	4tes Stück. Donner und Sturm; in welches einfällt	Gewitter. Sturm. Allegro.
5. Allegretto. Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm.	5tes Stück. Wohlthätige, mit Dank an die Gottheit verbundene Gefühle nach dem Sturm.	Hirtengesang. Frohe und dankbare Gefühle nach dem Sturm. Allegretto.
Pastoral Symphony, or Recollections of country life. (More expression of feeling than painting.)	Pastoral Symphony (No. 5) more expression of feeling than painting.	Sinfonia Pastorale, No. 6.
1. Allegro ma non molto. The awakening of cheerful feelings on arriving in the country.	1st piece. The pleasant feelings aroused in the heart on arriving in the country.	The awakening of cheerful feelings on arriving in the country. All^{o} ma non troppo.
2. Andante con moto. Scene at the brook.	2nd piece. Scene at the brook.	Scene at the brook. Andante molto moto.
3. Allegro. Merry meeting of country folk.	3rd piece. Jovial assemblage of country folk, interrupted by	Merry meeting of country folk. Allegro.
4. Allegro. Thunderstorm, tempest.	4th piece. Thunderstorm, interrupted by	Thunderstorm, tempest. Allegro.
5. Allegretto. Song of the shepherds. Glad and thankful feelings after the storm.	5th piece. Pleasurable feelings after the storm, mixed with gratitude to God.	Song of the shepherds. Glad and thankful feelings after the storm.

A book of sketches for the first movement, now in the British Museum, is inscribed 'Sinfonie caracteristica. Die Erinnerungen von der Landleben'; with a note to the effect that 'the hearer is to be allowed to find out the situations for himself'—'Man uberlässt dem Zuhörer sich selbst die Situationen auszufinden.'

The work was composed in the neighbourhood of Vienna, in the wooded meadows between Heiligenstadt and Grinzing, in the summer of 1808, at the same time with the Symphony in C minor. The two were each dedicated to the same two persons, Prince Lobkowitz and the Count Rasoumoffsky; their opus-numbers follow one another, and so closely were the two connected that at the first performance—in the Theatre an der Wien, Dec. 22, 1808—their numbers were interchanged, the Pastoral being called 'No. 5' and the C minor 'No. 6.' This confusion lasted as late as 1820, as is shown by the list of performances of the Concerts Spirituels at Vienna, given by Hanslick (Concertwesen in Wien, p. 189).

The titles of the movements were curiously anticipated by Knecht, more than twenty years earlier, in a 'Portrait musical de la Nature.' [See KNECHT, vol. ii. 66 *a*; and PROGRAMME MUSIC.]

Beethoven himself (a very rare occurrence) anticipated a part of the storm movement in his Prometheus music (1801), in the 'Introduction' following the overture.

The Symphony was first played in London at a concert given for the benefit of F. Griesbach, the oboe-player. This was before April 14, 1817, the date at which it first appears in the programmes of the Philharmonic Society. [G.]

PATEY, JANET MONACH, *née* Whytock, was born May 1, 1842, in London, her father being a native of Glasgow. She received instruction in singing from Mr. John Wass, and made her first appearance in public at a very early age, at the Town Hall, Birmingham. She became a member of Henry Leslie's Choir, and afterwards received further instruction from Mrs. Sims Reeves and Pinsuti. In 1865 she was engaged by M. Lemmens for a provincial concert tour. In 1866 she was married to Mr. Patey (see below), and sang at the Worcester Festival of that year. From that time her reputation continued to increase, until in 1870, on the retirement of Madame Sainton-Dolby, she succeeded to her position as leading contralto concert-singer, and as such has sung in several of the principal new works, such as Benedict's 'St. Peter,' Barnett's 'Ancient Mariner,' 'Paradise and the Peri,' and 'Raising of Lazarus,' and in Macfarren's 'St. John the Baptist,' 'Resurrection,' 'Joseph,' and 'Lady of the Lake.' In the part of Blanche of Devan, in the last of these, she developed an amount of dramatic power for which her admirers had not given her credit. In 1871 she started on a concert tour in America with Edith Wynne, Cummings, Santley, and her husband, and enjoyed great success. In 1875 she sang with her usual success in Paris, in French, in four performances of the 'Messiah,' on the invitation of M. Lamoureux, and under his direction. Also on Jan. 31 of the same year she sang in English 'O rest in the Lord,' at the concert of the Conservatoire, with such effect that she was re-engaged for the next concert, Feb. 7, when she more than confirmed the previous impression. In commemoration of this the directors presented her with a medal bearing the dates of the concerts, a compliment rarely accorded by that conservative body to any singer.

Her voice is a contralto of great power and sweetness, and of extensive compass, and she is equally excellent either in oratorio or ballads. [A.C.]

PATEY, JOHN GEORGE, husband of the above, born in 1835, at Stonehouse, Devonshire, son of a clergyman, was educated for medicine, but abandoned it for music. His voice is baritone. He studied at Paris and Milan, made his first appearance Oct. 11, 1858, at Drury Lane, as Plumket, in an English version of 'Martha,' and sang for several seasons in English opera at Covent Garden and Her Majesty's, creating parts in 'Robin Hood' (Oct. 10, 60), 'La Reine Topaze' (Dec. 26, 60), 'Puritan's Daughter' (Nov. 30, 61), 'Lily of Killarney' (Feb. 8, 62), etc. He also sang in Italian opera at the Lyceum in 1861, and was frequently heard in oratorio and concerts. Mr. Patey has latterly retired from public singing, and now carries on the business of a music publisher. [A.C.]

PATHÉTIQUE. 'Grande Sonate pathétique pour le Clavecin ou Piano-Forte composée et dediée à Son Altesse le Prince Charles de Lichnowsky par Louis van Beethoven' is the title of Beethoven's 7th Pianoforte Sonata, op. 13. It is in C minor, and has an Introduction (which reappears in the *Allegro*) in addition to the other three movements. (The Pathétique and the op. 111 are the only PF. Sonatas with Introductions.) It was published by Eder in the Graben, Vienna, in 1799. No clue has been found to its title. M. Nottebohm however has discovered from Beethoven's sketch-books that the Finale was originally written for Strings, and was probably intended for the Finale of the String trio in C minor, Op. 9, No. 3.[1] [G.]

PATON, MARY ANNE, daughter of George Paton, master in the High School of Edinburgh, where she was born in Oct. 1802; from a very early age manifested a capacity for music, and when little more than four years old learned to play the harp, pianoforte, and violin. Music was hereditary in her family. Her grandmother, when Miss Anne Nicoll, played the violin before the Duke of Cumberland at Huntly, on his way to Culloden, in 1746; and Miss Nicoll's brother Walter, an eminent merchant of Aberdeen, and a good violin player, took part with the Duke of Gordon and other local magnates in founding the Aberdeen Musical Society in 1748, and acted for some time as its secretary. Miss Paton's father was also a violin player, and was renowned in his own neighbourhood as having built an organ. In 1810 Miss Paton appeared at concerts in Edinburgh, singing, reciting, and playing—among other pieces, Viotti's Concerto in G. She also published several compositions. In 1811 the family removed to London, and during the next three seasons she sang at private concerts, and annually at a public concert of her own. In 1814 she was withdrawn from public life for the purpose of completing her education. In 1820 she reappeared and sang at the Bath concerts with success, and in 1821 at various other places. On Aug. 3, 1822, she made her first appearance on the stage at the Haymarket Theatre as Susanna in 'The Marriage of Figaro,' with decided success, and subsequently performed Rosina in 'The Barber of Seville'; Lydia in Perry's 'Morning, Noon, and Night' (her first original part), and Polly in 'The Beggar's Opera.' On Oct. 19, 1822, she appeared at Covent Garden as Polly, and on Dec. 7 fully established herself by her impersonation of Mandane in Arne's 'Artaxerxes.' On July 22, 1824, she achieved a great success in the part of the heroine in Weber's 'Der

1 'Neue Beethoveniana,' No. xx, in the 'Musikalisches Wochenblatt,' Jan. 14, 1876.

Freischütz,' then first produced in England. In the same year she was married in Scotland to Lord William Pitt Lennox, a younger son of the 4th Duke of Richmond, but continued her professional appearances under her maiden name. On April 12, 1826, on the production of Weber's 'Oberon,' she sustained the arduous part of Reiza to the entire satisfaction as well of the composer as the audience. Weber had previously written to his wife, 'Miss Paton is a singer of the very first rank, and will play Reiza divinely.' In the same letter he describes a concert in which Velluti and all the first Italians sang, at which 'she beat them all.' From that time she was at the head of her profession, alike in the theatre, the concert-room, and the oratorio orchestra. Her marriage was unfortunately not a happy one, and in June 1830 she separated from her husband, and on Feb. 26, 1831, obtained a decree of the Court of Session in Scotland dissolving the marriage. Shortly afterwards she was married to Mr. Joseph Wood, the tenor singer, and in the same year reappeared at Covent Garden and afterwards at the King's Theatre in 'La Cenerentola.' She was next engaged at Drury Lane, and appeared as Alice in an English version of Meyerbeer's 'Robert le Diable,' produced Feb. 20, 1832. She also sustained at various times the principal parts in the 'Sonnambula,' Barnett's 'Mountain Sylph,' etc., etc. In 1833 Mr. and Mrs. Wood began to reside at Woolley Moor, Yorkshire, an estate belonging to Mr. Wood, sen., and this remained their permanent home till 1854. In 1834 they paid a visit to the United States, and repeated it twice within the next few years. In April 1837 Mrs. Wood reappeared in London, and continued to perform until Feb. 1843, when she embraced the Roman Catholic religion, and took up her residence in the convent by Micklegate Bar, York. The change however was of short duration, and in July she quitted the convent. In 1844 she was engaged at the Princess's Theatre. She soon afterwards retired from her profession, and settled with her husband at Woolley Moor. Here she took a warm interest in the Anglican service at Chapelthorpe. She composed for it, formed and trained a choir, in which she herself took the leading part. In 1854 they left Yorkshire and went abroad. In 1863 they returned to Bulcliffe Hall, in the neighbourhood of Chapelthorpe, and there Mrs. Wood died, July 21, 1854, leaving a son (born at Woolley Moor in 1838) as the only representative of her family. Mrs. Wood's voice was a pure soprano, of extensive compass (A below the staff to D or E above), powerful, sweet-toned, and brilliant. She was mistress of the florid style, and had great powers of expression. She was renowned for her beauty, both of feature and expression, inherited from her mother, Miss Crawford of Cameron Bank; and the portraits of her are numerous, including those by Sir Thos. Lawrence, Sir W. Newton, Wageman, and others. Her younger sisters were both singers; ISABELLA appeared at Drury Lane about 1825, and ELIZA at the Haymarket as Mandane in 1833. [W.H.H.]

PATRICK, RICHARD (sometimes called Nathan or Nathaniel), lay vicar of Westminster Abbey from 1616 until about 1625, composed a fine service in G minor, which is printed in vol. i. of Arnold's Cathedral Music. [W.H.H.]

PATROCINIUM MUSICES. A splendid collection of church music in 10 volumes, published between 1573 and 1598 by ADAM BERG of Munich under the patronage of the Duke of Bavaria, whence its quaint title, 'the protection of music.' For the list of contents see this Dictionary, i. 230. It is printed from types, not in score, but so that all the parts can be read at once from the two open pages, which are of immense folio size. There is a copy in the British Museum. [G.]

PATTER-SONG. 'Patter' is the technical—or rather, slang—name for the kind of gabbling speech with which a cheap-jack extols his wares, or a conjuror distracts the attention of the audience while performing his tricks. It is used in music to denote a kind of song, the humour of which consists in getting the greatest number of words to fit the smallest number of notes. Instances of this form of composition are Haydn's 'Durch Italien, Frankreich, Preussen,' from 'Der Ritter Roland'; Grétry's syllabic duet in 'La fausse Magie' [see vol. i. p. 628 *b*]; Dulcamara's song in Donizetti's 'L'Elisir d'amore,' etc. Mozart and many other composers often introduce bits of 'patter' into buffo solos, as for instance the middle of 'Madamina' in 'Don Juan,' etc. This form of song has for long been popular with 'entertainers' from Albert Smith to Corney Grain, and probably owes its name to a song sung by Charles Mathews in 'Patter versus Clatter.' Its latest development is in the operettas of Messrs. Burnand, Gilbert, and Sullivan, in all of which patter-songs fill an important place. Excellent instances are 'My aged Employer' in 'Cox and Box,' and 'My name is John Wellington Wells' in 'The Sorcerer.' [J.A.F.M.]

PATTI, ADELINA (ADELA or ADÈLE JUAÑA MARIA), born Feb. 19, 1843, at Madrid, was the youngest daughter of Salvatore Patti, an Italian singer, who died in 1869, and a Spanish mother, also a singer, well known in Spain and Italy, before her marriage with Patti, as Signora Barili. The parents of Adelina went to America, and she was taken there as a child. Having shown great aptitude for music, Mlle. Patti received instruction in singing from Maurice Strakosch, who married her elder sister Amelia; she appeared in public in America at a very early age, and was well received; but was wisely withdrawn for some years for the purpose of further study. She reappeared Nov. 24, 1859, at New York, as Lucia, and played other parts, in all of which she was highly successful. Mlle. Patti made her *début* in England May 14, 1861, at the Royal Italian Opera, as Amina, with wonderful success, and from that time became famous, though quite unknown before. She repeated that part no less than eight times, and confirmed her success by her performance of Lucia, Violetta, Zerlina ('Don

Giovanni'), Martha and Rosina. She sang that autumn at the Birmingham Festival, in opera at Liverpool, Manchester, etc., and afterwards was engaged at Berlin, Brussels, and Paris. From 1861 to the present time Mme. Patti has sung at Covent Garden every year, and has maintained her position as perhaps the most popular operatic artist of the time. Mme. Patti made an operatic tour in the provinces in 1862; sang at the Birmingham Festival of 1864, notably as Adah on the production of 'Naaman'; at the Handel Festivals of 1865, 1877, and 1880; at the Liverpool Festival of 1874, as well as in several brilliant provincial concert tours. She has enjoyed the same popularity on the continent, having fulfilled several engagements at Paris,[1] Vienna, St. Petersburg, Moscow, etc., and in various cities of Germany, Italy, Spain, etc.

Her voice is of moderate power but great compass, reaching to F in alt; her execution is brilliant and finished, and she has considerable charm both of person and manner. Her répertoire is extensive, upwards of 30 characters, chiefly of the Italian school, many of which, such as Maria, Norina, Adina, Linda, Luisa Miller, Desdemona, Ninetta, Semiramide, etc., were revived for her; she is also quite at home in the works of Meyerbeer and Gounod. The new parts which she has created in England are Annetta ('Crispino e la Comare'), July 14, 1866; Esmeralda, June 14, 1870; Gelmina, June 4, 1872; Juliet, July 11, 1867; La Catarina ('Diamans de la Couronne'), July 3, 1872;[2] Aida, June 22, 1876; and Estella ('Les Bluets') of Jules Cohen (Covent Garden, under the title of 'Estella,' July 3, 1880), perhaps with a little more success than when Mme. Nilsson played the part in Paris. Of the other parts, only as Juliet and Aida has she obtained any permanent popularity. The Zerlina of Mozart is the only character she has played in classical opera. Mme. Patti married, July 29, 1868, Henri Marquis de Caux, Equerry to Napoleon III. Her elder sister,

Carlotta, was born in 1840 at Florence. She was educated as a pianist under Herz, but abandoned the piano in favour of singing. She made her *début* in 1861 at New York as a concert singer, and afterwards fulfilled an engagement there in Italian opera, and was successful, but soon after abandoned the stage on account of her lameness. She made her *début* in England April 16, 1863, at a concert at Covent Garden Theatre, attracted attention on account of her pleasant and remarkable facility of execution, obtained a position here in concerts as a singer of the lighter class, and was for several seasons a great attraction at promenade and other concerts. Mlle. Patti has made several concert tours in the provinces, on the continent, and in America. She married, Sept. 3, 1879, Ernst de Munck, of Weimar, the violoncellist.

Carlo, their brother, born at Madrid in 1842, was taken to America, like his sisters, when a child, studied the violin, and at the age of 20 became leader at the New Orleans Opera House, afterwards at New York, and the Wakefield Opera House, St. Louis, Missouri. He died at the last-named city March 17, 1873. [A.C.]

PAUER, Ernst, pianist and eminent teacher of the piano, was born at Vienna, Dec. 21, 1826. His father was first minister of the Lutheran church, Director of the theological seminary in Vienna, and Superintendent-General of the Lutheran churches of the Austrian Empire; his mother was a Streicher, of the great pianoforte-making family, so intimately connected with Beethoven. The cultivation of his early musical talent was not allowed to prejudice his general education; the study of the classics and modern languages being carried on concurrently with the pianoforte, first under Theodor Dirzka, and then under Mozart's son, Wolfgang Amadeus, and with harmony and counterpoint under Sechter. This first stage in his musical education was terminated by a public performance in 1842, and the publication of one of his compositions. In 1845 he went to Munich for a year and a half to study instrumentation and dramatic composition under Franz Lachner. Not content with his musical studies he learnt Italian and Spanish, and by teaching and composing was enabled to become independent of his father, thus early evincing that extraordinary energy which has always been one of his principal characteristics. In April 1847 he competed for and obtained the appointment of director of the musical societies at Mayence, and was employed by the great publishing firm of Schotts to compose two operas, 'Don Riego' (1849), and 'Die rothe Maske' (1850), which were performed in Mayence and Mannheim; also some important vocal works, and overtures and entr'actes for the use of the local theatre. This appointment, in which he gained great experience, he resigned in April 1851, and proceeded to London, where his performances at the Philharmonic (June 23, Hummel's A minor Concerto) and the Musical Union were received with much favour. After this success he resolved to pursue his career in England, though returning for a time to Germany.

In 1852 he married Miss Andreae, of Frankfort, and brought her with him to London, where they have since regularly resided during the musical season. Mrs. Pauer is a good contralto singer, and an excellent musician. During the first few years of her married life she was not infrequently heard in public, but this she has latterly given up. She has not however forsaken music, and the Bach Choir has profited much by her great knowledge and her steady devotion to its rehearsals and performances.

In 1861 Mr. Pauer adopted a new direction in pianoforte-playing, one which had been sketched by Moscheles some twenty years before, but not fully carried out—the historical; and gave a series of six performances with the view of illustrating the foundation and development of pianoforte composition and playing, in chronological series

1 Mme. Patti has recently reappeared there (Théâtre de la Gaité) in Italian opera.

2 For the first time in England in Italian, in which some of the music was cut out, and airs from Auber's earlier operas 'La Neige' and 'Leicester' inserted, to the detriment of the general effect.

from about 1600 to the present time, elucidated and assisted by programmes containing critical and biographical notices. Similar performances, but with different programmes, were given in 1862 and 1863, and again in 1867, in Willis's and the Hanover Square Rooms. In 1862 he was selected by Austria and the Zollverein for the Musical Jury of the London International Exhibition. He was at the same time the official reporter for the Prussian government, and his report was reproduced by some of the chief industrial journals, and was translated into various languages. For these services he received the Imperial Austrian order of Francis Joseph, and the Prussian order of the Crown. During the next few years Mr. Pauer played in Holland, Leipzig, Munich and Vienna, in fulfilment of special engagements, and was appointed pianist to the Imperial Austrian Court in 1866.

In 1870 he began a new phase of his active career, that of lecturing upon the composers for the harpsichord (or clavecin) and pianoforte; the form and spirit of the varieties of modern music, as the Italian, French and German; the history of the oratorio; the practice of teaching; and many cognate subjects. These lectures have been given at the Royal Institution, the South Kensington Museum, and in many other important lecture-rooms in Great Britain and Ireland. When Cipriani Potter retired from the Royal Academy of Music, Pauer took his class, and retained it for five years. In 1876, on the foundation of the National Training School for Music at Kensington Gore, he became the principal pianoforte professor of that institution, and in 1878 was made a member of the Board for Musical Studies at Cambridge University, and the following year an Examiner. Another of his important occupations has been editing the works of the classical and romantic composers. Among these will be found 'Alte Klavier-Musik' (Senff, Leipzig), 12 books; 'Alte Meister' (Breitkopf & Härtel, Leipzig), 40 Nos. [See KLAVIER-MUSIK, ALTE; and MEISTER, ALTE.] Also 'Old English Composers for the Virginals and Harpsichord' (Augener, London); and, under the auspices of the last-named publisher, an edition of the classical composers in a cheap form, embracing and including all the great masters from Bach and Handel to Schumann, and extending, up to July 1880, to nearly 30 volumes, of admirable clearness and convenience. Besides this are arrangements for children, and educational works, including the 'New Gradus ad Parnassum,' 100 studies, some of them by himself; 'Primer of the Pianoforte' (Novello, Ewer & Co. 1876); 'Elements of the Beautiful in Music' (ditto, 1876); and 'Primer of Musical Forms' (ditto, 1878). Also some interesting arrangements of Schumann's Symphonies for four hands, and of Mendelssohn's PF. Concerto for two pianos, thrown off as mere *hors d'œuvres* by this clever and indefatigable worker. Reference to the publishers' catalogues must supplement these specimens of the work of an active and successful life. As may be expected, he has unperformed and unpublished works in his portfolios; among them an opera 'Die Brautschau Friedrich des Grossen.' Of published pianoforte pieces few can be named that have attained greater popularity than Pauer's 'Cascade.' As a pianist his style is distinguished by breadth and nobility of tone, and by a sentiment in which seriousness of thought is blended with profound respect for the intention of the composer. As a man, his simple genuine nature has gained him the affection and esteem of a very large circle of friends and pupils. [A. J. H.]

PAUL, OSCAR, writer on music, born April 8, 1836, at Freiwaldau in Silesia, where his father was parish priest, and educated at Görlitz, where he first learned music from Klingenberg, and at the university of Leipzig. Here he studied music with Plaidy, Richter, and Hauptmann, of whose system of harmony he became a warm partisan. In 1860 he graduated as Phil. Doc., and after spending some time in various towns of Germany, especially Cologne, settled in Leipzig in 1866. Becoming known by his private lessons in the science of music, he was made professor of musical history at the Conservatorium in 1869, and Professor Extraordinarius at the university in 1872. His best and most important work is his translation (the first in Germany) and elucidation of Boëtius (Leipzig, Leuckart, 1872). He also edited Hauptmann's 'Lehre der Harmonik' (1868), the 'Geschichte des Claviers' (1869), the 'Handlexicon der Tonkunst' (1871–73), and two musical periodicals, the 'Tonhalle,' and its successor, the 'Musikalisches Wochenblatt.' He is now the musical critic of the 'Leipziger Tagblatt.' [F.G.]

PAUL, ST., or, German, PAULUS. Mendelssohn's first oratorio (op. 36). It was commissioned by the Cecilienverein of Frankfort early in 1832, but was not produced till the Lower Rhine Festival at Düsseldorf, May 22, 1836. For the book—'in the words of Scripture'—he sought the aid of Marx, who however soon disagreed with him, and then of Fürst and Schubring; but his own judgment was always active. [See MENDELSSOHN, vol. ii. 271 *b*.]

The second performance took place at Liverpool under Sir G. Smart on Oct. 3, 1836. Others in England were, Sacred Harmonic Society, March 7 and Sept. 12, 1837, and Birmingham Festival, under Mendelssohn himself, Sept. 20, 1837. In the interval between the first and second performances it had been revised by the composer, and published (May, 1837). Fourteen numbers were rejected, including two Chorales, 'O treuer Heiland,' and 'Ein' feste Burg.'

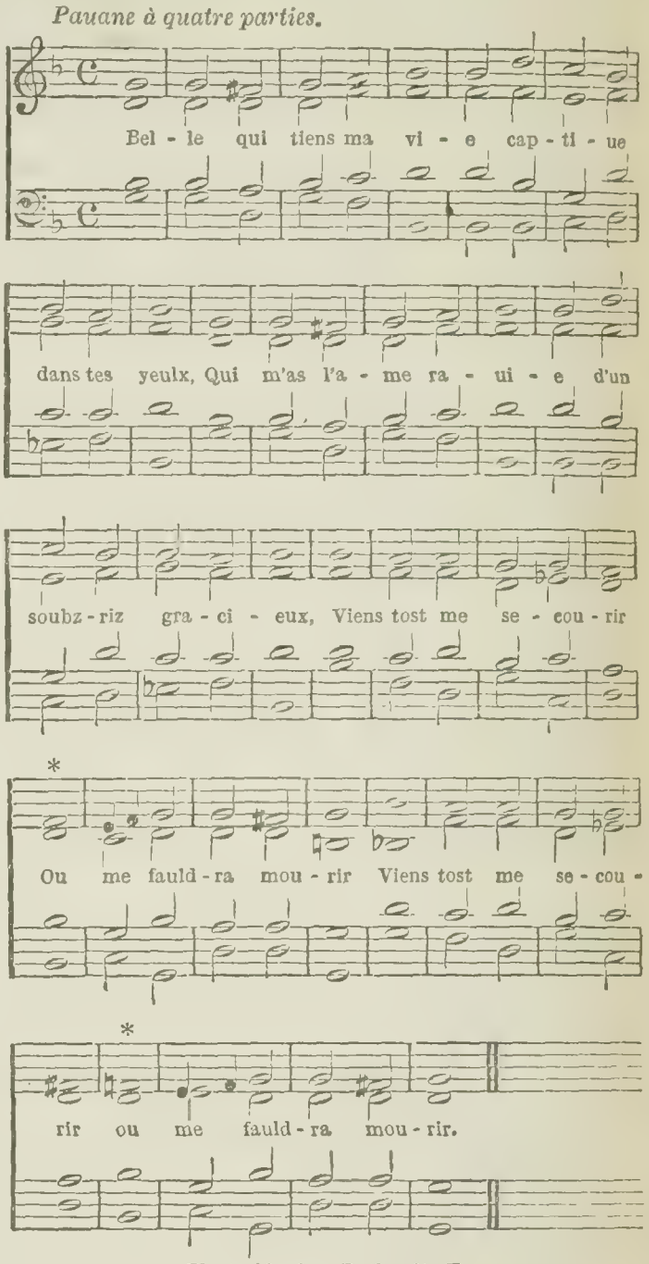
The English version is by Mr. W. Ball. [G.]

PAUSE (Ital. *Fermata*; Fr. *Point d'orgue*; which last has an equivocal meaning, as it also signifies what we call 'pedal point'). A temporary cessation of the time of the movement, expressed by the sign 𝄐 placed over a note or a rest. If the pause is over a note, it signifies that the note is to be prolonged at the pleasure of the performer, or conductor; if over a rest, the sound, as well as the time, must stop. The judicious use of pauses is one of the most striking

effects at the command of a composer. Handel often introduces a pause with prodigious effect before the last phrase of a chorus, as in 'Then round about the starry throne,' and many another case. Instances of the effect of the pause may be found in the delay on the last note of each line of the chorales of the German church, which is happily imitated by Mendelssohn in several of the Organ Sonatas, and in other places, where, though no pause actually occurs, and the strict time is kept up, the effect is produced by bringing in the next line of the chorale a bar or more late. Beethoven had a peculiarly effective way of introducing pauses in the first giving out of the principal subject of the movement, and so giving a feeling of suspense, as in the first movement of the Symphony No. 5 in C minor, the beginning of the last movement of the Pianoforte Trio, Op. 70, No. 1, etc. Pauses at the end of a movement, over a rest, or even over a silent bar, are intended to give a short breathing-space before going on to the next movement. They are then exactly the reverse of the direction 'attacca' [for which see vol. i. p. 100 *b*]. 'Pause' is the title of the last but one of the pieces in Schumann's 'Carneval,' and is an excerpt of 27 bars long from the Préambule to the whole, acting as a sort of prelude to the 'Marche des Davidsbündler contre les Philistins.' 'Pause' is also the title of a fine song in Schubert's 'Schöne Müllerin.' [J. A. F. M.]

PAVAN, PAVANE, or PAVIN, a slow and solemn dance, very popular in the 16th and 17th centuries. The name, derived from 'Padovana,'[1] points to an Italian origin, although it is generally said to have come from Spain, owing to its popularity in that country. The Spanish Pavan, however, was a variation of the original dance. According to some authorities, the name is derived from the the Latin *pavo*, owing to the fancied resemblance to a peacock's tail caused by the robes and cloaks worn by the dancers, as they swept out in the stately figures of the dance. Several good descriptions of the Pavan have come down to us. Rabelais[2] tells us that it was one of the 180 dances performed at the court of the Queen of Lanternois on the visit of Pantagruel and his companions; Tabourot, in his 'Orchésographie,' says that in his time, Pavans were still popular, although not as much danced as formerly.[3] At state balls the dancers wore their long robes, caps, and swords, and the music was performed by sackbuts and oboes. In masquerades, Pavans were played as processional music, and were similarly used at weddings and religious ceremonies. Like all early dances, the Pavan was originally sung as well as danced, and Tabourot gives the following example for 4 voices, accompanied throughout by the drum on one note 𝅗𝅥 𝅘𝅥 𝅘𝅥.

Pauane à quatre parties.



* The treble sings D, the alto F.

Sir John Davies, in his 'Orchestra' (1596) has the following curious verses, in which the motions of the sun and the moon are compared to dancers of Pavans and Galliards :

'For that braue Sunne the Father of the Day,
Doth loue this Earth, the Mother of the Night;
And like a reuellour in rich array,
Doth daunce his galliard in his lemman's sight,
Both back, and forth, and sidewaies, passing light.'

'Who doth not see the measures of the Moone,
Which thirteene times she daunceth euery yeare?
And ends her pauine thirteene times as soone
As doth her brother.'

There are numerous specimens extant of Pavans by instrumental composers of the 16th and 17th centuries, and in almost every case the Pavan is followed by a Galliard, the two thus anticipating the Saraband and Gigue of the later Suite. Thus Morley ('Introduction,' Part 3) after speaking of Fantaisies, says, 'The next in grauity and goodnes vnto this is called a pauane, a kind of staide musicke, ordained for graue dauncing, and most commonlie made of three straines, whereof euerie straine is plaid or sung

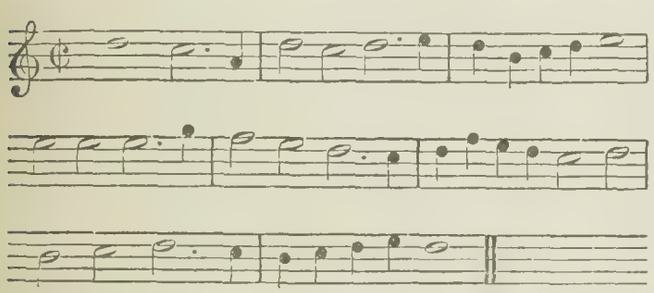
[1] In the Cambridge University Library is a MS. volume of airs and dances (in Lute Tablature) by Dowland and Holborne in which there occurs a 'Padovana de la Milanessa.'

[2] Pantagruel, Bk. v, published 1562.

[3] Bésard, in the Preface to his 'Thesaurus Harmonicus Divini Laurencini Romani' (Cologne, 1603), after praising the sweetness and elegancy of the English music of his day, makes particular mention of the Pavans, adding that the word 'Pavana' is nothing else than the Italian 'Paduana.' He also mentions that the French often call their Passemezzos, Pavans.

twice, a straine they make to containe 8, 12, or 16 semibreues as they list, yet fewer then eight I haue not seene in any pauan. . . . After euery pauan we vsually set a galliard.' And Butler ('Principles of Music,' 1636), speaking of the Doric mode, has the following:—'Of this sort are Pavins, invented for a slow and soft kind of Dancing, altogether in duple Proportion. Unto which are framed Galliards for more quick and nimble motion, always in triple proportion, and therefore the triple is oft called Galliard-time and the duple, Pavin-time.' Amongst the best known of these forerunners of the Suite, we may mention John Dowland's 'Lachrymae or Seauen Teares, figured in seauen passionate Pauans with diuers other Pauans, Galliards, and Almands' (1605); and Johann Ghro's 30 Pavans and Galliards 'nach teutscher art gesetzet' (1604).

The Spanish Pavan, a variety of the original dance which came from Spain (where it was called the Grand Dance), was of a more elaborate character than the original. Judging from the frequent occurrence of its air in the early English Lute and Virginal Books, it must have become very popular in England.[1] The following is the tune which Tabourot gives for it: it is not the same as that which is found in the English books.



[W. B. S.]

PAXTON, Stephen, a composer of vocal music in the latter part of the 18th century, produced several graceful and elegant glees, 9 of which, with 2 catches, are printed in Warren's Collections. The Catch Club awarded him prizes for the following glees; 'How sweet, how fresh,' 1779; 'Round the hapless Andre's urn,' 1781; 'Blest Power,' 1784; and 'Come, O come,' 1785; and for a catch, 'Ye Muses, inspire me,' 1783. He published 'A Collection of two Songs, Glees and two Catches,' and 'A Collection of Glees.' Two masses by him are printed in Webbe's Collection. He died in 1787.

His brother, William, was a violoncellist, who composed several sets of solos and duets for his instrument. He gained prizes from the Catch Club for 2 canons, 'O Lord in Thee,' 1779, and 'O Israel, trust in the Lord,' 1780. He died in 1781. [W. H. H.]

PEABODY CONCERTS, given under the auspices of the Conservatory of Music of the Peabody Institute, Baltimore, Maryland. Beginning in 1865, eight concerts have been given every season, each being preceded by a public rehearsal, the director of the Conservatory officiating as conductor. The programmes have been made up of symphonies, suites, overtures, concertos and vocal solos, nearly everything presented being of classic in style. Many important compositions have been performed for the first time in America in the course of these concerts. Under Mr. Asger Hamerik's direction (since 1871) especial attention has been given to the production of works by American, English and Scandinavian composers. The orchestra has generally included 50 musicians. The institution elicited the warm approbation of Von Bülow (1875–76) for its exceptionally fine performances. [See 'Peabody Institute,' under United States.] [F. H. J.]

PEACE, Albert Lister, Mus. Doc., is a native of Huddersfield. He exhibited in his childhood precocity hardly exceeded by that of Crotch or even Mozart; naming with unerring accuracy individual notes and combinations of notes when sounded, before attaining his fifth year. At the age of nine he was appointed organist of the parish church of Holmfirth, and subsequently of other churches in that neighbourhood. In 1866, at the age of 21, he removed to Glasgow, to fill the office of organist to Trinity Congregational church, and soon afterwards, along with other posts, that of organist to the University. In 1870 he graduated as Bachelor, and in 1875 as Doctor of Music in the University of Oxford.

Dr. Peace is one of a school of organists which has come into existence in this country only within the last half century, and which may be said to owe that existence to the late S. S. Wesley. Its distinguishing characteristic may be said to be the employment of the feet *as a third hand*, concurrently with the extension of the pedal-board downwards, from G to C below it, and also upwards, to the E or F, two octaves and a third or fourth above it. This extension enables the performer to lay out harmonies after the manner of the 'harmonic chord,' in which the largest intervals are found between the lowest notes. More than this, it has brought within his reach, what on the old G pedal-board was obviously outside it, the organ compositions of J. S. Bach and his school. Fifty years ago, or even later, there were probably not half a dozen Englishmen who could have played one of the Organ Fugues of that great master; certainly there were not as many organs on which they could have been played.[2] Both C organs and players competent to use them may now be reckoned by hundreds. Of this school of performers Dr. Peace is one of the most distinguished members living. His mechanical powers enable him not merely to deal with everything as yet written expressly for his instrument, but to realise upon it compositions designed for all the combinations of the modern orchestra. This he does with unsurpassed taste and readiness. Dr. Peace's published

[1] In Starter's 'Friesche Lust Hof' (1634), it is called 'Engelsche indraeyende Dans Londesteyn.'

[2] In the programmes of the numerous organ recitals of the late Thomas Adams, the organist *par excellence* of the first half of this century, it is highly probable, if not certain, that no one of these compositions ever appeared. One of Adams's most favourite showpieces was the Fugue in D in the 1st book of the 'Well-tempered Clavier.' But this—though Mendelssohn also played it—is not one of Bach's *pedal*-fugues.

compositions are for the most part connected with the Service of the Church of England. They form however but a small portion of those still in MS., among which may be especially mentioned a setting of the 138th Psalm, and a cantata 'The Narrative of John the Baptist,' composed respectively for his degrees as Bachelor and Doctor of Music. On the recent completion of the new organ at Glasgow Cathedral—an instrument by Willis embracing all the most recent improvements in the organ-builder's art—Dr. Peace was appointed organist there. On this and on the organ, by Lewis, at the Glasgow New Music Hall, and on various instruments in different parts of England and Scotland, Dr. Peace is a frequent and most popular performer. [J.H.]

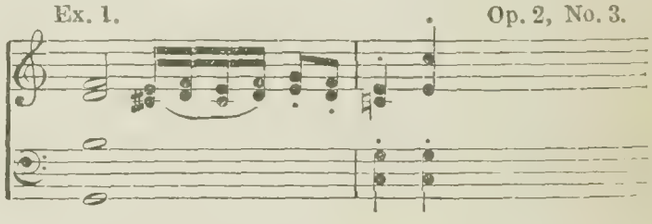
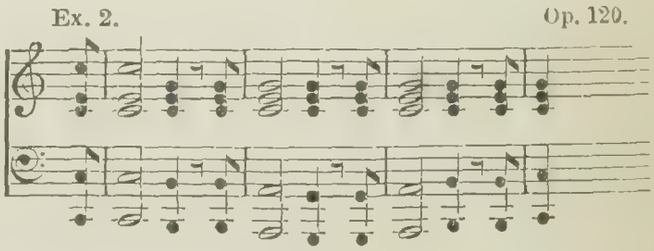
PEARSALL, Robert Lucas, born at Clifton, March 14, 1795, of an old Gloucestershire family. He showed much talent for poetry and music at an early age, but was educated for the bar, to which he was called in 1821, and at which he practised till 1825. He then left England for the continent, and after some time settled at Mayence, where, during four years he took a brilliant part in literary, artistic, and archæological life, including music, in which he was the pupil of Panny, whose instructions in composition he pursued with characteristic ardour. In 1829 he returned to England, but after a year went back to the Continent and settled with his family at Carlsruhe, he resuming his intellectual pursuits, and composing and practising much music. The next few years were spent in travelling to Munich, Vienna, Nuremberg, and other towns, for musical and archæological purposes. In 1836 he revisited England, and hearing, apparently for the first time, some madrigals sung at London and Bristol, was so much inflamed by this new experience as to write a treatise on that style of music, which he published in Germany. A year later he sold his family property of Willsbridge, and again quitted England for Wartensee, on the Lake of Constance, where he purchased the castle. In 1847 he returned for a short visit, and then left his native country for the last time. Thenceforward till his death, Aug. 5, 1856, he resided at his castle *en grand seigneur*, eager to the last on all intellectual and artistic subjects, but especially on music. He wrote a great number of psalms, motets, anthems, and other church music, amongst them a Requiem, on which he set much store, treatises on music, and a 'Catholisches Gesangbuch' (1863), founded on that of St. Gall, and still in use. The bulk of this is however still in MS. His published works contain 47 Choral Songs and Madrigals, for 4, 5, 6, 8, and 10 voices, including 'The Hardy Norseman,' and 'Oh, who will o'er the downs so free'—the fresh and spirited strains of which will keep Pearsall's memory green for many a long year among the part-singers of England. But besides these well-known songs the collection embraces madrigals such as 'Great God of Love,' and 'Lay a garland,' both for 8 voices, which may be pronounced to be amongst the most melodious and pure specimens of 8-part writing ever penned by an Englishman, and certain to be popular abroad if published there.

In the latter part of his life Pearsall was received into the Roman Catholic Church, and he added a 'de' to his name, calling himself De Pearsall. Had he made music his exclusive pursuit there is little doubt he would have risen to a very high rank. [G.]

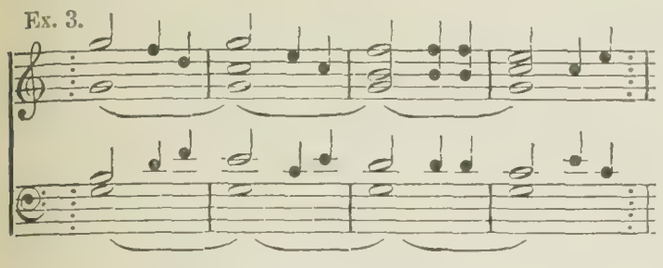
PEDALIER. (1) A pedal keyboard attached to a pianoforte, and acting by connection with its mechanism upon the hammers and strings proper to it; or (2) an independent bass pianoforte so called by its inventors, Messrs. Pleyel, Wolff & Cie of Paris, to be played by pedals only, and used with an ordinary pianoforte. J. S. Bach had a harpsichord with two rows of keys and pedals, upon which he played his trios, and for which he transcribed Vivaldi's string concertos, and composed the famous Passacaille in C minor. Since Bach many clavecinists and pianists have had their instruments fitted with rows of pedals, and compositions have been specially written—as, for instance, by Schumann, who wrote several 'Studien' and 'Skizzen' (op. 56 and 58) for the Pedal-Flügel or Pedalier Grand Pianoforte. C. V. Alkan, a French composer, has also written some noble works for this instrument, which, together with the above-mentioned transcriptions by Bach, were brought before the notice of the London musical public in 1871 by Monsieur E. M. Delaborde of Paris, an eminent pianist and remarkable pedalist, in his performance at the Hanover Square Rooms, upon a Pedalier Grand Piano specially constructed for him by Messrs. Broadwood. [A. J. H.]

PEDAL POINT, or *Point d'orgue*, in Harmony is the sustaining of a note by one part whilst the other parts proceed in independent harmony, and is subject to the following strict laws: (1) The sustained note must be either the Tonic or Dominant of the key; (2) Consequently the other parts must not modulate; (3) The sustained, or pedal note, when first sounded or finally quitted, must form part of the harmony.

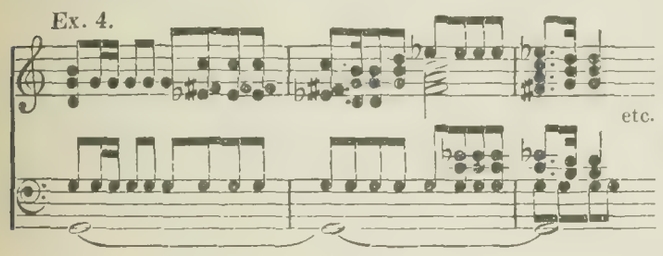
The mere sustaining of a note or a chord against one or more moving parts does not constitute a pedal: as in the following examples from Beethoven—

Ex. 1. Op. 2, No. 3.

Ex. 2. Op. 120.

nor does the simple sustaining of a note through harmonies to which it is common; though this is

the true origin of Pedal, as we shall presently see. Example from the Mass known as 'Mozart No. 12'—

Ex. 3.

These remarks also apply to the long drum-passage in the middle of the first movement of Beethoven's 4th Symphony, and in Wagner's Prelude to 'Das Rheingold,' both of which are sometimes spoken of as Pedals, but which are merely cases of a long sustained note or chord. In a true pedal the harmony *must be independent of the sustained note and occasionally alien to it*, as for example the grand instance in the 'Cum sancto spiritu' of the above Mass, which begins thus:—

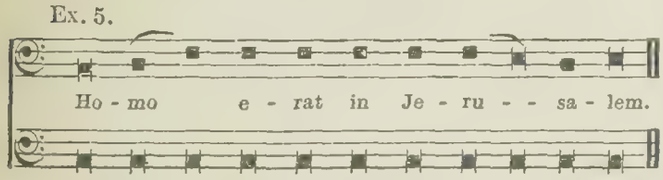
Ex. 4.



and increases in development for 13 bars more, forming as fine a specimen of true Pedal as can be quoted.

The rule that the Pedal-note must be either the Tonic or Dominant would seem to point to the Drone as its origin. This Drone, or sustaining of the keynote as an accompaniment, is probably the very oldest form of harmony, though it may not have been considered as such at all, having no doubt originated in the mere imperfection of ancient instruments, the persistent sounding of a drum or pipe with one note against the inflected chant of voices, etc. Among the first rude specimens of harmony given by Guido in the 'Micrologus' is the following:—

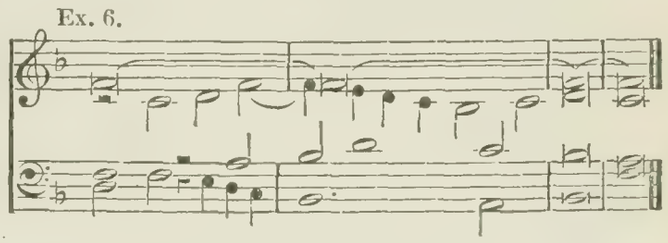
Ex. 5.

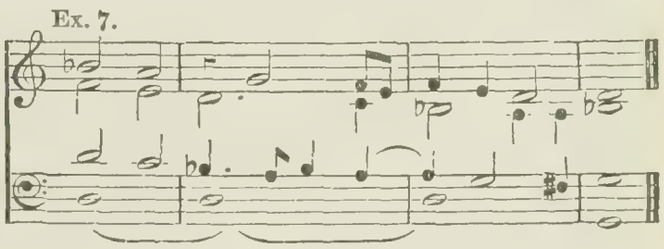


But it is probable that all such Drones, even down to their high development in the bagpipe and hurdygurdy, rested on no theoretical basis, but were of accidental origin. Looked at in the light of modern knowledge, however, we see in the drone an unconscious groping after the truth of the Harmonic Scale, on which all modern harmony rests. We now perceive that either the Tonic or Dominant, or even both together, may with perfect propriety be sounded through any Tonic, Dominant, or Supertonic harmonies, since these must always consist of harmonics generated by the Tonic or *its* harmonics, and the generator is therefore always a true bass.

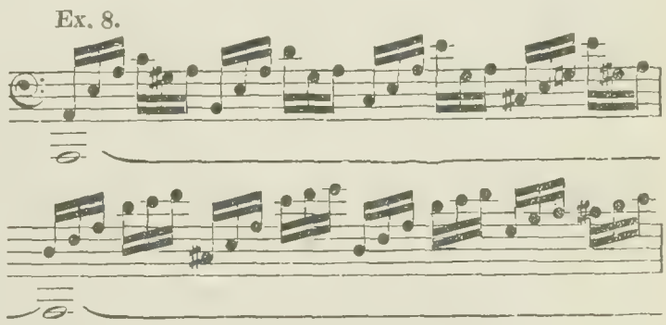
But to leave theory and come to practice, it is to be observed that in the contrapuntal music of the 16th century the desire for some relief to note-against-note counterpoint gave rise to the sustaining of a note in one part so long as the others could be brought to sound consonant with it, and thus the fact of a Dominant forced itself into notice. The following two examples from Palestrina show how the idea of a long sustained note as a climax or warning of a conclusion was at this time growing.

Ex. 6.

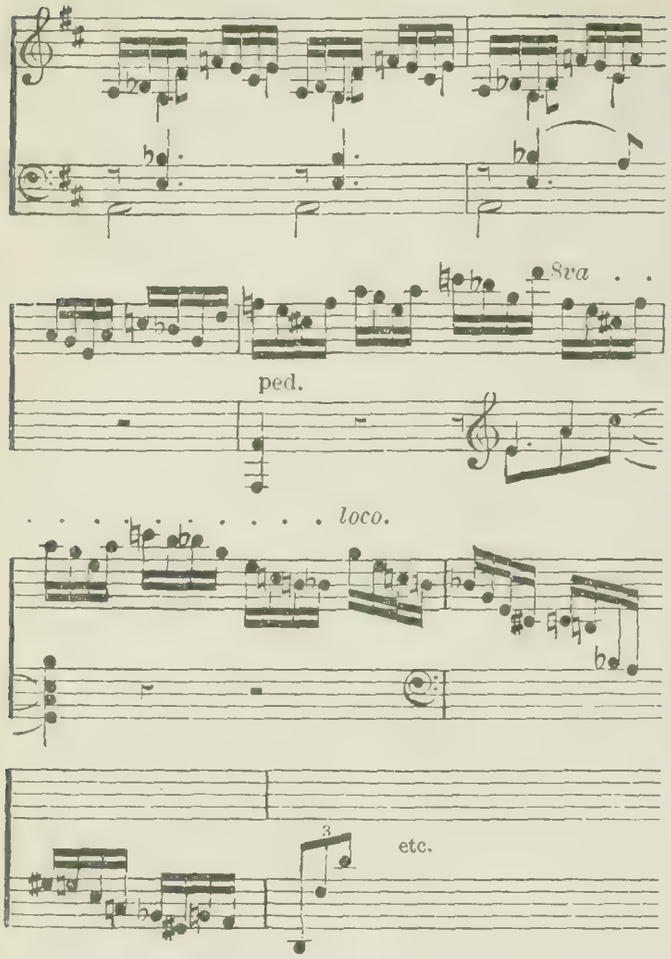


Ex. 7.

The second of these is especially curious, as being a real and perfectly modern-sounding Dominant Pedal.

With the development of Fugue and the introduction of discords the Pedal, as a means of climax, grew in importance, and in the works of Bach and Handel we find it an almost indispensable adjunct to a Fugue. The single specimen from Bach which space allows of our quoting is interesting from the boldness with which the composer has seized the idea of making a Pedal which shall be first a Tonic, then a Dominant, and then a Tonic again. In the Prelude to the great Organ Fugue in A minor there is a very long Pedal, which after 4 bars modulates thus—

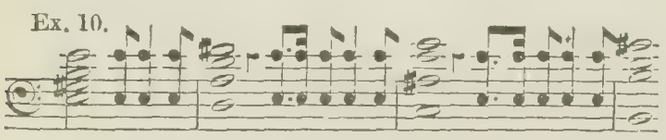
Ex. 8.

and after 5 bars more modulates back again. There is nothing contrary to rule here, as the Pedal is always either Tonic or Dominant, but it is none the less a precedent for modulation on a Pedal.

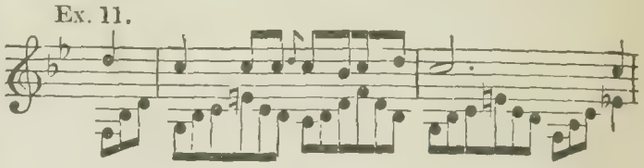
A curious example of *apparent* modulation on a Pedal is to be observed in the concluding bars of a Dominant Pedal which joins the first and second subjects of the 1st movement of Chopin's B minor Sonata—

Ex. 9.

In the fourth bar of this quotation we seem to have got into a Dominant seventh of C♮, but this is not really the case, the C♮ being, as before, an appoggiatura over B♭, the Dominant minor ninth of A, and the real third (C♯) being ingeniously omitted in order to carry out the delusion. Not till the very last group of semiquavers are we undeceived.

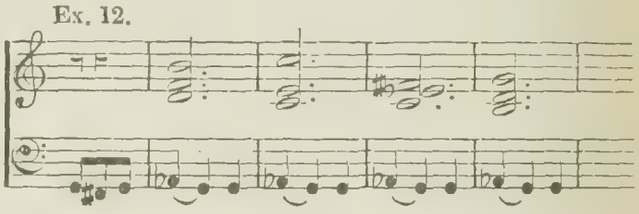
A Pedal may occur in either an upper, middle, or lower part, but it is easy to understand from its nature that it is most effective as a bass, the clumsy name of 'inverted Pedal' applied to it in any but this position, seeming to stamp it as unnatural. The Trio of the Scherzo in Beethoven's 9th Symphony offers a good example of a Pedal taken in all positions.

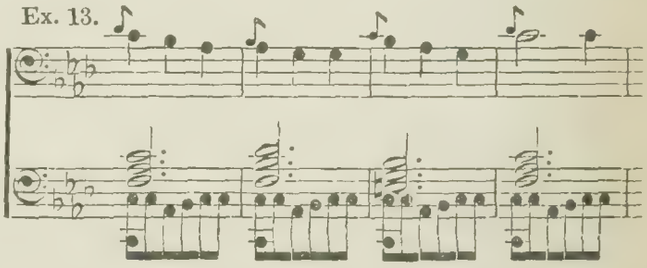
Being apparently alien to the harmony, it is always desirable that the Pedal should lie far removed from the other parts, which is impossible when it occurs in a middle part. Even in orchestral compositions, where the Trumpets and Horns are frequently, from their nature, employed on a middle Pedal, much harshness results, although the pedal stands out in relief through contrast of *timbre*. Thus the following passage in Grieg's Pianoforte Concerto sounds very strange, though really it is quite simple:

Ex. 10.

In the duet in the first Act of Bizet's 'Carmen,' however, a concealed tonic Pedal in a middle part is productive of novel and charming harmonious effect:—

Ex. 11.

Here, on dissecting the arpeggios of the accompaniment, the B♭ is seen to be a Pedal, though not sustained.

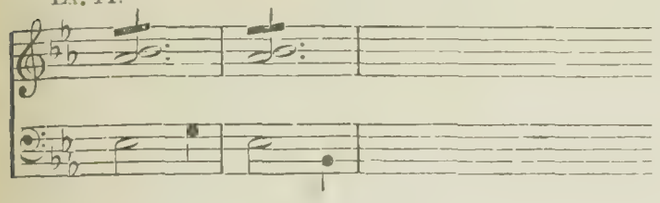
This brings us to 'figured' or 'florid' Pedal. The Pedal note need not be merely sustained or reiterated, but may bear any ornamental figure, varying from a simple alternation with the note next above or below (as in countless 'spinning-wheel' pieces), to a scale passage or figure of any extent, provided this do not suggest harmony of itself. Thus in Beethoven we find

Ex. 12.

and many similar passages (Finale of Symphony in A, etc.) of striking effect: whereas the following, from Wagner, is harsh, from the clashing of Tonic and Dominant harmonies:

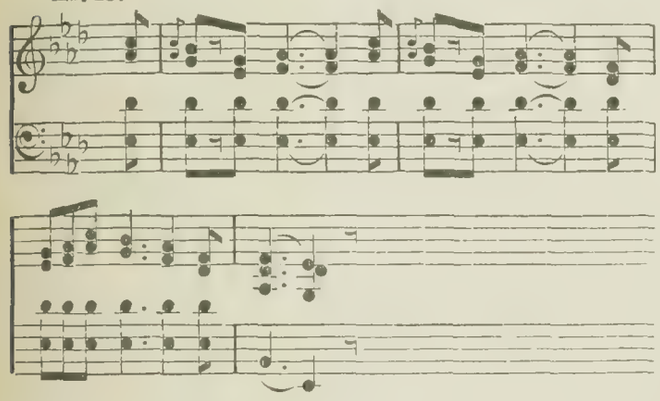
Ex. 13.

When both Tonic and Dominant are simultaneously sustained we have a Double Pedal, an effect much used in modern music to convey ideas of a quaint or pastoral character, from its suggesting the drone of a bagpipe. This is a very ordinary form of accompaniment to the popular songs and dances of almost all countries, and is so constantly to be found in the works of Gounod, Chopin, and Grieg as to form a mannerism. Beethoven has produced a never-to-be-forgotten effect just before the Finale of the C minor Symphony by the simple yet unique device of placing, in his long double Pedal, the Dominant under the Tonic instead of above, as is usual. This passage stands absolutely alone as a specimen of Pedal.

Several modern composers have attempted a Triple Pedal—that is, the sustaining of the Tonic, the Dominant, and *its* Dominant (major ninth of Tonic). Especially noteworthy in this respect is the passage of 30 bars opening the Finale of Lalo's Spanish Symphony. All such attempts are futile, however, as the three notes form a harmony of themselves and preclude the possibility of being treated as a Pedal. The fact is to be strongly insisted on that only the Tonic

and Dominant can be Pedals. The famous passage in the 'Eroica' Symphony

Ex. 14.

may be thought exquisite by some, and a mere blunder by others, but it is not a Pedal, or anything else that Harmony has a name for. But what then is to be said for the following extraordinary passage in Grieg's song 'Ausfahrt'?

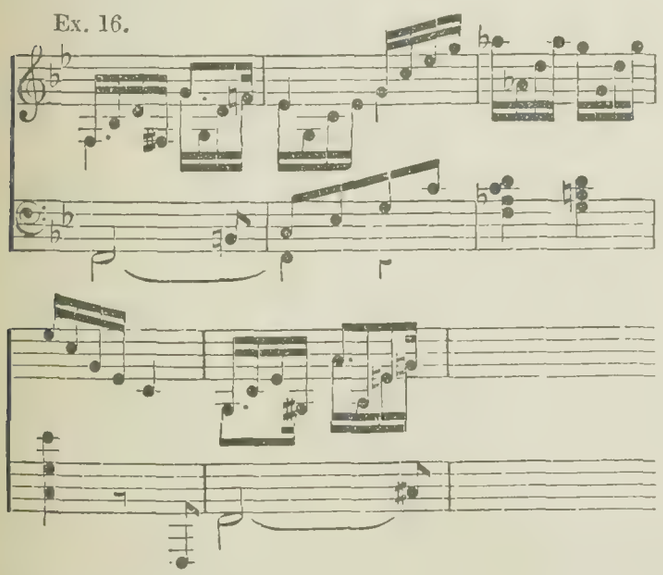
Ex. 15.



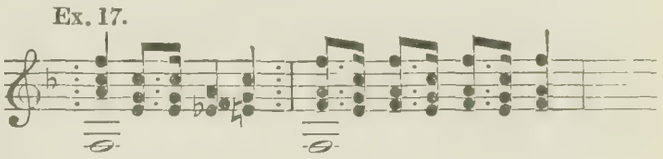
Is the Db here a Pedal? If so, the passage might be cited as a possible quadruple Pedal, for Bb and a low Ab might be added to the bass without bad effect. The true explanation—namely, that here we have no pedal at all, but a melody in *double notes* moving against one continued harmony—will hardly be accepted by every one, and the passage must stand as a remarkable exception to rule.

Beginning with Schumann we find that modern composers have all striven to invent new Pedal effects by breaking one or other of the three governing laws. In Schumann's 'Humoreske' occurs the following typical passage—

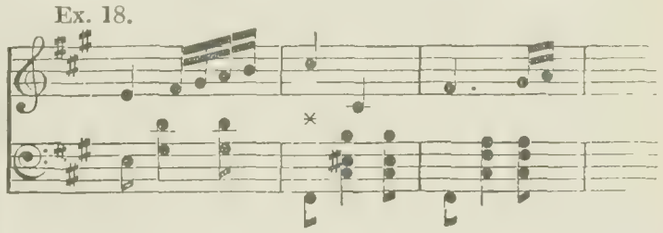
Ex. 16.



where, on a sustained F we modulate from Bb into C minor, D minor, E minor, and F major, successively. Schumann frequently on a Tonic Pedal modulates into the relative minor, as in the Trio of the Scherzo in the Eb Symphony, etc.; but such harmony being open to another explanation than 'pedal' the law remains in force. Raff goes still farther. In the slow movement of his Spring Symphony he modulates through numerous keys for a space of 40 bars, always contriving that a high G may be sounded on the first beat of each bar with some bearable degree of concord. Again, the following passage from the last movement of the same composer's Forest Symphony—

Ex. 17.

which is so far a pedal passage—he repeats in Bb, Db, and G, still with the F in the bass, producing an effect which is certainly novel, if nothing else.

The only point remaining to be noticed is that our 3rd rule, forbidding motion to or from the pedal note when it does not form part of the harmony, has been occasionally violated without unpleasing effect. In Hiller's F♯ minor Piano Concerto, the following occurs on each repetition of the main subject

Ex. 18.

Spohr has used the Pedal perhaps with greater frequency than any composer, but his mode of treatment is invariable and calls for no notice.

Songs and short pieces have been occasionally written entirely on a Pedal bass; and the longest Pedal extant is perhaps the introduction to Wagner's opera 'Das Rheingold.' [F. C.]

PEDALS (from *pes, pedis,* a foot). Certain appliances in the Organ, Pianoforte, and Harp, worked by the feet.

I. In the Organ they are keys, sounding notes, and played by the feet instead of the hands; and the PEDAL-BOARD is the whole *breadth* or range of such keys. When pedals were first applied to English organs—towards the end of the last century—they were made (in the words of an old treatise) to 'drag down' the manual keys; and the lowest pedal was always placed exactly below the lowest manual key. And as, in the organs of the time, the manuals of one would descend to GG with short octaves, of a second to the same note with long octaves, of a third to FFF, of a fourth to CCC, while those of a fifth would stop at the orthodox CC key; and as one organ would have an octave of pedals, a second an octave and a half, and a third two, it was quite possible to go to half a dozen organs in succession without finding any two with the pedals alike, either in position or approach towards efficiency. The earliest specimens, too, were toe-pedals, like those at Halberstadt [page 582, fig. 12]; but after a time

long pedals, fitted in a frame, were introduced, and called 'German pedals.' Modifications in the form and plan of the pedal-board soon began to be made. Radiating pedals, struck from a centre some distance to the rear of the organ stool, were made by Elliott & Hill, and attached to the York Minster organ in 1834. Concave pedals, slightly rising at the extreme right and left to meet the shortened reach of the feet, precisely as the plane of the bob of a pendulum rises as it swings to and fro, were introduced into England by Schulze in 1851. Mr. Henry Willis combined the two in his 'concave and radiating pedal-board.' A fifth kind of pedal-board consists of parallel pedals, like those first described, but with the fronts of the short keys slightly radiating.

The compass almost universally adopted in England for the pedal-board, extends from CCC up to tenor F, 30 notes—$2\frac{1}{2}$ octaves. Occasionally they are carried up even to G. Bach wrote once only up to F—in his Toccata in that key—and two or three times to E. Once he wrote down to BB, for the sake of preserving a certain figure unaltered. His usual upward compass was to tenor D; and Mendelssohn never wrote higher than that note for the Pedals.

The right position for the pedal-board is with the centre one of the three C pedals under the 'middle C' key of the manuals. With this as a starting-point, and the long pedals measuring about $2\frac{1}{2}$ inches from centre to centre, the distance of the several intervals can be soon ascertained. The two breaks in each octave where there are no short keys—between B and C, and between E and F—are also excellent guides which are readily available to a practised touch. The position for the front of the short keys of the straight pedals, is in a line with the fronts of the short keys of the Great Manual. With radiating pedals this arrangement is necessarily modified. Occasionally some other pedal than C is placed under the C of the manuals, to bring the extreme upper pedals within more easy reach. This disturbs the position of the whole pedal range that is in constant requisition, for the accommodation of a few notes that are rarely used.

Composition Pedals. Pedals placed above the pedal-board throw out or draw in the stops in groups. When they act upon the wind and not upon the stops, they are sometimes called Combination pedals, and are practically the same as the 'Ventils' of the old German organs, and the 'Pedales des Combinaisons' of the modern French builders.

Swell Pedal. The treadle, usually placed to the extreme right, by which the swell shutters are opened or closed. The pedal is lowered by the pressure of the foot, and raised again by the weight of the shutters. In the Town Hall organ at Boston, U.S.A., built by Walcker, the swell is opened by the pressure of the toe and closed by the pressure of the heel; and, what is most useful, remains in any intermediate position in which the foot leaves it. This good arrangement has been adopted by Messrs. Lewis & Co. in their fine organ in Glasgow Hall.

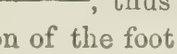
Other pedals, horseshoe-shaped as well as of other forms, are sometimes introduced to act upon the manual and pedal-couplers. [E.J.H.]

II. In the Pianoforte, the pedals are levers, usually two,[1] which are pressed either to diminish or to increase and prolong the tone of a pianoforte. That for the left foot, the *piano* pedal, acts by reducing the number of strings struck by the hammers, or softens their impact either by interposing a strip of felt, or by diminishing their length of blow. That for the right foot, the *forte* pedal, takes the dampers out of use altogether, or allows the player, by judicious management with the foot, so as to avoid confusing the sound, to augment and prolong it by increasing what are called sympathetic vibrations, an invaluable help to the beauty of tone of the instrument. Pedals were first adapted to the harpsichord to relieve the hands from the interruption of moving stops. This 'beautiful invention,' as C. P. E. Bach calls it (Versuch etc. 1762, 2ter Theil, p. 245), was attributed by him to 'our celebrated Herr Holefeld,' but Mace, in 'Musick's Monument,' enables us to claim the invention for the English harpsichord-maker, John Hayward, about 1670. The pedals were attached on either side of the stand upon which the harpsichord rested, as they did in the grand pianoforte until 1806, or even later. The name of the inventor of the lyre-shaped frame for the pedals is not forthcoming. Zumpe's square piano (1766 and later) had stops next to the left hand of the player, to raise the dampers in two divisions.[2] Stein's and other German pianos had a lever to be pressed by the knee. Real *Piano* and *Forte* pedals first occur in John Broadwood's patent of November 1783. The *piano* he effected by damping the strings near the belly-bridge with a strip of soft material which he called a 'sordin' or mute; the second by taking away the dampers from the strings. Sebastian Erard placed the strip of cloth between the hammers and the strings, an invention which Adolphe Adam, in his Tutor for the Paris Conservatoire, baptized as *celeste*. The Germans call it *flauto pedal*, and Herr Bösendorffer, of Vienna, has lately reintroduced it in grand pianofortes as a third pedal, which may be fixed by a notch when an almost dumb instrument is required for practising. The 'celeste pedal' cannot however rival the Æolian charm of the shifting pedal, first introduced by Stein in his Saitenharmonica, the beauty of which arises from the vibrations of the unused strings which are excited from the soundboard; and as they have not been jerked by a hammer-blow, they sound with another and more ethereal *timbre* than those which have been struck. What a hold this took on the imagination of Beethoven may be seen from the slow movement to his 4th PF.

[1] Piano or Soft Pedal (Fr. *Petite pedale*, Germ. *Verschiebung, Pianozug*); Forte or Loud Damper Pedal (Fr. *Grande pedale*, Germ. *Grosses Pedal, Fortezug*).

[2] The division of the dampers in grand pianos was retained until as late as 1830, by division of the right pedal-foot.

Concerto (1807) and the Solo Sonatas, op. 101, 106, 109, 110, 111, in all of which the shifting pedal plays a great part. It is this quality of which Chopin, the great master of the refined use of both pedals, made so much in his compositions and his performance. The piano pedal used to be controlled in its shifting by a small stop or wedge in the righthand key-block, so that the shift could be made to either two strings or one at the discretion of the player. The latter was Stein's 'spinetchen,' the *una corda* or *eine Saite* of Beethoven, who expressed the return to the three strings by *Nach und nach mehrere Saiten, Tutte le corde.* or *Tutto il cembalo* (op. 101). The one-string shift in grand pianofortes has been for many years discarded, sharing the fate of the extra pedals that produced an imitation of a bassoon, or added a drum, a bell, etc. The use of the celeste pedal was indicated by Hummel with a special sign, thus △.[1]

Turning to the *Forte* pedal, Pollini invented, and Thalberg, Henselt, and Liszt carried to the farthest limits, the relief of the hands by the use of it. Indeed it gave the pianist the equivalent to a third hand; since it was no longer necessary to bind the fingers to the keys during the measured values of the notes; but by combining stronger expressed tone with the use of the pedal a melody could be made prominent, while the fingers were immediately free to take a share in the accompaniment or what not, in any part of the keyboard. By this expedient all harmonious extensions become possible. The effect of the *forte* or damper pedal is to increase the tone of the note struck by calling out the partial tones of lower notes which are equivalent to its full vibrating length or prime; the strings of higher registers becoming primes to the partials composing the note struck; in both cases by relation of measurement and by excitement from the soundboard.[2] The pedal thus adds a wonderful enrichment to the tone. The modern signs for its use and disuse are respectively 'Ped.' and ⊕, or a star. Herr Hans Schmitt, in his admirable lectures on the pedals (Das Pedal des Clavieres, Vienna 1875), proposes for the finer use of this pedal a notation beneath the usual staves  , thus by note and rest marking the action of the foot with the greatest nicety.

An important pedal (*Pédale de prolongement ou tonale*; Germ. *Kunstpedal*) was introduced by Montal of Paris, a blind man, and exhibited by him in 1862 in London. [See PIANOFORTE.] The object of it is to allow selected notes to vibrate while the rest are immediately damped. It has been again brought forward by Steinway and others, and its value much insisted upon. We cannot however believe that it will be of use in a concert room. The Kunst-pedal of Herr Zachariae of Stuttgart divides the row of dampers by four cleft pedal feet into eight sections, and thus facilitates the use of the staccato. [See SORDINI.]

III. In the Harp the pedals are not keys, as in the Organ, nor do they modify the colour and amount of the tone, as in the Piano; but it is their province to alter the pitch in two gradations of a semitone each. The mechanical contrivance for this is described in the article HARP. [See vol. i. p. 687.] The invention of these chromatic pedals is attributed to a Bavarian, named Hochbrucker, about 1720. The gradual improvement and extended use of them culminated in 1810, in the Double Action harp at that date perfected by Sebastian Erard. [A.J.H.]

PEERSON, PEARSON, or PIERSON, MARTIN, Mus. Bac., graduated at Oxford July 8, 1613. He was one of the contributors to Leighton's 'Teares or Lamentacions, etc.' 1614. In 1620 he published 'Private Musicke, or the First Booke of Ayres and Dialogues. Contayning Songs of 4, 5 and 6 parts, of severall sorts, and being Verse and Chorus, is fit for Voyces and Viols. And for want of Viols they may be performed to either the Virginall or Lute, where the proficient can play upon the Ground, or for a shift to the Base Viol alone. All made and composed according to the rules of art.' The last piece in the collection the composer tells us 'was made for the King and Queenes entertaynment at High-gate on May-day, 1604.' About the same period he became master of the children of St. Paul's. In 1630 he published 'Mottects, or Grave Chamber Musique, containing Songs of five parts of severall sorts, some ful, and some Verse and Chorus. But all fit for Voyces and Viols, with an Organ Part; which for want of Organs may be performed on Virginals, Base-Lute, Bandora, or Irish Harpe. Also a Mourning Song of sixe parts for the Death of the late Right Honorable Sir Fulke Grevil, Knight of the Honorable order of the Bath, Lord Brooke, &c. Composed according to the rules of art.' He died in 1650 and was buried in the church of St. Faith under St. Paul's. He bequeathed to the poor of Marsh, in the parish of Dunnington, in the Isle of Ely, £100, to be laid out in a purchase for their use. [W.H.H.]

PELLEGRINI, FELICE, an excellent bass singer, was born at Turin in 1774. After singing as a chorister in the Cathedral, he became the pupil of Ottani, who taught him counterpoint and the art of vocalisation. At 21 he made his *début* at Leghorn. His fine voice and good method were at once recognised, and he continued to sing with success at several of the chief Italian theatres, at Rome in 1805, at Milan in 1806, and at Naples from 1807 to 1810. In 1811 the grand part of the father in 'Agnese' was written for him by Paer; and in this he made his first appearance at Paris.

Though past his youth, he was favourably

[1] This arrangement of the shifting soft pedal exists in an unaltered grand piano of John Broadwood's dated 1793. It is thus possible that in this form it may have been an invention of that maker, or, if not his, an English invention simultaneously with Stein's.

[2] The partials above the prime also excite their equivalents in vibrating length, but will probably not be audible above the third or fourth. Owing to equal temperament-tuning the fifth partial could only be very feebly excited. At the seventh and eighth we arrive about the striking place of the hammer by which those partials are obliterated.

received, and began to be applauded in the buffo rôles of Rossini's operas. Superseded by Zucchelli, he endeavoured, but fruitlessly, to find an engagement in his native country; Ebers, however, who had just lost Remorini, was glad to engage him for London at £500 for the season of 1826. He was successful here, especially in comic characters. In 1829 a place, as professor of singing at the Conservatoire at Paris, was obtained for him by the Vicomte de la Rochefoucauld. He did not, however, long enjoy this position, for in 1832 he began to lose his faculties, and he died, in poor circumstances, Sept. 20 of that year. Pellegrini left 6 opera of Duets, Trios, Ariette, Cantate, and Solfeggi, published at Paris. [J.M.]

PELLEGRINI, GIULIO, a good bass singer, was born at Milan, Jan. 1, 1806. In 1817 he was received into the Conservatorio of that city, and was taught by Banderali. At the early age of 16, he made his *début* at Turin in Pacini's 'Falegname di Livonia,' and was successful in spite of his extreme youth and inexperience. Shortly afterwards, he was engaged at Munich, sharing the principal parts with Santini, and was much applauded. At the death of the king, the Italian Opera was closed. Pellegrini, nothing daunted, set to work to learn German; and, after five months' steady application, had mastered the language sufficiently to appear in German Opera, in February, 1826. Appointed singer to the Court of Bavaria and first bass to the Theatre Royal of Munich, he had now achieved a brilliant position, which he enjoyed for many years. In 1829 he made a tour in Italy, and sang with unvarying success.

In 1832 he came to London with Madame Schröder-Devrient and Haitzinger; but does not seem to have attracted very much attention. Tamburini, Galli, and Lablache were here. On his return to Munich he resumed his post at court and theatre; and there he died July 12, 1858. [J.M.]

PEPUSCH, JOHN CHRISTOPHER, Mus. Doc., son of the minister of a Protestant congregation in Berlin, and born there in 1667. He studied the theory of music under Gottlieb Klingenberg, organist at Stettin, and the practice of it under Grosse, a Saxon organist. Although his father's means did not admit of his receiving instruction for more than one year, he had made such excellent use of his time that at 14 years of age he obtained an appointment at the Prussian Court. Devoting himself to the study of the ancient Greek writers he became a deeply skilled theorist. He retained his appointment until he was 30 years old, when, being an eyewitness of an act of savage ferocity on the part of the king (the decapitation, without trial, of an officer who had uttered some words at which the barbarous despot took offence), he determined on quitting his native land for some country where human life was not in danger of destruction by the unbridled will of an individual. He first went to Holland, where he remained for upwards of a year. He came to England about 1700 and was engaged in the orchestra at Drury Lane. In 1707 he adapted the music of the opera, 'Thomyris, Queen of Scythia,' besides composing the recitatives and some additional songs, and probably did the same for others of the Anglo-Italian operas produced about that period. And at the same time, with the assistance of Abraham de Moivre, the celebrated mathematician, he zealously pursued his study of the music of the ancients. In 1710 he took an active part in the establishment of the ACADEMY OF ANCIENT MUSIC [see that name], in which he took a deep interest throughout his life. In 1712 he was engaged by the Duke of Chandos as organist and composer to his chapel at Canons, for which he produced several services and anthems. About the same time he published 'Six English Cantatas,' the words by John Hughes, which were received with great favour, and one of which, 'Alexis,' with cello obbligato, continued to be sung in public until the first half of the present century had nearly passed away. He subsequently published a similar set, the words by various authors. On July 9, 1713, he took the degree of Mus. Doc. at Oxford, his exercise (performed July 13) being a dramatic ode on the Peace of Utrecht: the words were printed on both sides of a folio leaf. About the same time he revived the practice of solmisation by hexachords, which had been abandoned for upwards of a century. Soon afterwards he became music director at Lincoln's Inn Fields Theatre, and continued so for many years. During his engagement there he composed the music for 'Venus and Adonis,' masque, 1715; 'Apollo and Daphne,' and 'The Death of Dido,' masques, 1716; and 'The Union of the Three Sister Arts,' masque for St. Cecilia's Day, 1723; besides arranging the tunes and composing overtures for 'The Beggar's Opera,' 1727, and 'The Wedding,' another ballad opera, 1734. He also arranged the tunes for Gay's interdicted opera 'Polly,' 1729. In 1724 he was induced to join in Dr. Berkeley's scheme of a college in the Bermudas, and actually embarked, but the ship being wrecked, the undertaking was abandoned, and he returned to England. He shortly afterwards married Margarita de l'Epine, the eminent singer, who brought him a fortune of £10,000. In 1730 there was published anonymously 'A Treatise on Harmony, containing the chief Rules for composing in two, three and four parts.' As the rules contained in the book were those which Pepusch was in the habit of imparting to his pupils, and as they were published without the necessary musical examples, he felt compelled to adopt the work, and accordingly in 1731 published a 'Second Edition' with the requisite additions, but still without his name. It was conjectured that the first edition was put forth by Viscount Paisley, afterwards Earl of Abercorn, who had been a pupil of Pepusch's; but on this point nothing is known. In 1737 he obtained the appointment of organist of the Charter House, where he passed the remainder of his days, devoting himself to

his studies, the care of the Academy of Ancient Music, and the instruction of a few favourite pupils. His wife is commonly said to have died in 1740, but an entry in a MS. diary kept by Benjamin (afterwards Dr.) Cooke, then a pupil of Pepusch, proves her death to have taken place in or about August 1746. Cooke writes, under date 'Sunday, Aug. 10, 1746,'—'I was at the (Surrey) Chapel in the morning, but in the afternoon went to Vauxhall with the Doctor, Mrs. Pepusch being dead.' Pepusch lost his only child, a son, a youth of great promise, some short time before. He wrote a paper on the ancient Genera, which was read before the Royal Society, and published in the 'Philosophical Transactions' for 1746, and for which he was elected F.R.S. He died July 20, 1752, and was buried in the chapel of the Charter House, where a tablet was placed to his memory in 1757. Besides the compositions before named he produced odes to the memory of the Duke of Devonshire, 1707 (sung by Margarita de l'Epine and Mrs. Tofts) and for the Princess of Wales's birthday, March 1, 1715–16; airs, sonatas, and concertos for various combinations of string and wind instruments, and some Latin motets. He also edited Corelli's Sonatas in score. In 1751 he dictated 'A Short Account of the Twelve Modes of Composition and their Progression in every Octave,' never published. He bequeathed his library to John Travers and Ephraim Kelner, on whose deaths it was dispersed. A portrait of him is in the Music School, Oxford. Another portrait, by Hudson, has been engraved. Although Pepusch was somewhat pedantic, he was profoundly skilled in musical science, and the musicians he formed (of whom it is only necessary to mention Travers, Boyce, and Cooke) sufficiently attest his skill as a teacher. [W.H.H.]

PERABO, Ernst, born at Wiesbaden, Nov. 14, 1845, one of 10 children, all followers of music. His talent showed itself very early, and when only nine he is said to have played Bach's 'Well-tempered Clavier' by heart. In 1852 his parents took him to New York, and after a time arrangements were made to send him back to Germany for education. He left the United States Sept. 1, 1858, and after nearly four years at Hamburg entered the Leipzig Conservatorium Oct. 22, 1862. After going successfully through the course there under Moscheles, Richter, etc., he returned to New York in Nov. 1865, and after some hesitation settled at Boston, where he is well known and much esteemed as a teacher, a pianoforte player, and a composer and arranger of music for that instrument. He plays at the Harvard Musical Association, and at recitals of his own. His répertoire is good and wide, and his style of playing is highly spoken of. Amongst other things he has played the whole of Schubert's PF. Sonatas in public. His compositions embrace a Scherzo, op. 2, an Introduction and Andante, op. 45, and 3 Studies, op. 9. [G.]

PERCUSSION. The treatment of a large proportion of discords is divided into three stages —Preparation, Percussion, and Resolution. The Preparation is the sounding of a discordant note in a previous chord, Percussion is the actual sounding of the discord, and Resolution the particular mode of its release, or passage into concordance. In the following example, where E in the treble of the second chord is the discordant note, (*a*) is the preparation, (*b*) the percussion, and (*c*) the resolution. [See Preparation, and Resolution.]

[C.H.H.P.]

PERCY, John, was a composer of ballads which were in favour in the latter part of the last century, but which have now passed out of remembrance, with the single exception of 'Wapping Old Stairs.' He died Jan. 24, 1797. [W.H.H.]

PERDENDOSI, PERDENDO LE FORZE, 'losing strength.' A direction like 'morendo,' nearly always used at the end of a movement or section of a movement. It denotes a gradual diminuendo, and in the later modern masters, a slight rallentando as well. Beethoven uses 'perdendo le forze, dolente' in the third movement of the Pianoforte Sonata op. 110, where the slow time of the movement (Adagio ma non troppo) is resumed after the interruption by the fugue. It is used as an Italian version of 'Ermattet, klagend,' which is written above it. He also employs 'sempre perdendo' in the slow movement of the Symphony in B♭ (No. 4), in bars 12 to 10 from the end. 'Perdendosi' is used by Weber frequently, for instance in the slow movement of the pianoforte sonata in C, op. 24, etc., and by Chopin in the second of the two Polonaises op. 40, just before the return to the first subject. [J.A.F.M.]

PEREZ, Davide, son of a Spaniard, born in Naples 1711, was admitted in 1718 to the Conservatorio of Sta. Maria di Loreto, where he studied the violin under Antonio Gallo, and counterpoint under Francesco Mancini. His first opera 'Siroë'[1] was composed for San Carlo in 1740. At the invitation of Prince Naselli he went to Palermo, and became master of the Real Cappella Palatina. Here he remained till 1748, and produced 'L'Eroismo di Scipione' (1741), 'Astartea,' 'Medea,' and 'L'Isola incantata.' After 'La Clemenza di Tito' (1749), given at San Carlo in Naples, and 'Semiramide' (1750) at the Teatro delle Dame in Rome, he composed operas for all the principal towns in Italy. In 1752 he accepted an invitation to Lisbon, where he composed 'Demofoonte' for Gizziello and the tenor Raaff (Mozart's Munich friend), the success of which was so great that the King bestowed on him the Order of Christ, and the post of 'maestro at the Real Cappella,' with a salary of 30,000 francs. The new theatre in Lisbon was opened in 1755 with Perez's opera 'Alessandro nelle

[1] The score, dated 1740, is in the Real Collegio of Naples.

Indie,' in which a corps of cavalry, and a Macedonian phalanx, as described by Quintus Curtius, appeared on the stage. Perez procured the best Italian singers for the opera during his managership. In 1755 he came to London, and produced 'Ezio' with great success. Here also was published in 1774 a fine edition, with portrait, of his 'Mattutini de' Morti,' his best sacred work, though he also composed when in Lisbon, a 'Credo' for two choirs, and other church music. His compositions can scarcely be called remarkable, and Fétis ranks him below Jomelli. In person he resembled Handel, and like him lost his sight in old age, but worked on up to his death, which took place in Lisbon in 1778. Specimens of Perez will be found in Vincent Novello's various publications. [F. G.]

PERFECT. Of Cadences the word 'perfect' is used to indicate such as give the most absolute effect of a conclusion, by passing through a chord or chords which are highly characteristic of a key to the tonic chord of that key in its first position. [See CADENCE.] Of Intervals the word is chiefly used in modern times to describe certain of the purest and simplest kinds, as fifths and fourths, when in their most consonant forms; in the early days of modern music it was used in contrast to the terms 'imperfect' and 'middle' to classify the consonances in the order of their theoretical excellence. [See HARMONY, INTERVAL, TEMPERAMENT]. [C.H.H.P.]

PERGETTI. Probably the last castrato who ever sang in England. He made his first appearance at the Societa Armonica, May 6, 1844, in an aria from 'Ciglio,' an opera of his own, and is described as 'a brilliant and expressive singer, who won a deserved encore' (Mus. Examiner). [G.]

PERGOLA, LA. La Pergola is the principal theatre of Florence, and takes its name from that of the street in which it is situated. It is under the management of thirty proprietors, who form the society—or, to use the English term, the company—of the *Immobili*. Operatic music and ballets are the only kind of performances given in this theatre, which is the 'Grand Opera' of Florence. The interior of the house is handsomely fitted and decorated, and is capable of accomodating about 2500 spectators.

The original theatre was erected in 1650 upon the designs of the celebrated architect Tacca. It was a wooden structure, and lasted until 1738, when it was replaced by the present solid building. It was inaugurated with the opera 'Dafne' by Peri and Caccini, which had been written in 1594, and was the first opera ever written. [L. R.]

PERGOLESI, GIOVANNI BATTISTA, though born at Jesi in the Roman States, Jan. 3, 1710, was domiciled and educated at Naples, and ranks, by his style and his sympathies, among Neapolitan composers. Various dates between 1703 and 1707, and various places, have been given for his birth. Quadrio alone, in his 'Istoria della volgar poesia,' has stated the real truth, but all doubt on the subject was removed by the Marquis de Villarosa, who in 1831 obtained a copy of Pergolesi's baptismal certificate, signed by the priest of the Duomo where the original exists, and attested by the *Confaloniere* of Jesi, establishing beyond dispute that the composer was born there, in 1710.[1]

It is not known how he came to be taken to Naples, but he was at an early age admitted to the Conservatorio dei Poveri in Gesù Cristo, to study violin-playing under Domenico de Matteis. He first attracted notice by the original passages he invented for his instrument, not only fanciful *gruppetti* and ornaments, but strange chromatic progressions, based on new harmonies, and quite unlike anything known then and there in that style of music. When an account of this reached the ears of Matteis he desired to hear these things, and having heard them, asked the youth who had taught him these new modulations and harmonies. On being assured that he had learnt them from no one, his next question was, 'Could he write them down?' The result of which was that on the following day the boy brought him a specimen of his powers, thrown into the form of a little sonata. Matteis then placed him under Gaetano Greco, professor of counterpoint at the Conservatorio, and after his death he was taught for a short time by Durante, and then by Francesco Feo. His progress was rapid, but he speedily shook off to a great extent the contrapuntal yoke of his masters, and wrote in a style of his own, more melodious and more directly expressive than theirs, while of their science he retained just so much as could be made strictly subordinate to these objects and no more. The first composition of his that we know was a 'sacred drama,' 'La Conversione di S. Guglielmo,' written while still a student. It was performed, *with comic intermezzi*, in the summer of 1731, at the Cloister of S. Agnello, for the 'honest recreation' of the younger members of the congregation at the church of the PP. Filippini, where Pergolesi during his school years was wont to go every day to play an organ sonata, or 'voluntary,' between two sermons. Fétis says that this composition shows no indication of genius. This may be so, but it is still remarkable. A sense of dramatic contra. is evinced in the music given to the Angel and the Demon, who represent the good and evil principles respectively; the former of whom sings in the florid style of Porpora, while the Demon's airs are bold and broad. One especially energetic song he has, expressive of defiance, in which his admissions of temporary defeat and his intentions of ultimate triumph, are illustrated by flights of scales on the violins, upwards or downwards, according to circumstances; an attempt at note-painting, boyish perhaps, but still daring at that time.

After leaving the Conservatorio he received lessons in vocal composition from Vinci, whose style was more akin to his own than that of his former teachers, and, it is said, from Hasse, who, if this is true, must have learnt more from his

[1] Memorie dei compositore di musica del Regno di Napoli, raccolte dal Marchese di Villarosa, Napoli, 1840, p. 141.

pupil than he could teach him. His first opera, 'La Sallustia,' was produced in the winter of this year, 1731, at the Fiorentini theatre, and many novel effects were introduced in the orchestral parts. Villarosa says it deserved the highest approval; but it seems to have had a mere *succès d'estime*. This was also the case with an *intermezzo*, 'Amor fa l'uomo cieco'; while 'Recimero,' a serious opera, produced at the S. Bartolomeo, failed outright. It would have gone ill with Pergolesi if he had not found a friend in the Prince of Stegliano, first equerry to the King of Naples, who, perceiving his rare abilities, helped him and got employment for him. For this friend he wrote the thirty Trios for two violins and bass, twenty-four of which were afterwards published at London and Amsterdam. It was probably due to the Prince that when, after a terrible earthquake at Naples, a solemn mass was voted to the patron saint of the town, Pergolesi was commissioned to compose the music, a task he performed by writing a mass, with vespers, for ten voices and double orchestra. Soon after this he wrote another mass, also for double chorus of five voices and two orchestras. Leo, whom he invited to hear his work, was astonished, both at the beauty of the music and the short time in which it had been composed, and publicly praised the youthful *maestro*. To this mass Pergolesi subsequently added a third and fourth choir, and it was performed, entire, at the church of the Filippini.

Fétis remarks that at this time Pergolesi, disgusted with his ill success, had ceased to write for the theatre, and was now led back to it by his artistic bent. But as all the works yet enumerated seem to have been produced in 1731, his disgust cannot have lasted very long, and we can only suppose that the composition of some of them was considerably antecedent to their performance. In the winter of this same year he wrote his celebrated *intermezzo*, 'La Serva Padrona.' This little operetta, which retains its freshness and charm at the present day, must, when produced, have been unique of its kind, and has served as the foundation of every comic Italian opera written since, up to Rossini's time. Part of its success on the stage is, no doubt, due to the humorous, neatly-written libretto; this however would not have survived commonplace music any more than fine music can secure a long lease of life for an utterly dull libretto. There are but two characters, and the orchestra is limited to the string quartet, but the action is so sustained, and the music so varied, that there is not a dull line in it. Servilely imitated as it has been ever since, it has, itself, the ring of *young* music. The oppressed master who complains, threatens, blusters, flinches, hesitates, is lost, and finally has to give in, eat his own words, and *chanter après* to the end of the story; the uppish servant who defies her master, frightens him with her shrewish tongue, cajoles him, deceives him by the most transparent of artifices, then, when she has worked on his feelings enough, turns on him and shows him what a fool he has been, and gets her own way all the same; the mock heroic, the deprecatory, the pathetic and the buffo—these things may have been as well combined and much farther developed since Pergolesi's day, but at that time there was nothing like them. The recitatives are full of animation and spirit. The one blot on the piece is the inevitable *Da Capo* in the airs, which Pergolesi, with all his genius, was still too much a child of the time to set aside.

The success of the 'Serva Padrona' appears to have been very limited, but was the greatest that ever fell to Pergolesi's lot. His next operas, the 'Maestro di Musica' (very popular at a later date), and 'Il Geloso schernito,' seem to have met with little or no recognition. 'Lo Frate innamorato,' a buffo opera, in Neapolitan dialect, was performed at the Fiorentini theatre in 1732. The San Bartolomeo produced the 'Prigionier superbo,' and repeated the 'Serva Padrona.' For this theatre, in 1734, he wrote 'Adriano in Siria,' an opera in three acts, and an *intermezzo* 'Livietta e Fracolo'; 'La Contadina astuta' also belongs probably to the same time. In this year he went to live at Loreto, as chapel-master there.

After writing, in 1735, a buffo opera, 'Flaminio,' which met with much success when played in 1749, thirteen years after his death, he undertook a work of another kind, the beautiful and pathetic 'Stabat Mater,' for soprano and contralto, destined to become perhaps the most widely known of all his works. The circumstances which led to its composition were these. Every Friday in March, for many years past, had the Confraternity of San Luigi di Palazzo performed the 'Stabat Mater' of Alessandro Scarlatti. Weary of always repeating the same music, the brethren made up their minds to ask Pergolesi to compose a new Stabat. The luxury was not ruinous. Ten ducats (about 35*s*.) was the price agreed upon, and this was paid in advance to the composer. Just after its commencement, however, the task had to be suspended for a while. His fame, hitherto solely confined to Naples, seems now to have spread as far as Rome, for he was engaged to compose an opera for the Tordinone theatre in that city. This was 'L'Olimpiade'—the book Metastasio's, the music in its composer's happiest vein. It was, however, received with apathetic indifference, while 'Nerone,' an opera composed for the same house at the same time by Egidio Duni, greatly Pergolesi's inferior, had a brilliant success. Even Duni himself keenly resented this lack of appreciation by the Romans, saying plainly that the failure of 'L'Olimpiade' was due to its being too good for the public, avowing himself '*frenetico contro il pubblico Romano*,' and doing all he could, but in vain, to bring about a reaction in its favour.

Pergolesi went back to Loreto much discouraged by his theatrical experiences. He set to work again at the Stabat Mater, but his health, which had been feeble for some time, became worse, and consumption set in. A change of climate was declared imperative; he returned to Naples,

and went to the sea at Pozzuoli. Here, though growing steadily worse, he did not desist from his labours. He wrote the Cantata for a single voice, 'Orfeo e Euridice,' and the beautiful 'Salve Regina,' also for one voice, with two violins, viola and organ, both among his happiest inspirations, the latter in particular unsurpassed in purity of style, and pathetic, touching expression.

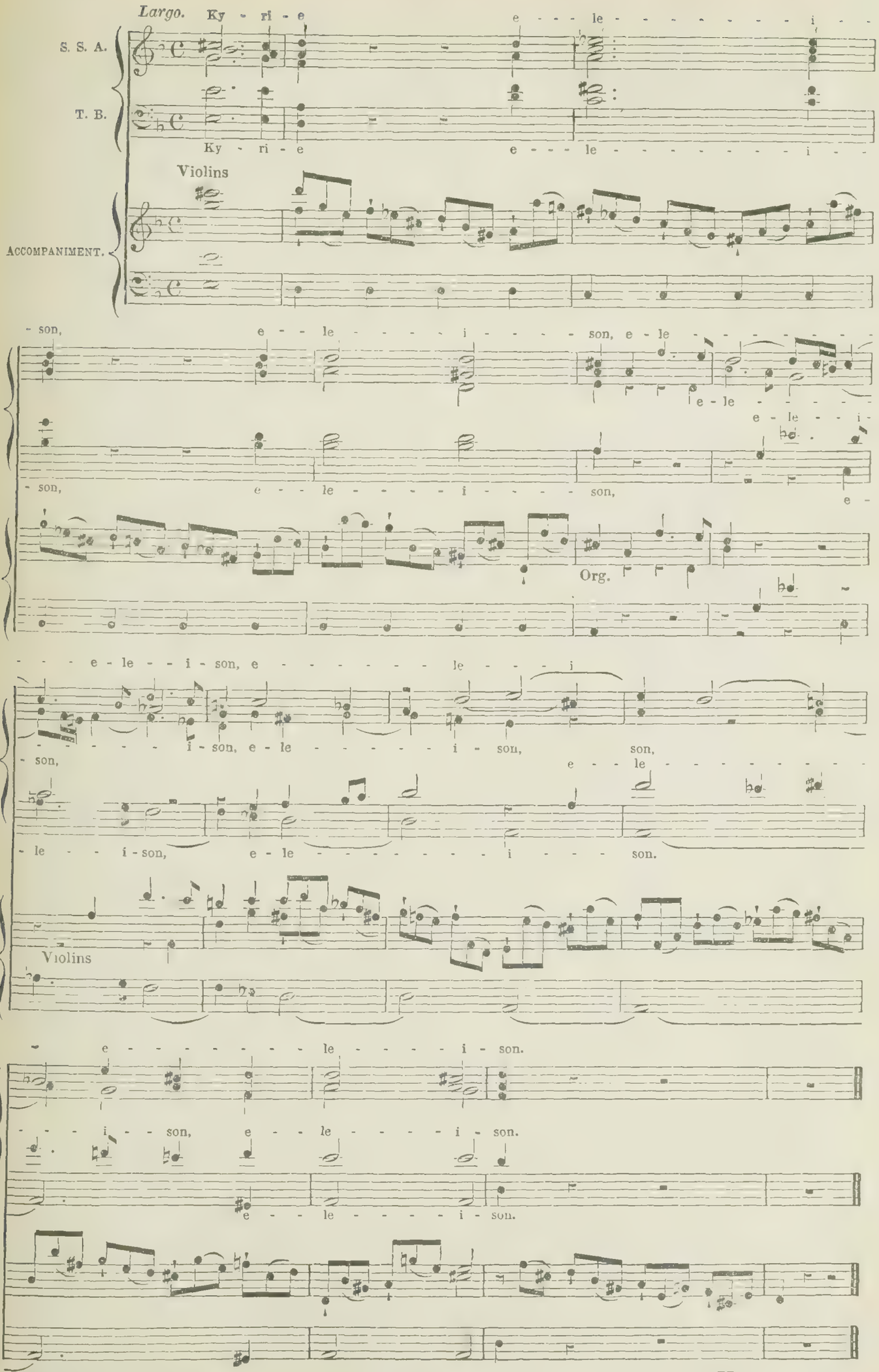
His old master, Feo, who loved him tenderly, came to visit him during his illness, and, finding him working at the Stabat Mater, entreated him to lay it aside, telling him that he was unfit for any exertion. Pergolesi answered that he had been paid ten ducats for a composition which would not be valued at ten *bajocchi*, and that he could not but fulfil his agreement. Not many days after, Feo found him sinking, and scarcely able to say that the Stabat was finished and sent off. He expired on March 16, 1736, having just completed his 26th year, and was buried in the precincts of the cathedral of Pozzuoli, where, nearly a century afterwards, a monument to his memory was erected by the Marquis de Villarosa and the Cavaliere Corigliano.

He had no sooner ceased to live than he became the object of an interest only equal to the indifference shown him in his lifetime. It was currently asserted that his death was due to poison—a report for which there was no foundation. The failure of his health was slow and gradual, the result of natural causes, and partly, perhaps, of excesses to which disappointment and depression may have rendered him prone. But public curiosity, once awakened, knew no bounds. Unlike most other Italian composers of his century, who, the objects of unmeasured admiration during their lives, are now forgotten, or recalled occasionally by way of a curiosity, Pergolesi's renown was entirely posthumous. Rome revived the despised Olimpiade, and found that it was good. All Italy was bent on possessing and performing, not his best works only, but trivial farces and *intermezzi*, probably written as 'pot-boilers.' The Serva Padrona was introduced into France in 1750, and made a *furore*. It, and the Maestro di Musica, were translated into French, and have been popular in Paris ever since. Rousseau, Marmontel and d'Alembert extol his truth, simplicity and pathos, asserting that he restored music to nature, and freed her from the conventional trammels of an arid science. Chateaubriand, on the contrary, finds him too artificial, and, contrasting his sacred music with Gregorian plain-song, says he would have done better if, instead of displaying such a wealth of resources, he had confined himself to imagining a simple *cantilena*, to be repeated with each strophe. Villarosa remarks that, had he done this, the Stabat Mater would have had the character of French *couplets*.

The fact is that unjust indifference reacted in a somewhat exaggerated enthusiasm. He did not restore music to nature. He was one of the earliest, and perhaps the most gifted, of a distinguished group of composers who worked, or at any rate began by working, towards that object. Emotion predominated over intellect in his artistic nature, and his science is but slight. Nor did he show much invention in contrapuntal form. Certain devices that suited him he adopted and used repeatedly, but the phrases and forms which are peculiarly his own stand apart from these. His masses for double chorus show a sense of effect which, had he lived longer, might have manifested itself in other styles of composition. But it must not be supposed that a double 5-part chorus means, with Pergolesi, 10-part writing, the division into two choirs being, more often than not, for purposes of effect. The same is the case with his 'double orchestras.'

His orchestra is simplicity itself, consisting often of the string quartet only, sometimes with oboes, and horns or trumpets. There is a song in 'Adriano in Siria' with a curious florid oboe *obbligato*. He writes for the violins in a way that shows his feeling for the instrument and his knowledge of its expressive powers. The concluding portion of a *Kyrie* in one of his masses is quoted on the opposite page. It is a very early and a beautiful instance of combined vocal and instrumental effect, and seems to suggest an imaginative power in its composer far beyond what he actually realised in his works.

Pathos and sweetness are more characteristic of his compositions than passion or great dramatic force. His sacred music is said to lack devotional fervour, and often to be more suited to the stage than to the church, there being no definite line to be drawn between his styles of writing for the two, and the same ideas often recurring in each. Variety of expression was in its infancy, and the same thing might he urged against many of Pergolesi's predecessors—with this difference, that their dramatic works seem more suited to the church than to the stage. He undoubtedly repeated himself very much; certain melodic and harmonic sequences and progressions he had a fondness for, and used them in all his works indiscriminately. It seems beyond question that all composers of that time and school no more thought it necessary even to appear to write always what was new, than we should to say something quite original every time we opened our mouths. Just as an ingenious contrapuntal device may be used again and again by its original discoverer, and adapted to the requirements of the working out of various fugues, so when a composer like Pergolesi chanced on a characteristic idea that pleased him, he introduced it wherever it served to illustrate or to adorn his subject, quite without reference to the work in which it may first have appeared. The difference between the two things had not come to be perceived, nor was it fully recognised before Beethoven. Such ideas, so used, were in time added to the general vocabulary, and adopted by others as the setting or background for their own ideas, and have often become known to posterity in this form only. Yet from their first inventor they come with a freshness that can be better felt than described, and three or four of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S. S. A.
T. B.
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Violins
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Pergolesi's best works appear to present in a concentrated form what has since been spread by others over hundreds of operas and masses. It is impossible not to trace their influence in the works of Jommelli, of Cimarosa, of Haydn (in oratorio), and of Mozart. Yet there remains a something which is still essentially Pergolesi's own.

One important fact is too little remembered. Owing to the false dates usually given for his birth, Pergolesi is commonly supposed to have lived to be 33. Between this and 26, the age at which he actually died, there is the difference of perhaps the seven best years of young maturity. When we think how small is the number of composers who would be remembered now for what they wrote before they were five-and-twenty, and bear in mind that Pergolesi's last works show no symptom of exhausted power, but the reverse, we cannot but wonder what he might have originated and achieved had he been spared to benefit by wider experience and more stimulating opportunity. His career, as it was, is a mere suggestion. Could it have been fulfilled, it seems not impossible that one Italian eighteenth-century composer might have belonged not to Italy only, but to the world.

The following list of Pergolesi's works is copied from Fétis's 'Biographie des Musiciens.'

Operas and Intermezzi.

1. La Sallustia.
2. Amor fa l'uomo cieco; 1 act.
3. Recimero; 3 acts.
4. La Serva Padrona; 1 act. The original score published in Paris by Lachevardière. An edition with French words published by Leduc.
5. Il Maestro di Musica. Also published at Paris under the name of Le Maitre de Musique.
6. Il Geloso schernito.
7. Lo Frate innamorato. Buffa opera, in Neapolitan dialect.
8. Il Prigionier superbo.
9. Adriano in Siria.
10. Livietta e Tracolo.
11. La Contadina astuta.
12. Flaminio; 3 acts.
13. L'Olimpiade; 3 acts.
14. San Guglielmo; sacred drama.

Church Music.

1. Kyrie cum Gloria; 4 voices and orchestra (pub. Vienna, Haslinger).
2. Mass; 5 voices and orchestra.
3. Mass; Two 5-part choirs and double orchestra.
4. Dixit; 4 voices, 2 violins, alto, bass, and organ.
5. Dixit; double chorus and orchestra.
6. Miserere; 4 voices and orchestra (Paris, Pleyel).
7. Confitebor; 4 voices.
8. Domine ad adjuvandum; 4 voices.
9. Do.; 5 voices.
10. Laudate; 5 voices and orchestra.
11. Laetatus sum; 2 sopranos and 2 basses.
12. Laetatus; 5 voices.
13. Laudate; single voice with instruments.
14. Salve regina; single voice, 2 violins, alto, bass, and organ (Paris, Leduc, and Porro).
15. Stabat Mater for soprano and contralto; 2 violins, alto, bass, and organ (Paris, Bonjour, also Porro; Lyons, Carnaud. Five different editions with PF. accompaniment have been published at Paris. Here also was printed Paisiello's edition, with wind-instrument parts added by him. Two German editions with German words—one, in score, Schwickert, at Leipzig; the other, with PF., Christiani, at Hamburg. Hiller adapted Klopstock's Passion to the music of the Stabat, arranged for 4 voices, with the addition of oboes and flutes.) It has been recently published in London by Mr. Hullah.
16. Dies iræ; soprano and contralto; 2 violins, alto, and bass.
17. Mass; 2 voices and organ.
18. Mass in D; 4 voices and orchestra.
19. Oratorio sacro per la nascita del Redentore.

Chamber and Concert Music.

Orfeo; cantata for single voice and orchestra. (Choron has printed the score in his 'Principes de composition des Ecoles d'Italie.')

Five cantatas for soprano with clavichord.

Thirty trios for 2 violins and violoncello, with figured bass.

Villarosa also mentions:—(1) Solfeggi for 2 and 3 voices; (2) Giasone, (3) Cantata for 5 voices; (4) A collection of cantatas or songs printed in London; (5) Confitebor, for 2 voices; and various fragments of less importance, existing in manuscript in different private collections.

Two movements from Psalms for 6 voices unaccompanied, and two for the same with orchestra, are published by V. Novello in his Fitzwilliam music. The Fitzwilliam Library also contains a Mass, and a Kyrie and Gloria for 10 voices. A volume in the Add. MSS. of the British Museum (No. 5044) contains 3 Psalms, a Stabat, Salve, and Mass. These are all probably included in the above list. An air in F minor for clavier is published in Clauss-Szarvady's Klavierstücke (Leipzig, Senff). [F. A. M.]

PERI, Jacopo, a Composer to whom, notwithstanding the small amount of his learning, the world owes a heavy debt of gratitude, was born of noble parentage, at Florence, during the latter half of the 16th century, and first studied Music under the guidance of Cristoforo Malvezzi, of Lucca. The Florentines, always celebrated for their ready invention of surnames, called him Il Zazzerino,[1] a little bit of pleasantry provoked by the enviable wealth of golden hair which he managed to preserve uninjured, almost to the day of his death. After completing his musical education he was appointed Maestro di Cappella, first, to Fernando, Duke of Tuscany, and afterwards to Duke Cosmo II. Having thus attained an honourable position, he married a noble and richly-dowered lady, of the House of Fortini, by whom he had a son, who bade fair to become a distinguished mathematician, but ultimately brought himself to ruin by his dissolute habits and abandoned life, indulging in such excesses, that his tutor, the great Galileo Galilei, was accustomed to speak of him as 'my Dæmon.' Notwithstanding this domestic trouble Peri mixed in all the best society in Florence, and chose for his associates some of the most advanced leaders of the great Renaissance movement, which, even at that late period, was still in progress, though its best days had long since passed away. We hear of him especially at the house of Giovanni Bardi, Conte di Vernio, where, in company with Vincenzo Galilei, Ottavio Rinuccini, Giulio Caccini, Pietro Strozzi, Jacopo Corsi, and other restless spirits imbued with the classical *furore* for which the age was so strongly distinguished, he assisted in that memorable attempt to restore the mode of declamation peculiar to Hellenic Tragedy which resulted at last in the discovery of modern Recitative. Whether the first idea of this great invention originated with Peri, with Caccini, or with Emilio del Cavaliere, it is now impossible to decide. In all probability it suggested itself in consultation; and each Composer endeavoured to carry it out in his own way, though the ways of all were so similar that it is very difficult to detect the symptoms of true individuality in any of them. V. Galilei and Caccini undoubtedly produced the first Monodic Cantatas in which the new style was attempted; but their efforts were confessedly tentative, and their productions conceived upon a very small scale, fitted only for use as Chamber Music. Peri took a higher flight. At the instigation of Jacopo Corsi, and the Poet Rinuccini, he attempted a regular Musical Drama, called 'Dafne.' The Libretto for this was supplied by Rinuccini, and Peri composed the Music entirely

[1] Literally 'Short-hair.' But in this case used ironically.

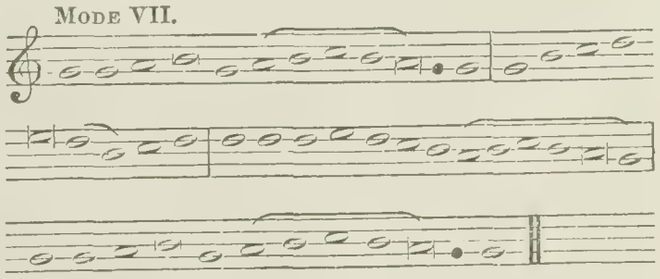
in the style which was then believed to be identical with that cultivated by the antient Greek Tragedians. The work was privately performed, in the Palazzo Corsi, in the year 1597, Peri himself playing the part of Apollo. To him, therefore, belongs the honour of having composed and assisted in the performance of the first true Opera that ever was placed upon the Stage. A still greater honour, however, was in store for him. This performance was witnessed only by a select circle of Signor Corsi's personal friends. But, in the year 1600, Peri was commissioned to produce an Opera for public performance on the occasion of the Marriage of Henri IV of France with Maria de' Medici. The subject chosen for this was 'Euridice.' Rinuccini again supplied the Libretto, and Peri wrote the Music in the same style as that he had already adopted in 'Dafne,' though, it is to be supposed, with greater freedom and vigour. The success of the work was all that could possibly be desired. It proved that the Ideal conceived by the little band of enthusiasts was capable of satisfactory embodiment in a practical form; and that form was at once adopted as the normal type of the long-desired Lyric Drama. It is true that, some months before the production of 'Euridice,' Emilio del Cavaliere's Oratorio, 'La Rappresentazione di anima e di corpo,' had been publicly performed, at Rome, with Scenery, Dresses, and Action; and that the Music of this work is written in exactly the same kind of Recitative as 'Euridice.' But, Peri's claim to be regarded as the Composer of the first Opera rests, not on 'Euridice,' but on 'Dafne,' though that work was never produced in public; and the only ground on which that claim can be disputed is the fact that Emilio del Cavaliere is known to have composed two sæcular pieces, called 'Il Satiro,' and 'La Disperazione di Fileno,' which were both privately performed in 1590, and a third work, entitled 'Il Giuoco della Cieca,' which was performed before the Archduke Ferdinand in 1595. Not a trace of either of these three works now remains to us. They are described as 'Pastorals,' and may or may not have been of sufficiently large dimensions to entitle them to rank as Dramas. Moreover, we cannot be quite certain that they were written in the same style as the Oratorio. As the case now stands, therefore, and until we are furnished with more decisive evidence than that we now possess, Jacopo Peri stands before us as the acknowledged Father of a form of Art which is very nearly the greatest that it has ever entered into the mind of man even to conceive, still less to bring, through so many difficulties, to a successful issue.

Strange to say, Peri made no attempt to follow up his wonderful success. Probably no opportunity for the production of another public performance on so extensive a scale occurred during his life-time—for, in those days, such scenic displays were exhibited only on very grand occasions, such as Royal Marriages, or other events of great public interest. But, whatever may have been the cause of his retirement, Peri produced no more Operas. We hear of his appointment, in the year 1601, as Maestro di Cappella to the Duke of Ferrara; and, after that, no record remains of him beyond the publication of his latest known work, 'Le varie Musiche del Sig. Jacopo Peri, a una, due, e tre voci, con alcuni spirituali in ultimo,' at Florence, in 1610. The precise year of his death has not been ascertained.

It does not appear that 'Dafne' was ever published: at any rate, no traces of it have been preserved to us, beyond a few pieces contributed by Caccini, and included in his 'Nuove Musiche' (Florence, 1602). 'Euridice' was happily printed, in a complete form, in the year of its production, under the title of 'Le Musiche di Jacopo Peri, nobil fiorentino, sopra L'Euridice del. Sig. Ottavio Rinuccini,' etc., Fiorenza, 1600; and reprinted at Venice in 1608, and again at Florence in 1860, in small 8vo. Both the early editions are now exceedingly rare. We ourselves have never been fortunate enough to meet with an example of the first; but a copy of the Venetian reprint is preserved in the Library of the British Museum, and some extracts from this will be found on page 499 of the present volume. This interesting work, and the 'Varie Musiche' already mentioned, are believed to be the only specimens of Peri's compositions now in existence. Kiesewetter has reprinted 3 madrigals for 4 voices in his 'Schicksale und Beschaffenheit des weltlichen Gesanges' (Leipzig, 1841). [W. S. R.]

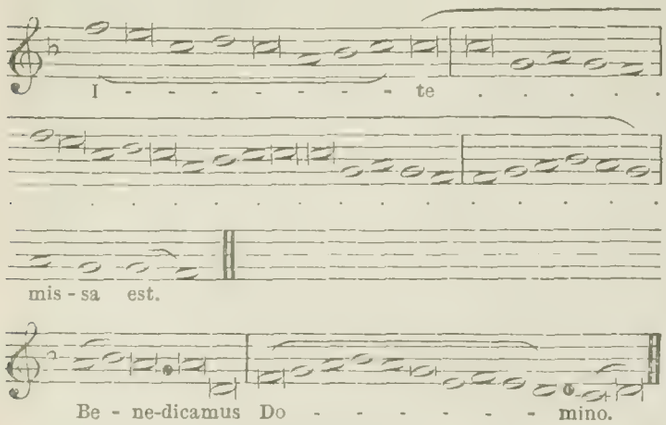
PERIELESIS (Gr. *περιείλησις*, a convolution). A long, and sometimes extremely elaborate form of Ligature, sung towards the close of a Plain Chaunt Melody. It differs from the Pneuma in that it is always sung to a definite syllable; whereas the very essence of the Pneuma lies in its adaptation to an inarticulate sound. Like the Cadenza in modern music, the Perielesis generally makes its appearance in connection with the penultimate or antepenultimate syllable of a final phrase: but it is not absolutely necessary that the phrase should be a final one, or that the entrance of the Perielesis should be deferred until its conclusion.

The Melody of 'Æterna Christi munera' exhibits a fine example of an antepenultimate Perielesis, in the 1st and 4th lines, and an equally effective one on the final syllable of the 3rd line.

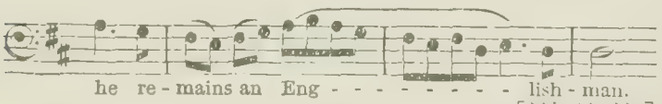


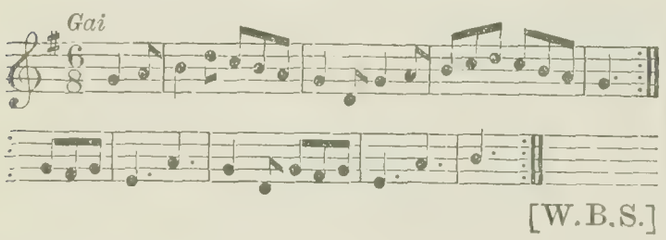
A more elaborate form furnishes the distinguishing characteristic of 'Ite missa est' and 'Benedicamus Domino,' and is found, in the

former case, on the first syllable, as well as on that before the antepenultimate.

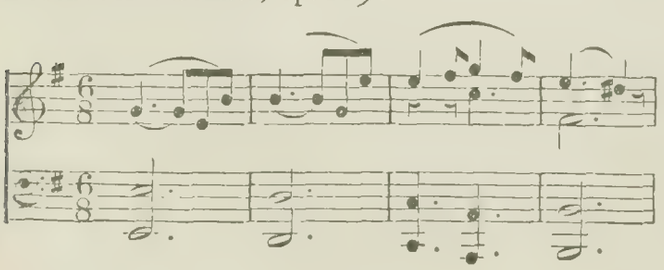
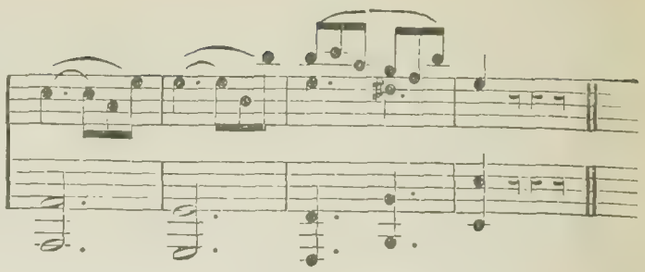


The Perielesis may consist either entirely of notes of equal length, or of an intermixture of Longs, Breves, and Semibreves. In the former case, it is not always necessary to sing all the notes with exact equality of duration. In the latter, the Long must always be made longer than the Breve, and the Breve longer than the Semibreve; but it is neither necessary nor desirable that the notes should be sung in the strict proportion demanded by the laws of Measured Music.

A good example of Perielesis, where we should hardly look for it, is in a well-known passage in Mr. Sullivan's 'H.M.S. Pinafore':—

[W.S.R.]

PERIGOURDINE, or PERIJOURDINE, a country dance which takes its name from Perigord, where it is chiefly danced. It is sometimes accompanied by singing. The following example is from the Essai sur la Musique (Paris, 1780), of De la Borde and Roussier.

[W.B.S.]

PERIOD. A Period is one of the divisions which characterise the form of musical works, especially in such as are not very elastic in construction, as Tunes and Airs; and, frequently, the main subjects of large works in their simple exposition. It is common to find in these a first division ending with a half close followed by one ending with a full close, as in this example from Beethoven's Sonata, op. 109:—



These together are held to constitute a period, and the lesser divisions are phrases. A complete tune is often composed of two or three such periods, and such examples may be taken as types: but in fact periods must be exceedingly variable in structure. Sometimes the subdivisions into lesser members may be difficult to realise, and in others they may be subdivisible into a greater number of members of varying dimensions. A period is defined by some writers as a complete musical sentence, and this gives sufficiently well the clue to identify wherever it is desirable to do so. [C.H.H.P.]

PERLE DU BRÉSIL, LA. A lyrical drama in 3 acts; words by the MM. St. Etienne, music by Félicien David, his first opera. Produced at the Théâtre Lyrique, Paris, Nov. 22, 1851. David afterwards added recitatives. [G.]

PERNE, François Louis, born in Paris, 1772, was educated in a maîtrise, and during the Revolution became a chorus-singer at the Opéra. In 1799 he exchanged into the band, where he played the double-bass. A mass for St. Cæcilia's day, performed in 1800 at St. Gervais, secured him the esteem of musicians; and in the following year he published a fugue in 4 parts with 3 subjects, which placed him amongst the foremost masters of harmony of the day. It is not however by his compositions that Perne's name will be preserved, but by his laborious and erudite works on some of the most obscure points in the history of music. His expenditure of time, patience, and learning, in hunting up, cataloguing, copying, and annotating the most important sources of information, printed and MS., on the music of the Greeks and the Middle Ages, was almost superhuman. One instance of his devotion will suffice. After publishing his 'Exposition de la Séméiographie, ou Notation musicale des Grecs' (Paris, 1815), Perne actually transcribed the complete score of Gluck's 'Iphigénie en Tauride' in Greek notation. In 1811 he was chosen to succeed Catel as professor of harmony at the Conservatoire, but his 'Cours d'harmonie et d'accompagnement' was not so clear as that of his predecessor. In 1816 he became Inspector-general of the Conservatoire, and in 1820 librarian, but in 1822 retired to the country, and resided near Laon. In 1830 he removed to Laon itself, but the air was too keen for him, and he returned to Paris only to die, on May 26, 1832. His last published work was the 'Chansons du Châtelain de Coucy' (Paris. 1830) [Chanson], but the 'Revue musicale' contains many of his articles, such as 'Les Manuscrits relatifs à la musique de l'Eglise Grecque,' 'Josquin Deprès,' 'Jérôme de Mo-

ravie,' and 'La Musique Ancienne.' Perne left most of his notes and MSS. to the library of the Institut; and his books and annotated catalogues, bought in 1834 by Fétis, are now in the Royal Library at Brussels. His unpublished sacred works also passed into the hands of Fétis, but the library of the Conservatoire possesses the autographs of his choruses for 'Esther,' performed in 1821 by the pupils of the Ecole Royale de Musique (Conservatoire), his 'Messe de Ste. Cécile' (1800), his mass 'Vivat Rex,' for 4 voices (1816), a 'Veni Creator' for 3 voices, and the 'Offices,' arranged in 3 parts with the Plain-Song. [G. C.]

PERRIN, Pierre, called 'l'Abbé Perrin,' though he was neither ordained nor held a benefice, was born at Lyons about 1616, and died in Paris 1676. He succeeded Voiture as 'introducteur des Ambassadeurs' to Gaston Duke of Orleans, a post which brought him into relations with several great personages, including Mazarin, who became his patron, and the musician Cambert, for whom he wrote the words of 'La Pastorale,' 5 acts, produced first at Issy (1659), and then at Vincennes before the king. After the deaths of Gaston d'Orléans and Mazarin, Perrin was reduced to living upon his wits; and fancied himself on the sure road to fortune when he obtained from Louis XIV the privilege of founding an Académie de Musique (Nov. 10, 1668), and letters patent securing him the management of the theatre (June 28, 1669). Unfortunately the management of an opera requires capital, and the Abbé Perrin was a poor poet in all senses of the word. His partners quarrelled among themselves, and in spite of the success of Cambert's 'Pomone' (March 19, 1671) he was compelled to resign his privilege just as his 'Ariane' was about to be produced. The patent, revoked on the 30th of March, 1672, was transferred to Lully, who came out of the transaction with anything but clean hands. Perrin's 'Œuvres de Poésie (Paris, 1661, 3 vols.) contain, besides his operas, translations—of the Æneid amongst others—and 'Jeux de poésie sur divers insectes,' the least bad perhaps of all his verses, which even in that licentious day drew forth the rebukes of Boileau and Saint Evremond, and are now quite unreadable. [G. C.]

PERRY, George, born at Norwich in 1793, was a chorister of Norwich Cathedral under Dr. Beckwith. On leaving the choir he learned to play on the violin, and in a few years became leader of the band at the theatre. Whilst resident in Norwich he produced his oratorio, 'The Death of Abel.' In 1817 he composed an overture for 'The Persian Hunters,' produced at the English Opera House, and in 1818 a short oratorio, 'Elijah and the Priests of Baal.' In 1822 he settled in London and was appointed director of the music at the Haymarket Theatre, for which he composed the opera of 'Morning, Noon, and Night' (1822), and numerous songs for introduction into various pieces. He also held the post of organist of Quebec Chapel. In 1830 he produced his oratorio, 'The Fall of Jerusalem.' On the establishment of the Sacred Harmonic Society in 1832 Perry became leader of the band, an office which he retained until the end of 1847. On the removal of Surman from the conductorship of the Society early in 1848, Perry assumed the baton until the end of the season, but not being elected conductor, he shortly afterwards resigned his leadership and quitted the Society. On Feb. 10, 1836 he produced a sacred cantata, 'Belshazzar's Feast,' and in 1847 a short oratorio, 'Hezekiah.' In 1846 he resigned his appointment at Quebec Chapel and became organist of Trinity Church, Gray's Inn Road. He composed some anthems, including two with orchestra on the accession of Queen Victoria (1837) and the birth of the Princess Royal (1840), and additional accompaniments to several of Handel's oratorios and other pieces. He died March 4, 1862. His 'Death of Abel' and 'Fall of Jerusalem' were performed by the Sacred Harmonic Society. Perry was a man of considerable ability. He was in the constant habit of doing that which in the case of Mozart is usually spoken of as a remarkable effort of memory—namely, writing out the separate parts of a large work without first making a score. One, at least, of his oratorios was committed to paper in this way. [W. H. H.]

PERSIANI, Fanny, one of the most accomplished and artistic singers of this century, was born at Rome on Oct. 4, 1812. She was the second daughter of Tacchinardi, who made her begin to study at a very early age. He had fitted up a little theatre for the use of his pupils at his country house, near Florence, and here, at eleven years of age, Fanny played a *prima donna's* part. While still quite young, she sang on several occasions in public, with success, but had then no intention of adopting the stage as a profession.

In 1830 she married the composer, Giuseppe Persiani (1804–1869), and in 1832 made her *début* at Leghorn, in 'Francesca da Rimini,' an opera by M. Fournier, where she replaced Madame Caradori. Her success was sufficient to lead to her subsequent engagement at Milan and Florence, then at Vienna, where she made a great impression, afterwards at Padua and at Venice. Here she played in 'Romeo e Giulietta,' 'Il Pirata,' 'La Gazza Ladra,' 'L'Elisire d'Amore,' and 'Tancredi,' in the last two of which she performed with Pasta. Her success was complete. In 1834, at Naples, Donizetti wrote for her his 'Lucia di Lammermoor,' which always remained a favourite part with her.

When she first appeared at the Opera in Paris (in Lucia, Dec. 12, 1837), she was much admired by connoisseurs, but her talents hardly met with the recognition they deserved until after her excellent performance of the part of Carolina in the 'Matrimonio Segreto.' From that time not even Grisi herself enjoyed such unbounded favour with Parisian audiences as did Madame Persiani.

Her first appearance in London (1838) was as Amina in the 'Sonnambula,' and, although she had been preceded in the part by Malibran and Grisi, she achieved a success which

increased at each performance. She was always, however, a greater favourite with artists and connoisseurs than with the public at large. This was partly due to the poverty of her stage-presence. She was exceedingly refined in appearance, but small and thin, with a long colourless face, not unsightly, like her father, but, as Chorley puts it, 'pale, plain, and anxious,' with no beauty but her profusion of fine fair hair, while in her dress she was singularly tasteless. Her voice, too, was against her rather than in her favour; it was a thin, acute soprano, of great range upwards, clear and penetrating, but not full or mellow, blending ill with other voices, and always liable to rise in pitch. But the finish of her singing has been rarely equalled, probably never surpassed. 'Every conceivable passage was finished by her to perfection, the shake, perhaps, excepted, which might be thought indistinct and thin.' Her execution was remarkable for velocity, 'poignant, clear, audacious.' Her resources were vast and varied, and when encored she rarely sang a piece again without adorning it with fresh *fioriture*, more dazzling than the first. 'She had the finest possible sense of accent . . . From her every phrase had its fullest measure. Every group of notes was divided and expressed by her with as much precision as the best of violinists brings into his bowing. And this was done with that secure musical ease which made her anxious, mournful face, and her acute, acid voice, forgotten.' Whether in rapid, florid passages, or in large and expressive movements, 'Madame Persiani's *attack* was not more unfailing than the delicate sensibility with which she gave every note its fullest value, never herself becoming breathless, rarely heavy' (Chorley). As an actress she preserved sensibility, grace, and refinement, but lacked passion and animation.

From 1838 she sang alternately in London and Paris for many years. Fétis says that a sudden hoarseness, which attacked her in London in 1843, proved the beginning of a throat-complaint that forced her to quit the stage for ever. But she sang in London, in opera, in 1847, 48, and 49, and at the 'Italiens' in Paris in October, 1848. In 1850 she went to Holland, and subsequently to Russia. After performing in almost all the principal countries of Europe, she, in 1858, accepted an engagement from Mr. E. T. Smith and appeared at Drury Lane in several of her old parts,—Linda, Elvira in 'I Puritani,' Zerlina in 'Don Giovanni,' etc. Never were her rare accomplishments as a singer more perceptible; compared with her, 'her younger successors sounded like so many immature scholars of the second class.' (Chorley.) In December of that year, Madame Persiani took up her residence in Paris, but afterwards removed to Italy, and died at Passy May 3, 1867. Her portrait, by Chalon, in water-colours, is in the possession of Julian Marshall, Esq. [F.A.M.]

PERSUIS, Louis Luc Loiseau de, born at Metz May 21, 1769, studied under his father, one of the musical staff of the Cathedral, and soon became a good violinist. Having entered the orchestra of the theatre, he fell in love with an actress, and followed her to Avignon. Here he had opportunities of completing his studies, and he also read a great deal of sacred music. Being of an ardent and impetuous character, he began to compose before he was 20, and his first work, an oratorio 'Le Passage de la Mer Rouge,' was produced at the Concerts Spirituels in 1787, but was not published. By this time he had settled in Paris, where his violin-playing was appreciated, especially in the orchestras of the Opéra and the Théâtre National. Active, ambitious, and self-confident, he managed to produce his dramatic compositions, and on the foundation of the Conservatoire in 1795, succeeded in obtaining the professorship of the violin. This post he lost in 1802 on the dismissal of his friend Lesueur; but in 1804 he became chef du chant at the Opéra, and afterwards, through Lesueur's interest, was appointed conductor of the Emperor's court concerts, and (1810–15) conductor of the orchestra of the Académie. In this capacity he showed a high order of ability. He was indeed born to command, and the first lyric stage of Paris was never better administered than during the short time (1817–19) of his management. Prematurely exhausted by his feverish mode of life, he died in Paris on Dec. 20, 1819, of pulmonary consumption. A fortnight before his death he received the Order of St. Michel from Louis XVIII, as he had before received the Legion of Honour from Napoleon.

Persuis's claim to perpetuation is that of an excellent conductor and an able administrator. His music is forgotten, though he wrote much for the stage, and often with deserved success. The following is a complete list of his dramatic works:—'La Nuit Espagnole,' 2 acts (1791); 'Estelle,' 3 acts (1794); 'Phanor et Angéla,' 3 acts; 'Fanny Morna,' opéra comique in 3 acts, engraved, and 'Léonidas,' 3 acts, with Gresnick (1799); 'Le Fruit défendu,' 1 act (1800); 'Marcel,' 1 act (1801); 'L'Inauguration du Temple de la Victoire,' intermède, and 'Le Triomphe de Trajan,' 3 acts, both with Lesueur (1807); and 'Jérusalem délivrée,' 3 acts (1812), of which the score was engraved. Besides these operas he wrote pretty music, sometimes in collaboration with R. Kreutzer, to the following ballets:—'Le Retour d'Ulysse,' 3 acts (1807); 'Nina,' 2 acts (1813); 'L'Epreuve Villageoise,' 2 acts, and 'L'heureux Retour,' 1 act (1815); and 'Le Carnaval de Venise,' 2 acts (1816). Glad to seize any opportunity of making himself heard, Persuis also composed several cantates de circonstance, such as the 'Chant de Victoire' (1806), and 'Chant Français' (1814), and some unpublished church works now in MS. in the library of the Paris Conservatoire. [G.C.]

PERTI, Jacopo Antonio, one of the most distinguished church-composers of the 17th century, born at Bologna June 6, 1661; at ten began to learn music from his uncle, Lorenzo Perti, a priest of San Petronio. Having finished his education at the Jesuit College and the Univer-

sity, he studied composition with Padre Petronio Franceschini. In 1680 he conducted in San Petronio a Missa solennis of his own composition for soli, choir, and orchestra. His first two operas 'Atide' (1679) and 'Oreste' (1681), were given in Bologna; those that followed, 'Marzio Coriolano,' libretto by Frencasco Valsini (anagram of Francesco Silvani) (1683); 'Brenno in Efeso' (1690); 'L'Inganno scoperto' (1691); 'Furio Camillo' (1692); 'Nerone fatto Cesare' (1693); and 'Laodicea e Berenice' (1695), in Venice, at the theatres SS. Giovanni e Paolo, and San Salvatore. His oratorio 'Abramo vincitor de' propri affetti' was printed in Bologna in 1687, and performed under his own direction in the palace of Count Francesco Caprara.[1] Fétis, followed by Mendel, speaks of his relations with the German Emperors Leopold and Carl VI, but the writer of this article has failed to discover any documentary evidence to support the assertion that he was made Capellmeister by the Emperor Leopold, and Hofrath by Carl VI. In Köchel's Life of Fux, the most trustworthy book on the period, no mention is to be found of Giacomo Perti in connection with the court; the only instance of the name being Antonio Perti, a bass-singer in the Hofcapelle. It is moreover beyond a doubt that Perti was Maestro di cappella of San Petronio in Bologna, and retained the post till his death, April 10, 1756. Gerber states that a Te Deum of Perti's was sung under his own direction in Vienna, on the relief of the Turkish siege in 1683, but this must be a mistake, as Perti had then not made his name, and was scarcely known beyond Bologna. He was elected a member of the Filarmonici on March 13, 1681, and at the time of his death had been 'Principe' six times. Among his friends was Pope Benedict XIV, with whom he kept up a close correspondence. Another friend was Padre Martini, who states in his 'Saggio di Contrapunto' (ii. 142) that he held communications on musical subjects with Perti down to 1750. Besides 'Abramo' he printed in Bologna 'Cantate morali e spirituali' (1688), and 'Messe e Salmi concertati' (1735). Abbate Santini had a fine collection of Perti's church works (4 masses, 3 Confitebors, 4 Magnificats, etc.), unfortunately now dispersed. His 'Elogio' was pronounced before the Filarmonici by Dr. Masini in 1812, and printed in Bologna. There is an 'Adoramus Te' by Perti in the Fitzwilliam Library, Cambridge, and Novello has included two fine choruses by him in his 'Sacred Music' (vol. ii) and 'Motetts' (bk. xi). Others are given by Choron, and in the 'Auswahl fur vorzüglicher Musikwerke.' [F.G.]

PESANTE, 'heavy.' This direction is as a rule only applied to music for keyed instruments, though some writers have transferred it to orchestral, or even vocal music. It indicates that the whole passage to which it refers is to be played with great firmness and in a marked manner. It differs from *marcato*, however, in that it applies to whole passages, which may be quite *legato* at the same time; while *marcato* refers to single notes or isolated groups of notes, which would not as a rule be intended to be played smoothly. A good example is the opening passage, or introduction, to the 1st Ballade of Chopin (in G minor, op. 23). [J.A.F.M.]

PESCHKA, Minna, *née* Leutner, was born Oct. 25, 1839, at Vienna. She received instruction in singing from Heinrich Proch, and made her *début* on the stage at Breslau, in 1856, as Agatha, and afterwards played Alice, remaining there a year. She next played at Dessau up to the time of her marriage with Dr. Peschka of Vienna, in 1861. In Sept. 1863 she appeared at Vienna with great success as Margaret of Valois, Isabel, etc., and afterwards received further instruction from Mme. Bockholtz Falconi. She next appeared at Lemberg and Darmstadt, and in 1868 at Leipzig, where she remained until 1876. She gained great popularity there both in opera and concerts, being equally successful both in serious and the lighter operatic parts. In 1877 she went to Hamburg, where she is at present engaged. In 1879 she reappeared at Leipzig for a short operatic season under Herr Julius Hoffmann, and played with great success the title part of Handel's 'Almira,' on the revival of that opera. She is at present (July 1880) fulfilling an engagement there under the same manager. Mme. Peschka-Leutner visited England in 1872, sang (March 20) at the Philharmonic, and at the Crystal Palace, and was well received at both concerts. In the autumn of that year she went to America, and sang at the Boston Festival with very great success. Her voice, a soprano of great volume, and extraordinary compass and agility, her good execution combined with good acting, and her agreeable appearance, have made her very popular in the principal cities of her own country, where she is an established favourite at festivals and concerts, as well as on the stage. [A.C.]

PETER, ST. An oratorio in two parts; the words by Mr. Chorley, the music by Sir Julius Benedict. Produced at the Birmingham Festival, Sept. 2, 1870. [G.]

PETERS, Carl Friedrich, bought in 1814 the 'Bureau de Musique' of Kühnel and Hoffmeister (founded 1800) in Leipzig, and greatly improved the business. Many important works by Bach, Haydn, Beethoven, Spohr, and Schumann, were published by him, besides the first complete editions of the works of Haydn and Bach (the latter edited by Dehn, Roitzsch, and Griepenkerl). The present members of the firm, Dr. Abraham and J. Friedlander, carry on the old traditions with extraordinary energy and judgment, and 'the Peters editions,' famous for correctness, legibility, and cheapness, are known throughout the world. [F.G.]

PETRELLA, Enrico, was born at Palermo Dec. 1, 1813, and learnt music at Naples under Zingarelli, Bellini, and Ruggi. He made his first appearance at Majella in 1829, with the opera 'Il Diavolo color di rosa.' It was followed by four

[1] Cinelli's 'Biblioteca volante,' Scanzie xiv.

others, and then, after an interval, by 'Le [1]Precauzioni,' which remains his masterpiece in comic opera. At the Scala he brought out 'Marco Visconti' (1855); 'L'Assedio di Leyda' (1856); 'Ione' (1858); 'Il duca di Scilla' (1859); and 'Morosina' (1862). After this nearly every year produced its opera, but we need only mention 'Giovanna II di Napoli' (Naples, Feb. 27, 1869) —said in some respects to surpass 'Ione,' which up to that time was his chef-d'œuvre—and 'I promessi sposi' (Lecco, Oct. 2, 1869). For the latter Petrella was called before the curtain 27 times in the first evening! In 1873 he produced 'Manfredo' at Rome; it was greatly applauded, and a silver crown presented to the composer.

Petrella died at Genoa, April 7, 1877. In the biography in Mendel's Dictionary 19 operas of his are named, but there is apparently some error in the dates. His music, though often violently applauded by the enthusiastic Italians, pleased the more critical audience of the Scala only moderately, and has no permanent qualities. [G.]

PETREIUS, Johann, printer and publisher of music, born at Langendorf, Franconia; graduated 'Magister' at Nuremberg; in 1526 began business in that town as a printer. His earliest music-publication appears to be 'Musicæ, id est, Artis canendi, libri duo, autor Sebaldus Heyden. Norimbergæ apud Joh. Petreium, anno salutis 1537'; and his latest, 'Guter, seltsamer, und kunstreicher teutscher Gesang . . . . Gedruckt zu Nürnberg, durch Jo. Petreium. 1544.' Between these two, Eitner (Bibliographie) gives 6 works in 9 volumes, including a collection of 15 masses, a volume of 45 select motets, and 2 volumes of 158 four-part songs. He died, according to Fétis, at Nuremberg, March 18, 1550. [G.]

PETRUCCI, Ottaviano dei, an illustrious printer, the father of the art of type-music-printing, was born of a good family at Fossombrone, between Ancona and Urbino, June 14, 1466. Before 1498 he had established himself at Venice; for on May 25 of that year he obtained from the Seignory the sole privilege, for 20 years, of printing 'figured music' (canto figurato) and music in the tablature of the organ and lute—a privilege which he exercised there till about 1511. At that date he left the Venetian business in the hands of Amadeo Scotti and Nicolò da Raphael, and returned to Fossombrone, where, on Oct. 22, 1513, he obtained a patent from Pope Leo X for the monopoly of music-printing in the Roman States for 15 years. His latest work is dated 1523, and shortly after that he probably died.

Petrucci's process was a double one; he printed first the lines of the stave, and then, by a second impression, the notes upon them. In fact he discovered a method of doing by the press what the German printers of *patronendruck* or pattern-printing, had done by hand. His work is beautifully executed. The 'register,' or fit, of the notes on the lines is perfect; the ink is a fine black, and the whole effect is admirable. But the process was expensive, and was soon superseded by printing in one impression, which appears to have been first successfully accomplished by Oglin[2] of Augsburg in 1507.[3]

Petrucci printed no missals, service books, or other music in canto fermo; but masses, motets, lamentations, and frottole, all in canto figurato, or measured music, and a few works in lute-tablature. [See Musica Mensurata; Tablature.] His first work was 'Harmonice Musices Odhecaton A. . . . . Venetiis decimo octavo cal. junias. Salutis anno 1501,'—a collection of 96 pieces in 3 and 4 parts by Isaac, Josquin, Obrecht, Ockeghem, and other masters of the day, the parts printed opposite one another on the open pages of a small 4to. His activity was very great; Chrysander[4] gives a list of 18 works certainly and 2 probably issued between June 12, 1501, and Nov. 28, 1504. The last work cited by Eitner (Bibliographie) is the 'Motetti della Corona,' a collection of 83 motets for 4, 5, and 6 voices (in separate part books) in 4 portions, the 4th portion of which was published at Fossombrone Oct. 31, 1519. Fétis however[5] mentions three masses, in large folio, printed for the lectern of a church, with the date 1523–25 and knocked down to an unknown buyer at a sale at Rome in 1829. His life and works are exhaustively treated by Anton Schmid, 'Ottaviano dei Petrucci,' etc., Vienna, 1845. [G.]

PETTIT, Walter, violoncellist, was born in London on March 14, 1836, and received his musical education chiefly at the Royal Academy of Music. In 1851 he was engaged by Balfe for the orchestra of Her Majesty's Theatre, in which he remained for many years. In 1861 he succeeded Lucas as principal violoncello in the Philharmonic orchestra, and in 1876 took the place of Paque in Her Majesty's private band. [T.P.H.]

PEUTINGER, Conrad, a lover and supporter of church music at a time when church music was the only kind, and a keen devotee for the welfare of literature and art. He was born at Augsburg (the city of the Fuggers) in 1465; was educated in Italy; in 1493 became secretary to the senate of Augsburg; in 1521, at the diet of Worms, obtained the confirmation of the ancient privileges of the city, and others in addition. He was a great collector of antiquities, inscriptions, and MSS., and in particular was the owner of the 'Peutinger Tables,' a map of the military roads of the Lower Roman Empire, probably dating about 225, which is one of the most precious geographical monuments of antiquity, and is now in the State Library at Vienna. His devotion to music is shown by his preface to the 'Liber selectarum Cantionum quas vulgo Mutetas appellant, sex, quinque, et quatuor

[1] Performed at the Lyceum, London, March 21, 1871.

[2] In his 'Melopoiae,' see Chrysander (Musical Times, 1877, p. 326 *a*). Fétis however quotes this very work as an evidence that Oglin followed Petrucci's method of two printings (Biogr. univ. vol. vii. p. 12 note, ed. 1864).

[3] The method of printing by double impression—so as to obtain the stave lines continuous without the breaks inevitable in printing by a single impression—was patented by Scheurmann in 1856. [See Scheurmann.]

[4] Musical Times, p. 325 *a*.

[5] Biog. univ. vii. 16 *a*.

vocum,' of Grimmius and Wyrsung, Augsburg 1520, a volume containing 24 Latin motets by H. Izac, Josquin des Prés, Obrecht, Pierre de la Rue, Senfl, and others. [G.]

PEVERNAGE, ANDREAS, born in the year 1543,[1] at Courtrai, in Flanders. He held an appointment in his native town until his marriage,[2] June 15, 1574, and soon after moved to Antwerp as choirmaster in the cathedral. There he led an active life, composing, editing, and giving weekly performances at his house of the best native and foreign music. He died at the age of 48, and was buried in the cathedral. Sweertius[3] describes him as 'vir ad modestiam factus, et totus candidus, quæ in Musico mireris, quibus cum leviusculis notis annata levitas videtur.' The same author gives the following epitaph :—

M. Andræ Pevernagio
Musico excellenti
Hujus ecclesiæ phonasco
et Mariæ filiæ
Maria Haecht vidua et FF. M. poss.
Obierunt Hic XXX Julii. Aetat XLVIII.
Illa II Feb. Aetat XII. MDLXXXIX.

Fétis mentions 5 books of chansons and 1 book of sacred motets, published in the composer's lifetime, and 5 masses and a book of motets for the chief church festivals, as posthumous. The British Museum contains 1 book of chansons, and 2 imperfect copies of the 'Harmonia Celeste,' a collection of madrigals edited by Pevernage, in which 7 of his own pieces appear. In addition to these Eitner[4] mentions 16 detached pieces in various collections of the time. Two pieces have been printed in modern type—an ode to S. Cecilia, 'O virgo[5] generosa,' composed for the inauguration of his house concerts,[6] and a 9-part 'Gloria in excelsis.'[7] [J.R.S.-B.]

PEZZE, ALESSANDRO, an able violoncellist, was born in Milan in 1835. He received his first musical instruction from his father, an excellent amateur. In 1846 he was, after competition, admitted to the Milan Conservatorio, where his master was the celebrated Merighi. After a course of concerts in North Italy he was appointed first violoncello at La Scala. Lumley brought him to Her Majesty's Theatre in 1857, where he remained until the theatre was burnt down. He also played principal violoncello with Pettit at the old Philharmonic, and was for some years engaged at Covent Garden. [T.P.H.]

PHILADELPHIA is remarkable among the cities of the United States for its vigorous musical life. No less than sixty-five societies for the active practice of music exist within its precincts. The oldest of these, the Musical Fund Society, was established on February 29, 1820. In 1823 the society built a hall for its meetings, and about seven years later an academy was opened for musical instruction. After having given, in the course of thirty years, about 100 concerts, in which nearly all the best European and American artists took part, increased competition in musical affairs compelled the society to alter its original system, but for the last 15 years its funds have been gradually accumulating, so that a capital has now been secured with which it is hoped a permanent school of music will eventually be established. In the 60 years of its existence the society has given freely from its funds to the relief of its professional members and their families, and to provide for their children after the death of their parents. The society has accumulated a considerable library of vocal and orchestral scores, etc. At present there are 50 members, 14 of whom are professional musicians.

In addition to the above, at the end of this article will be found a list[1] of musical societies (with the names of their conductors) which are now in existence in Philadelphia. Of these the Orpheus Club, a choral society for men's voices, was organised in August 1872, and has a limited membership of 30 active and 300 associate and subscribing members. The Cecilian Society was organised May 25, 1875, and has an active membership of about 400. The Beethoven Society was founded in 1869.

The university of Pennsylvania, located in Philadelphia, has established a Faculty of Music, and confers degrees on students who attend its lectures and pass an examination in harmony, counterpoint, and composition. Lectures and instruction are given by the Professor of Music (Mr. H. A. Clarke) who has also organised an orchestra and a glee-club, composed of the undergraduate students.

There are several private musical academies at Philadelphia. The principal of these is the Philadelphia Musical Academy (President, Mme. Emma Seiler), which has a regular attendance of over 100 pupils.

MUSICAL SOCIETIES IN PHILADELPHIA.

Abt Society. H. A. Clarke.
Allemania. F. W. Künzel.
Amphion Society.
Arbeiter Sängerbund.
Arion. J. Schaaf.
Arion (of Germantown).
Aurora.
Beethoven Liederkranz. F. W. Künzel.
Beethoven Männerchor. L. Gröbl.
Caecilia.
Cecilian. M. H. Cross.
Cecilian Musical Beneficial Association. B. G. S. Wilks, President.
Columbia Gesangverein. W. Winter.
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Germania Orchestra. C. M. Schmitz.
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Harmonie. F. W. Künzel

[1] Compiled for this work by Mr. Edmund Wolsieffer and Mr. J. G Rosengarten, editor of the Philadelphia Public Ledger, to whose kindness we are also indebted for the information contained above.

[1] 'Master A. Pevernage . . . died July 30, 1591, about half-past four in the afternoon, after five weeks' illness.' (See note discovered by M. de Burbure in Antwerp Cathedral books.) Thus the last two letters of the date in the epitaph have changed places; it should stand MDLXXXXI. He died at the age of 48, which fixes the date of his birth.

[2] Paquot's 'Histoire litteraire des Pays-bas,' Tom. 9, p. 331 (Louvain, 1767). The author gives a reference, 'Franc. Hœmi poemata, ed. 1578, p. 239, 240, où il y a deux Epithalames: In nuptias Andreæ Pevernage, apud Cortracenses Symphonasci, et Mariæ Mæges viduæ. 17 cal. julii, anno 1574.'

[3] 'Athenæ Belgicæ,' Antwerp, 1628 (Brit. Mus. 11901 k). Both the year of death and the name of Pevernage's wife are probably incorrect. See notes 1 and 2.

[4] Bibliographie.

[5] Commer—'Collectio op. musicorum Batav.' Vol. viii (Berlin, Trautwein).

[6] Ambros, 'Geschichte,' iii. 316.

[7] Cæcilia, von Oberhoffer, Luxemburg, 1863, No. 7.

Harmonie Quartet Club.
Kreuznacher Sängerbund. W. Winter.
Liederkranz. Dr. Römermann.
Liedertafel. J. W. Jost.
Liedertafel d. D. F. Gemeinde. P. Jost.
Lotus Club. C. M. Schmitz.
La Lyre. F. M. A. Perrot.
Lyric Club. H. Keely.
Manayunk Choral Society. W. A. Newland.
Männerchor. E. Gastel.
Marburger Liedertafel. G. Fölker.
Mendelssohn Club. W. W. Gilchrist.
Mozart Harmonie.
Mozart Männerchor. J. G. Dickel.
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Orchester der D. F. Gemeinde. C. Heinemann.
Orpheus Club. M. H. Cross.
Philadelphia Amateur Orchestra. J. Brophy.
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Schiller Liedertafel. J. Schaaf.
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Schwabischer Liederkranz.
Schweitzer Männerchor. J. Brenner.
Southwark Liederkranz.
Southwark Sängerbund.
Teutonia Männerchor.
Teutonia Sängerbund. H. Peters.
Tischler Männerchor. J. Brenner.
Turner Gesang Section. J. W. Jost.
Union Sängerbund.
West Philadelphia Choral Society. W. W. Gilchrist.
West Philadelphia Harmonie. A. Faas.
West Philadelphia Männerchor.
Young Männerchor. R. Gräner.

[W.B.S.]

PHILEMON ET BAUCIS. A not unfrequent subject for the musical stage both in France and Germany. It was set by Gounod to words by Barbier and Carré in 3 acts, and brought out at the Théatre Lyrique, Feb. 18, 1860. [G.]

PHILHARMONIC SOCIETY. This society was founded in London in 1813 for the encouragement of orchestral and instrumental music. Messrs. J. B. Cramer, P. A. Corri, and W. Dance invited various professional friends to meet them on Sunday, Jan. 24, 1813, when a plan was formed which resulted in the establishment of a society with thirty members, afterwards increased to forty—seven of whom were made directors for the management of the concerts—and an unlimited number of associates. The subscription for members was three guineas, and for associates two guineas each. Subscribers were admitted on the introduction of a member on paying four guineas, and resident families of any subscriber two guineas each.

The principal musicians in London readily joined, and gave their gratuitous services in the orchestra. The first series of eight concerts on Mondays, at irregular intervals, commenced on March 8, 1813, at the Argyll Rooms, Regent Street—'Leader, Mr. Salomon; at the pianoforte (in lieu of the conductor as at present), Mr. Clementi'—and was both financially and artistically successful.

The following is a list of the members during the first season:—J. B. Cramer, P. A. Corri, W. Dance, M. Clementi, W. Ayrton, W. Shield, J. J. Graeff, H. R. Bishop, W. Blake, J. B. Salomon, C. Neate, R. Potter, Sir Geo. T. Smart, F. Cramer, T. Attwood, J. B. Viotti, — Hill, — Moralt, G. E. Griffin, J. Bartleman, W. Knyvett, Louis Berger, C. Ashley, R. Cooke, F. Yaniewicz, S. Webbe, jun., V. Novello, W. Horsley, W. Sherrington, A. Ashe. Among the associates, of whom at the outset there were 38, are found the names of Bridgetower, Mori, Naldi, Cipriani Potter, Spagnoletti, Samuel Wesley, and other eminent musicians.

The following have been the Treasurers of the society:—W. Ayrton (1813–14); W. Dance (1815); M. Clementi (1816–17); R. H. Potter (1818–19); T. Attwood (1820); W. Dance (1821–32); W. Sherrington (1833–35); W. Dance (1836–39); G. F. Anderson (1840–76); W. C. Macfarren (1877–80). The Secretaries have been H. Dance (1813); C. J. Ashley (1813–15); W. Watts (1815–47); G. W. Budd (1847–50); G. Hogarth (1850–64); Campbell Clarke (1864–66); Stanley Lucas (1866–80).

In the early days of the society two symphonies, two concertos, two quartets or quintets for string or wind instruments, with two or more vocal concerted pieces, constituted the evening's programme. Chamber instrumental music is now excluded, and other arrangements are made conforming to the exigencies of the age and the comfort of the subscribers.

In addition to the claims of our own countrymen, foreign non-resident musicians have from time to time been invited to direct the performances, often of works composed at the express request of the society, as Cherubini (March 13, 1815), Spohr (1820, 1843), Weber (1826), Mendelssohn (1829, 42, 44, 47), Hiller (1852), Wagner (1855), Gounod (1871). The intimate association of the Society with these great composers, as well as with Onslow and Beethoven, etc. etc., need only be mentioned to show the artistic recognition which this institution has received from music's greatest professors. A good idea of the popularity of the Society in 1820 may be formed from Spohr's account in his Autobiography. 'Notwithstanding the high price of admission, says he, the number of subscribers was so great that many hundreds who had inscribed their names could not obtain seats.'

The following summary of the principal new events of each season will be the best epitome of the earnest artistic work done by the Philharmonic Society. It will show how far the Society since its establishment may claim to have kept pace with the progress of music; how many masterpieces of the most different schools, since become classic, were first heard in England at a Philharmonic concert, and how many great players have there made their *début* before an English audience. These claims to distinction are due to the discretion and energy of the Directors of the Society. Their post is an honorary one, involving much time and labour, and it is through their exertions that the Society has for so long maintained its position against continually increasing competition, and has on more than one occasion been rescued from pecuniary difficulty and placed again in a state of prosperity.

The list shows, with a few exceptions, only the fresh works brought forward and the first appearances of artists; the stock pieces of the répertoire, and the re-appearances of favourite players and singers being but rarely named.

In the programmes of the first season the works are but rarely specified.

N.B. * denotes that a work was composed for the Society; †, that it was first performed in England at the date named.

1813. Symphonies—Haydn (4), Mozart (3), Beethoven (3), Pleyel (1), Woelfl (1), Clementi (2), Romberg (1). Overtures—Cherubini (4), Haydn (1), Mozart (1), Paer (1). Septet—Beethoven. Quartets and Quintets—Haydn, Mozart, Beethoven, J. C. Bach, Romberg, Viotti, etc.

1814. †Sinfonia Eroica. *†2 MS. Symphonies, F. Ries. *†Quartet, Griffin. MS. Symphonies, Haydn, †Crotch, and †Asioli. *†New Overture, Cherubini. *†Overture, Berger. Selection from 'Mount of Olives.' B. Romberg plays. N.B. Cherubini accepts 200*l.* for a new symphony, overture, and vocal piece.

1815. †Overture, 'Anacreon,' conducted by Cherubini. *†MS. Symphony and MS. Overture by Cherubini. †MS. Symphonies by Ries and Woelfl; †MS. Sestet, Kalkbrenner. Kalkbrenner and Lafont play. 200*l.* voted for trial of new works. 3 MS. Overtures bought from Beethoven.

1816. †Symphony in C minor, Beethoven. †MS. Symphony, Ries. †MS. Overture, Beethoven. *†MS. Bardic Overture, Ries. *†MS. Overture and Sestet, Potter. *†MS. Symphony, Feny. *†MS. Overture, Burrowes. Baillot plays at 1st, and leads at 6th and 7th concerts.

1817. †Overtures, Fidelio and Coriolan. †Symphony in A, Beethoven. †MS. Symphony, Burghersh. Anfossi plays. Invitation to Beethoven.

1818. †Hummel's Septet. †MS. Symphony, Ries.

1819. †MS. Symphony, Clementi. MS. Trio, Lindley. *†MS. Quintet, Ries.

1820. Spohr's first visit; plays his Dramatic Concerto, and conducts his MS. *†Symphony (No. 2) and †Nonet. Neate plays a †Concerto by Beethoven. Further commissions to Beethoven.

1821. Overtures, *†in F, Spohr, †in D, Romberg. Moscheles plays his †MS. Concerto. Potter plays Mozart's †Concerto in D.

1822. †Overture, Leonora. †Concerto for P.F. and Chorus, Steibelt (Neate); Mrs. Anderson's first appearance—†Hummel's B minor Concerto. H. Field (Bath) plays †Concerto, Hummel. MS. Symphony, Bochsa. †MS. Concerto, Moscheles. 1st app. Caradori.

1823. †MS. Symphony, Clementi. †MS. Overture (op. 124), Beethoven.

1824. Beethoven's †C minor Concerto (Potter). †MS. Overture, Clementi. Kalkbrenner plays †MS. Concerto. Szymanowska plays. 1st app. Miss Paton, Mme. Pasta.

1825. *†Choral Symphony (Mar. 21). Overtures—†Euryanthe, †Olimpia, Spontini; †Alcalde, Onslow. Concertos—†Beethoven, in G (Potter), †Weber's Concertstück (Neate). Pasta and Caradori sing. Female Associates first elected.

1826. Weber conducts, April 3. †MS. Symphony, Potter †Overture, Jessonda. De Beriot plays a Concerto by Rode.

1827. †MS. Overtures by Schloesser and Goss. Liszt's first appearance (May 21) in Concerto by Hummel. 1st app. Mme. Stockhausen.

1828. †Symphony in E♭, Spohr. Last appearance of Clementi. Pixis plays.

1829. Mendelssohn conducts his †C minor Symphony (May 25). †Spohr's double Quartet. Sontag and Malibran sing.

1830. Argyll Rooms burnt (Feb. 6); library saved; concert-room of Opera House engaged. Mendelssohn's Overture to M. N. Dream. †Overture, William Tell. Notturno for wind, Mozart. 1st app. Mme. Dulcken, De Beriot, Lablache.

1831. Selection from Spohr's Last Judgment. †Overture, Alchymist, Spohr. 1st app. Hummel, H. Blagrove, Rubini, Miss Inverarity.

1832. Symphonies—†Moscheles in C, *†MS., Onslow in †Beethoven's Violin Concerto (Eliason). †Mendelssohn's, Isles of Fingal (MS.). Mendelssohn plays †G minor Concerto twice. John Field (Russia) plays his Concerto in E♭. Schröder-Devrient, Cinti-Damoreau, Tamburini, sing. Mendelssohn commissioned to write symphony, overture, and vocal piece. Commissions given to J. B. Cramer, Bishop, Potter, Griesbach, Neukomm, Moscheles, Griffin, Attwood, Horsley, Novello, Goss, and T. Cooke. N.B. Clementi's funeral, in Westminster Abbey, conducted by the Society.

1833. *†Mendelssohn's Italian Symphony and *†Trumpet Overture. *†MS. Symphony (A minor) by Potter. Mendelssohn plays Mozart's D minor Concerto. 1st app. Herz, Clara Novello, Miss Masson. N.B. Concerts transferred to Hanover Square. Hon. members first elected—Auber, Hummel, Le Sueur, Mendelssohn, Meyerbeer, Onslow.

1834. *†Bishop's Cantata, 'The Seventh Day'; Novello's do. 'Rosalba'; *†Horsley's motet Exaltabo.' *†Overture, Griesbach. Mendelssohn's †'Melusina' and *†'Infelice.' Beethoven's E♭ Concerto, Mrs. Anderson. Moscheles plays his †Concerto Fantastique (MS.). 1st app. of Vieuxtemps. Grisi, Ivanoff.

1835. †Spohr's 'Weihe der Töne.' †MS. Symphony, Maurer. *†Concerto in D Minor, Herz. 1st app. of W. S. Bennett, H. Blagrove, Servais, Brambilla, Miss Postans.

1836. †Mendelssohn's 'Calm Sea.' †Lachner's Symphony in E♭. *†Bishop's Cantata 'Departure from Paradise' (Malibran). Bennett plays his †Concerto, C minor. 1st app. of Thalberg, Ole Bull, Lipinski, Balfe.

1837. †Symphony in A, Onslow. Overtures—†Ries; †'Cymbeline,' Potter; †'Naiades' (MS.), W. S. Bennett. †Introd. and Fugue, Mozart. Choral Symphony. 1st app. of Rosenhain, Miss Birch, Ronconi.

1838. †Mendelssohn's D minor Concerto, MS. (Mrs. Anderson). †Bennett's F minor do., MS. (Bennett). †MS. Concerto, Hummel (Dulcken). Choral Symphony. 1st app. of Hausmann, Heinemeyer, Pott, Döhler.

1839. Bennett's MS. Overtures †'Wood Nymphs' and 'Parisina.' †Concerto Pastorale, Moscheles. †Overture, 'Yelva,' Reissiger. 1st app. of Mario (in England), Dorus Gras, Rainforth.

1840. †Symphonies No. 5 and 'Historical,' Spohr. †MS. Symphony, Jos. Strauss. 1st app. of Nau, Molique. Liszt, Ole Bull, and Henry Field (Bath), play.

1841. Lobgesang. Overtures, †'Benv. Cellini,' Berlioz; 'Vampyr,' Lindpaintner; 'Regicide,' Lucas. Choral Symphony. Bennett's C minor Concerto. Liszt, Vieuxtemps, David, play. 1st app. of Dolby, Löwe, Misses Williams.

1842. †MS. Symphony and †MS. Concerto, Molique. †MS. Symphony, (Virtue and Vice), Spohr. Mendelssohn conducts †Scotch Symphony and Hebrides, and plays his D minor Concerto. 1st app. of Miss Bassano, Adelaide Kemble, Parish-Alvars. Bennett and Thalberg play; Mario sings.

1843. †Overture, 'Macbeth,' Spohr. †Chopin's F minor Concerto (Dulcken). Choral Fantasia (Mrs. Anderson). †MS. Concert-piece in A minor, Bennett. Choral Symphony (twice), Lobgesang. Weihe der Töne. 1st app. of Albertazzi, Staudigl, Sivori, Mme. Oury, Dreyschock. Spohr plays and conducts. N.B. Nine concerts.

1844. †Overture, Leonora, No. 1. †Ruins of Athens. †Overture and Suite, Bach. †Walpurgisnight. Beethoven's Concerto in G, and Violin do. Midsummer N. D. music. 1st app. of Ernst, Sainton, Joachim, Piatti, Buddeus. Mendelssohn conducts last 5 concerts. Sivori, Bennett, play. 1st app. of Castellan, A. Thillon.

1845. Macfarren's Symphony in C♯ minor. Overture, 'Cantemire,' Fesca. †Concerto, D minor, Bach (Moscheles). Walpurgisnight. 1st app. of L. de Meyer, Milanollos, Pischek, Cavallini; Sainton, Oury, Vieuxtemps, Bennett, play.

1846. Mr. Costa conducts (till 1854). †Beethoven's Mass in D. †Mendelssohn's Violin Concerto (Sivori). †MS. Concerto, P. Alvars (Mme. Dulcken). †Spohr's Concerto in G (Sainton). †Bennett's Caprice in E (Bennett). †Spohr's Concertante, MS. 1st app. Mme. Pleyel, Lockey, Lavigne. H. Field, Vieuxtemps, P. Alvars, play.

1847. Mass in C, Beethoven. †Symphony in D (3 movements), Mozart. Beethoven's Choral Symphony, Concerto in G (Mendelssohn), Violin Concerto (Joachim). Midsummer N. D. music. Scotch Symphony. Mendelssohn conducted and played at the 4th concert—his last visit. 1st app. of Kate Loder, Hellmesberger. Persiani. Bennett, Vieuxtemps, play; H. Phillips sings 'On Lena's gloomy heath,' Mendelssohn (MS.).

1848. †Mendelssohn's 'To the sons of Art.' †Overture, 'Struensee.' †Symphony, B minor, A. Hesse. Overture, 'Siege of Corinth,' Rossini. †Overture, 'Titania,' Griesbach, 'Parisina,' Bennett. 1st app. of Viardot Garcia, Alboni, H. C. Cooper, Prudent.

1849. Mendelssohn's †Athalie (twice), †Ruy Blas (MS.), and Serenade and Allo giojoso. Choral Symphony. 1st app. of Mlle. Neruda, L. Sloper, Hancock (cello), J. B. Chatterton, Sims Reeves, Miss Lucombe, Jetty Treffz, Wartel.

1850. Griesbach's †MS. Overture, 'Tempest.' Concertstück, C minor, Benedict. Walpurgisnight. 1st app. of Charton, Hayes, Pyne, Formes, Alard, Benedict, Salaman. Thalberg plays Mozart's D minor Concerto.

1851. †MS. Overture, Schlösser. †Concertos—†violin—E♭, Mozart (Sainton); †Spohr, No. 2 (Blagrove); PF.

Hummel, A minor (Pauer). Choral Symphony. Trumpet Overture. 1st app. of Reichardt, J. Stockhausen, Bottesini, W. H. Holmes, Pauer.

1852. †Hiller's Symphony 'Im Freien.' †Scotch fantasia, Joachim. Overture, 'Don Quixote,' Macfarren. 1st app. Clauss, Halle, John Thomas, Gardoni. Hiller conducts (June 28).

1853. †'Praise of Music,' Beethoven. †A minor Symphony, Gade. †Overture, Scherzo, and Finale, Schumann. †Loreley finale, Mendelssohn (Pyne). †'Harold in Italy' (Sainton); 'Repose' (Gardoni); Overture, 'Carnaval Romain'—all by Berlioz. †Hiller's Concerto (Hiller) †Overture, 'Genueserin,' Lindpaintner. *MS. Symphony, Cherubini. Midsummer N.D. music (twice). 1st app. F. Hiller, Winterbottom.

1854. †Symphony, B flat, Schumann. †MS. Symphony, Rosenhain. 1st app. Belletti.

1855. Wagner conducts. †Selection, 'Lohengrin.' MS. Symphony in B♭, Lucas. †Overture, 'Chevy Chase,' Macfarren. †Overture, 'Tannhäuser' (twice). †Concerto, E minor, Chopin (Halle). 1st app. Jenny Ney, Rudersdorff.

1856. Sterndale Bennett conducts (till 1866). Schumann's †'Paradise and Peri.' Overtures, †'Don Carlos,' Macfarren; †'Antony and Cleopatra,' Potter. *13 Vars. serieuses, Mendelssohn. 1st app. Arabella Goddard, Mme. Schumann, Mme. Lind. N.B. Six concerts.

1857. †PF. Concerto in G, Rubinstein. 1st app. Remenyi, A. Rubinstein. Six concerts.

1858. †Concerto No. 4, David. 1st. app. W. G. Cusins, Bott.

1859. †Joachim's Hungarian Concerto (Joachim). Bennett's 'May Queen.' 1st app. Csillag, Artôt. Six concerts.

1860. †Symphony, 'The Seasons,' Spohr. †Concerto, Dussek, G minor (Goddard). 1st app. Becker, Lübeck, Kömpel, Paque, Parepa, Santley. Six concerts.

1861. 1st app. Lemmens Sherrington, Delle Sedie, J. F. Barnett, Straus, O. Goldschmidt. Moscheles's las appearance. Eight concerts again.

1862. Jubilee year. Symphony, Gade. Overtures, *†'Paradise and Peri,' Bennett; 'Genoveva,' Schumann. Concertos—†Triple, Beethoven (Joachim, Piatti, Cusins); †A minor, Viotti (Joachim); †Cello, Davidoff (Davidoff), †Cello, Piatti (Piatti), Violin, David (Becker). 'Hear my Prayer,' Mendelssohn (Mme. Lind). 1st app. Titiens, Mlles. Marchisio, Davidoff, Lavigne. N.B. Nine concerts.

1863. †Music to Egmont, Beethoven. Overture, 'Ossian,' Gade. March in Tannhäuser. †Fantasia appassionata, Rietz (Piatti). 1st app. Buziau.

1864. Symphonies—*†Bennett, MS., G minor; Schumann in C. Overtures—'Fernan Cortez,' Spontini; 'Merry Wives,' Nicolai. Concertos—†Bennett, No. 1 (H. Thomas); †Joachim, No. 2, in G (Joachim). Serenade and Allo giojoso, Mendelssohn (Hartvigson). 1st app. Bettelheim, Gunz, Trebelli, Crozier.

1865. Overtures—'Le Philtre,' Auber; †'Rienzi,' Wagner. Concertos—†Flute, Molique (Svendsen); PF. Schumann (Mme. Schumann). Finale to Loreley (Titiens). 1st app. Murska, Harriers-Wippern, Sinico, Agnesi. Lauterbach, Svendsen.

1866. Schumann's 'Paradise and Peri' (Parepa). Gounod's Symphony in E♭. 1st app. Ubrich, Cummings, Auer, Jaell, Mehlig, Wieniawsky. N.B. Sterndale Bennett resigns.

1867. W. G. Cusins appointed conductor. *†Overture, 'Marmion,' Sullivan. Symphonies—Beethoven, Choral; Schubert, B minor; Schumann, D minor. 1st app. Nilsson, Mme. Patey, Grützmacher.

1868. Reformation Symphony, Mendelssohn. Overtures—'Elise.' Cherubini; †'Rosenwald,' Lucas; †Symphonique, J. F. Barnett; 'Nonne Sanglante,' Gounod; †'Selva incantata,' Benedict. †Concertstück (op. 92.) Schumann (Mme. Schumann). Concertos—†Max Bruch (Straus); †Besekirsky; Reinecke (Jaell). 1st app. Foli, Kellogg, V. Rigby, E. Wynne, Besekirsky, Carrodus, Rendano.

1869. N.B. Concerts removed to St. James's Hall. Programmes annotated by Prof. Macfarren. †Symphonies—Woelfl, G minor. Overtures—'Camacho,' Mendelssohn; 'King Manfred,' Reinecke; 'Rosamunde,' Schubert. 1st app. H. Holmes, Neruda, Reinecke, Zimmermann, Regan, Monbelli.

1870. Symphony, E♭, Schumann. Overture, 'In Memoriam,' Sullivan. Concerto, E♭, Piatti. Beethoven's 9 Symphonies. 1st. app. Orgenyi.

1871. Symphonies—†Gounod in D; Schubert in C. Overtures—'Mireille,' Gounod; 'Wood Nymph,' Bennett; 'Rienzi,' Wagner. †Saltarello, Gounod. †Concerto grosso, G minor, Handel. †Concertino, Bottesini. 1st app. Brandes, Capoul, Faure. N.B. Bust of Beethoven presented by Frau Linzbauer. Gold medal struck by Wyon for presentation to artists.

1872. Brahms's Serenade in D. Overtures—Bennett, †'Ajax'; Benedict, 'Tempest.' Concertos—†Bach in G; †Handel, oboe, G minor; Liszt, E♭; Cusins, A minor. 1st app. Delaborde, Hartvigson, Carlotta Patti. Peschka-Leutner, Marimon, M. Roze.

1873. Symphony, †C. P. E. Bach in D; †'Tasso,' Liszt. †Requiem, Brahms. Bach's Chromatic Fantasia. Overtures—'Faust,' Spohr; 'Alfonso and Estrella,' Schubert; 'Médecin,' Gounod; 'Hollander,' Wagner; 'St. John the Baptist' (MS.), Macfarren. Concertos—Rubinstein, G; Brahms, D minor; Macfarren, G minor (Straus). 1st app. Alvsleben, Lloyd, Colyns, Von Bülow.

1874. †Concerto grosso in A, Handel. Serenade in A, Brahms. Overture, 'Genoveva,' Schumann; †'Taming of the Shrew,' Rheinberger. †Concerto, Lalo in F (Sarasate). 1st app. Sterling, Essipoff, Krebs, Saint-Saëns, Sarasate.

1875. Concert in memory of Bennett; his Prelude and †Funeral march, 'Ajax'; and 'Woman of Samaria.' Symphony, 'Im Walde,' Raff. Fest-Overture, Benedict. Concertos—Vieuxtemps in A minor (Wieniawski); Raff, P.F., C minor (Jaell). Variations on theme by Haydn, Brahms. Music in the 'Tempest,' Sullivan. *†Idyll on Bennett, Macfarren. Choral Symphony. 1st app. Breitner, Papini, Wilhelmj, Thekla Friedländer, S. Löwe, Shakespeare. N.B. Bennett's funeral, at Westminster Abbey, conducted by Philharmonic Society, R. Acad. of Music, and R. Soc. of Musicians.

1876. †Dramatic Symphony, Rubinstein. Suite, B minor, Bach (flute). Overtures—'Merry Wives,' Bennett; †'Wallenstein's Camp,' 'Rheinberger; †'Love's Labour's Lost,' Cusins; 'Meistersinger,' Wagner. Concertos—Henselt, F minor (Barth); Rubinstein, E♭ (Rubinstein); Goltermann (Laserre). Brahms's Requiem (2nd time). 1st app. Barth, Osgood, Redeker. N.B. Ten concerts.

1877. Symphonies—†Silas in C; Brahms in C minor. Overtures—Elegiac, Joachim; 'Lay of Last Minstrel,' J. F. Barnett: 'Parisina,' Bennett. Concertos—Mozart, harp and flute; Grieg, A minor; Raff, cello. Schumann's Faust, Pt. 3. 1st app. Dannreuther, R. Hausmann, Henschel, McGuckin. P. Viardot. N.B. Ten concerts.

1878. Overture, 'Don Quixote,' Macfarren. Huldigungsmarsch, Wagner. Concerto, Violin, MS., Wieniawski. †Violin Suite, Raff (Sarasate). 1st app. Brüll, Planté, Thursby, Schou. N.B. Eight concerts.

1879. Symphonies—Ocean, Rubinstein; E minor, MS., Macfarren. Overture, Italian, Schubert. Concertos—Brahms, Violin, MS. (Joachim, twice); Saint-Saëns, G minor; Fantaisie Norvégienne, Lalo (Sarasate). †Bach's Organ Prelude and Fugue, A minor (Saint-Saëns). 1st app. Janotha, Saint-Saëns, Maas.

1880. Symphonies—in D, Brahms; in E minor, Sullivan. Overtures—†'Twelfth Night,' MS. Benedict; †'Mountain, Lake, and Moorland,' MS., H. Thomas; †'Frühlings,' Goetz; †'Phedre,' Massenet; 'Hero and Leander,' MS., W. C. Macfarren; 'Recollections of the Past,' MS., C. E. Stephens; 'Gustave,' Auber. Concertos—Mozart, 2 PF.s. (Mehlig, Bache); †Jackson, PF., D minor, MS. (Zimmermann); Rubinstein, PF., in G (Timanoff); Scharwenka, PF.; Piatti, D minor. Variations for Violin, Joachim. 1st app. Montigny Rémaury, Sauret, Scharwenka, Timanoff.

The following remarks, which appeared in the 'Times' on the occasion of the Jubilee Concert of 1862, give an excellent *résumé* of the proceedings of the Society up to that date:—

The 'Jubilee Concert' was worthy to commemorate the event in honour of which it was projected—viz. the successful completion of the 50th year of the Philharmonic Society, its 'golden wedding' with the sympathies of our musical public. Since its institution in 1813 the Philharmonic Society has, to use a homely phrase, seen its 'ups and downs.' Nevertheless, even in its darkest and most threatening periods, it has never once departed from the high standard which it set itself from the beginning, never once by lowering the standard endeavoured pusillanimously to minister to a taste less scrupulous and refined than that to which it made its first appeal, and to which it is indebted for a world-wide celebrity. Thus it has never forfeited the good opinion of those who actually constitute the tribunal which in this country adjudges the real position of the musical art, and who have invariably rallied round the 'Phil-

harmonic' in its moments of temporary trial. Amid all kinds of well-intended, however bigoted, opposition, the Society has submitted to reform after reform, and preserved its moral equilibrium—a sign that its constitution is of the strongest and the healthiest. The late Sir H. R. Bishop, our national English composer, the illustrious German, Felix Mendelssohn, and Herr Ignatz Moscheles, the renowned pianist, were alternately appointed conductors of series of concerts; and at one time the idea was entertained that Mendelssohn himself would consent to undertake the sole direction. Mendelssohn, however, was too deeply absorbed in other pursuits, and the hope of his becoming 'perpetual conductor' was inevitably abandoned. Ultimately, in 1846, the post was offered to and accepted by Mr. Costa. That gentleman continued in office, with manifest advantage to the performances, until 1854, when, after a brilliant reign of nine years, he abdicated. The year 1855, during which Herr Richard Wagner wielded the bâton, was one of the most disastrous on record. . . It was then remembered there was such an English musician as Mr. Sterndale Bennett—an old member of the 'Philharmonic,' who had frequently served as director, and in bygone years as often conducted the performances. To Mr. Bennett was tendered the conductor's bâton, which he has wielded ever since with honour to himself and profit to his employers. From the first season during which this eminent musician officiated as conductor, the star of the 'Philharmonic' has shone with undiminished lustre, and its fortunes have steadily risen; this too in spite of the involuntary secession of no fewer than forty-seven of the most distinguished members of his orchestra, whose duties at the Italian Opera were in 1861 found incompatible with those which called them to the Hanover Square Rooms. There was no alternative for the 'Philharmonic' but to change its nights or give up its concerts. To give up the concerts was out of the question. To change the nights of performance was difficult for more reasons than one; in addition to which there was a sort of superstitious dislike to any such innovation on the custom of nearly half a century. The involuntary seceders were promptly replaced, and the forty-ninth series of the Philharmonic Concerts commenced as usual, with a noble orchestra of nearly eighty performers; and the directors, who had reduced the number of concerts to six, resolved in the interim to revive the old system (dating from 1813), and wisely and boldly returned to the time-honoured 'eight.' The incidents of the two seasons, 1861 and 1862, are tolerably familiar to our musical readers. The new (or almost new) band has been brought more and more under the control of the conductor; and the first eight symphonies of Beethoven (to speak of nothing else) have been twice performed in such a manner as to sustain the well-earned reputation of the 'Philharmonic.' In short, the Society was never in a more flourishing condition; and, instead of dissolving at the end of this, their fiftieth season, as was anticipated, they celebrated it the other night in St. James's Hall (the Hanover Square Rooms not being big enough for the occasion) with a 'Jubilee' concert of varied and splendid attraction. Thus, in the year of expected dissolution, the patrons of the 'Philharmonic' have had nine performances instead of eight, the profits of the extra concert amounting to little short of 500*l*.

At the close of the season of 1866 Professor Bennett resigned the conductorship, and his place at the Philharmonic was filled by Mr. W. G. Cusins, then a prominent member of Her Majesty's band, and now 'Master of the Music to the Queen,' who has held the bâton, season by season, up to that which has just concluded. In 1868 it became evident that the Hanover Square Rooms were too small for the concerts, and they were therefore in the next season removed to the more spacious accommodation of St. James's Hall, Piccadilly, thus deserting a building which had, through 36 years' occupation, become identified with the Society, and breaking, though inevitably, an important link with the past. At the same time the programmes were furnished with analyses and comments by Professor G. A. Macfarren, illustrated by quotations in music type, a practice that has been maintained to the present time.

Music has now become more democratic than it was, and the Philharmonic Society, instead of being the sole and acknowledged queen of the musical world of England, is only one out of several concert-giving institutions, each striving its hardest to attract the favour of the public. How far the Society may be able to maintain itself in these new conditions against so severe and increasing a competition, it is not for the Dictionary of Music to predict. We hope for the best from the zeal and caution which in the past have carried the directors of the Philharmonic over so many shoals safe to land. The happy sagacity which in 1844 saved the Society by the engagement of Mendelssohn, may again prove sufficient for the present need. But whatever may be the result in the future, there can be but one feeling as regards the past of the Philharmonic Society. The consideration of the list above given can only excite a warm sense of gratitude towards an institution which for more than half a century stood at the head of English concerts, and enabled the lovers and students of music in this country to become acquainted with the works and the persons of the greatest composers and executants of modern days.

For further details of the Society's transactions, including copies of seven letters from Mendelssohn to Sterndale Bennett, the reader is referred to 'The Philharmonic Society of London from its foundation 1813 to its fiftieth year 1862. By George Hogarth' (8vo. London, 1862). The society itself has published the 'Documents, Letters etc., relating to the bust of Beethoven presented to the society by Frau Fanny Linzbauer, translated and arranged by Doyne C. Bell' (4to. London, 1871); and, in the Programme book of Feb. 5, 1880, five hitherto unprinted letters from Mendelssohn to the Society.

A *résumé* of the contents of the Society's Library has been already given. See vol. ii. p. 421 *a*. [S.L.]

PHILHARMONIC SOCIETY OF NEW YORK, THE, founded April 5, 1842, incorporated Feb. 17, 1853. Its object is the cultivation and performance of instrumental music. Its first concert was given at the Apollo Rooms, December 7, 1842. Concerts have since been regularly given in each season, that of April 12, 1879, being the 181st. The Chinese Rooms, Niblo's Garden, Irving Hall, and the Academy of Music have been successively used for the concerts and public rehearsals. The use of the latter, begun November 19, 1859, was suspended April 20, 1861, by the destruction by fire of the theatre, and resumed November 7, 1863, Irving Hall in the meanwhile furnishing an auditorium. The concerts have always been of a high order, the orchestra large and efficient, and the programmes presenting selections from a broad range of composers, and the usual variety of vocal and instrumental solos, with an occasional choral work. The management of the affairs of the society remains entirely in the hands of the 'Actual Members,' each of whom must 'be an efficient performer on some instrument,' and a

permanent resident in the city or its immediate vicinity for one year preceding his nomination. The orchestra consists of these 'Actual Members' only, who now (1879) number 96, and among whom are divided the profits arising from each season's course of concerts. The rules for admission and for discipline after admission are exceedingly strict. Rigid adherence to them has done much towards establishing and maintaining the high reputation enjoyed by the organisation. Four other grades of membership are included in the society's lists:—Associates, admitted to public rehearsals and concerts on payment of the sum annually stipulated by the society; Subscribers, entitled to two tickets for each regular concert, the price being a matter of annual regulation; Honorary, title conferred on the most eminent artists in music, by the unanimous consent of the Actual Members; Honorary Associate, conferred on meritorious individuals not belonging to the musical profession. The names of Julius Benedict (1850) and of Madame Parepa-Rosa (1870) appear in the list of Honorary members.

The following is a list of the conductors:—H. C. Timm (1842–45); E. J. Loder (1846–48); U. C. Hill (1849–51); Theodore Eisfeld (1852–60); Carl Bergmann (1861–75); Leopold Damrosch (1876); Theodore Thomas (1877); Adolph Neuendorff (1878). The headquarters of the association are at Aschenbrodel's Club-house, No. 74, East 4th Street. Its large and comprehensive library is kept at No. 333, East 18th Street. The following officers were chosen at the annual meeting, April 1879:—Julius Hallgarten, president; Edward Boehm, vice-president; David Schaad, secretary; John Godone, treasurer; and six others directors. Theodore Thomas was chosen conductor for the 38th season, 1879-80. [F.H.J.]

PHILHARMONIC SOCIETY, THE, Brooklyn, New York, incorporated 1857. Its declared object is the 'advancement of music in the city of Brooklyn, by procuring the public performance of the best works in this department of art.' Its affairs are controlled by a directory of 25 members, chosen annually, from which a government is appointed. Membership is secured by payment of the subscription annually designated by the directors, who also prescribe the number of these subscriptions, limited, for several years, to 1200. Beginning in the autumn of 1857, five or more concerts have been given in each season, that at the close of the 21st season, May 10, 1879, being the 108th—each preceded by three public rehearsals. During the first five seasons the concerts were given at the Brooklyn Athenæum. Since 1862, the Brooklyn Academy of Music, a large theatre holding nearly 3000 people, has been made use of. The orchestral conductors have been — Theodore Eisfeld, 1857-62; Theodore Thomas, part of 1862; Mr. Eisfeld again, until the election of Carl Bergmann, September 5, 1865; Mr. Thomas, re-elected September 4, 1866; Mr. Bergmann again, 1870–73; succeeded May 26, 1873, by Mr. Thomas, who still retains the position (1879), assisted by William G. Dietrich, who has charge of the orchestra at the first two rehearsals of each concert. The concerts have always been of a high order; the orchestra large and composed of the best musicians procurable; the programmes of a catholic nature, no especial school of music having undue prominence. Important works have been produced for the first time in America, including several by native composers. Large choral works have occasionally figured on the society's programmes, as well as solos and instrumental concertos. The society's library contains the scores and parts of over 100 orchestral works. Officers 1878–79: L. B. Wyman, president; H. K. Sheldon, B. H. Smith, vice-presidents; C. L. Burnet, treasurer; B. T. Frothingham, secretary. [F.H.J.]

PHILIDOR. A numerous family of French musicians, the founder being Michel Danican, a native of Dauphiné, who died in Paris about 1650. He was a good oboist, and Louis XIII, who had considerable knowledge of music, was so delighted with his playing that he exclaimed, 'I have found another Philidor.' Filidori of Siena had formerly been a favourite oboist at court, and the king's compliment procured Michel Danican the surname of 'Filidor'—or Philidor according to French spelling. Eventually the family name was virtually suppressed, and the nickname took its place. Tradition, unsupported however by documentary evidence, states that the first Michel Danican-Philidor became a member of the Chapelle of Louis XIII, and left two sons; but if so, the name of the younger was Jean, and not André, as stated by Fétis, whose account of this family is erroneous on more points than might have been expected from one so prompt in correcting the mistakes of others.

2. The second Michel Danican-Philidor became one of the king's musicians in the Grande Ecurie in 1651, and died in 1659, leaving no children. He was fifth player of the [1] 'Cromorne' and 'Marine Trumpet,' instruments recently introduced into the royal band, and retained till the Revolution.

3. Jean—born about 1620, died in Paris Sept. 8, 1679—had a numerous family, his sons and grandsons being the most celebrated of the Philidors. In 1659 he became fifer in the Grande Ecurie, and at his death was first player of the cromorne and marine trumpet. He is said to have composed dance-music, preserved by the eldest of his sons,

4. André ('Philidor l'aîné), who succeeded his uncle Michel as fifth player of the same instruments in the Grande Ecurie. Supposing him to have been 12 at that time, he would have been born about 1647. He married young, and his first wife, Marguerite Mongin ot, bore him 16 children, of whom Anne, Michel, and François, distinguished themselves as musicians. The exertions necessary for the support of so numerous a family were no hardship to one of his active and laborious disposition. He was a member of the Grande Ecurie, the Chambre, and the

[1] Or Krummhorn; in organs corrupted into 'Cremona.'

Chapelle, of Louis XIV; played the bassoon, cromorne (his two best instruments), oboe, marine trumpet, and even the drum when required; and after competing, at the king's request, with Lully in writing bugle-calls, fanfares, and military marches,[1] composed divertissements for the court. Of these were produced, in presence of the king or the dauphin, a comic divertissement, 'Le Canal de Versailles' (July 16, 1687), 'Le Mariage de la Couture avec la grosse Cathos' (1688), and 'La Princesse de Crète,' an opéra-ballet, the autograph of which was in his valuable collection of unpublished music. To these three works should be added 'La Mascarade du Vaisseau Marchand,' produced at Marly before Louis XIV, Thursday, Feb. 18, 1700, and hitherto unnoticed. The splendid collection referred to included all the dance-tunes in favour at court from the reign of Henry III to the end of the 17th century; all the divertissements and operas of Lully and a few other composers; a selection of old airs, bugle-calls, military marches, and fanfares for the court hunting-parties; and finally all the sacred music in use in the Chapelle. André formed it during the time he was Librarian[2] of the King's musical library, from 1684 to his death. It was originally in the library of Versailles, and the greater part of it, 57 vols., in his own hand, was transferred to the library of the Paris Conservatoire, which now however possesses only 36, the other 21 having either been purloined by some unscrupulous collector of rare MSS, or perhaps used for lighting fires. A few other portions are in the Bibliothèque Nationale, and the Bibliothèque de Versailles.

This remarkable man, with an excellent judgment and an even, cheerful temper, possessed an iron constitution. About 1719 he married Elisabeth Le Roy, a young girl of 19, by whom he had five children, the third being François André, the celebrated composer. He retired on a pension in 1722, and died Aug. 11, 1730, at Dreux, whither he had removed from Versailles, probably about the time of his marriage. His brother,

5. Jacques, known as Philidor le Cadet, born in Paris May 5, 1657, entered the Grande Ecurie when a little over 12 as fifer, and was afterwards promoted to the oboe, cromorne, and marine trumpet. In 1683 he was admitted to the Chapelle, and in 1690 to the Musique de la Chambre, in which he played the bassoon. He was a favourite with Louis XIV, who gave him some land at Versailles, where he built a house and died, May 27, 1708. He was an amiable man, and led a quiet, happy life, on the best of terms with his brother, in whose collection his compositions were preserved—marches for drums and kettle-drums, airs for oboe, and dance-music. The military music is still in the library at Versailles, but the rest has disappeared. Jacques had by his wife, Elisabeth Hanique, 12 children, of whom four sons, Pierre, Jacques, François, and Nicolas, became musicians. Thus the two brothers André and Jacques, Philidor l'ainé and Philidor le cadet, left a numerous progeny. We now revert to the four sons of André: the eldest,

6. Anne, born in Paris April 11, 1681, before he was 20 produced at court, through the patronage of his godfather, Duke Anne de Noailles, three pastorales, 'L'Amour vainqueur' (1697), 'Diane et Endymion' (1698), and another (Marly, 1701), name unknown, included in one of the lost vols. of the Collection Philidor. In 1702 he obtained the survival of his father's posts in the Grand Ecurie and the Chambre, and in 1704 became oboist in the Chapelle, often playing before Louis XIV, who had a predilection for the instrument. He also [3]composed; but his real title to a place in the history of music is that he was the founder of the 'Concerts Spirituels,' though he conducted them for two years only (1725–27). The time and manner of his death are uncertain. Laborde says that, after having directed the concerts of the Duchesse du Maine, he became Surintendant de la Musique to the Prince de Conti; but I have not been able to verify these assertions; and, as every one knows, the regular musician of the celebrated 'nuits de Sceaux' was Joseph Mouret (born at Avignon, 1682, died insane at Charenton, 1738), called 'le musicien des grâces,' from the freshness of his melodies and fertility of his ideas.

7. Michel, the second son, and third Philidor of the name, born at Versailles in 1683, a godson of Michel de Lalande, played the drums in the king's band. All that need be said of him is that Fétis's account is incorrect in every particular.

8. François, born at Versailles in 1689, entered the Chapelle in 1708 as player on the bass cromorne and marine trumpet. In 1716 he became oboist in the Chambre, and bass violinist in the Grande Ecurie. He seems to have died either in 1717 or the beginning of 1718, leaving some small compositions—amongst others, two books of 'Pièces pour la flûte traversière' (Ballard, 1716 and 1718). The youngest of the brothers was

PHILIDOR, François André Danican, the great composer and chess-player, born at Dreux Sept. 7, 1726. As a child he showed an extraordinary faculty for chess, which he saw played by the musicians of the Chapelle du Roi. Being a page of the Chapelle he had a right to music-lessons, and learned the fundamental rules of harmony from André Campra (born at Aix, Dec. 4, 1660, died at Versailles, July 29, 1744), composer of numerous operas, and the most original of the French musicians between Lully and Rameau.[4] At the close of his time as page he came to Paris, and supported himself by giving lessons and copying music. Discouraged perhaps by the difficulties of an artist's career, he gave

[1] Ch. Ballard published in 1685 a first book of 'Pièces de trompettes et timballes à 2, 3, et 4 parties.' This curious collection is not mentioned in any of the biographies, although the catalogue in Thoinan's study on the Philidors contains the 'Suite de Danses' (1699) and the 'Pièces à deux basses de viole, basse de violon et basson' (1700).

[2] He was at first assistant to François Fossard, a violinist, whom he soon replaced altogether.

[3] Among his printed works may be specified 'Premier livre de pièces pour la flûte traversière, flûte à bec, violons et hautbois' (Paris 1712), oblong 4to. There is also a MS. Te Deum for 4 voices in the Conservatoire.

[4] For Campra see the Appendix to this Dictionary.

himself up entirely to chess, and, with a natural gift for abstruse calculations, studied it to such purpose that at 18 he was a match for the best players, and able to make a livelihood out of it. Being however hard pressed by his creditors, he started in 1745 on a tour abroad, going first to Amsterdam, where he pitted himself successfully against Stamma, author of 'Les Stratagèmes du jeu d'échecs.' Thence he went on to Germany, and spent some time in 1748 at Aix-la-Chapelle, occupied in a work on the principles of the game. He next, on the invitation of Lord Sandwich, visited the English camp between Maestricht and Bois-le-Duc, and was well received by the Duke of Cumberland, who invited him to come to London and publish his 'Analyse du jeu des échecs.' The subscriptions of the English officers encouraged him to accept the invitation, and he arrived in England, where he eventually acquired a profitable celebrity. The first edition of his book appeared in 1749, and met with great and deserved success. It was during this first stay in London that Philidor performed the remarkable feat at the Chess-Club of playing and winning three games simultaneously against first-rate players without seeing the boards. Concentration of mind and power of combination, when carried to such an extent as this, almost merit the name of genius.

Meantime Diderot, and his other friends, fearing that the continual strain of the pursuit for which he was forsaking his true vocation might prove too severe, recalled him to Paris in 1754. He began at once to compose. His motet 'Lauda Jerusalem' did not procure him the place of a 'Surintendant de la Musique' to the king, at which it was aimed, but the disappointment turned his attention to dramatic music. His first opéra-comique, 'Blaise le Savetier' (1759), a brilliant success, was followed by 'L'Huître et les Plaideurs' (1759); 'Le Quiproquo,' 2 acts, and 'Le Soldat Magicien' (1760); 'Le Jardinier et son Seigneur,' and 'Le Maréchal' (1761); 'Sancho Pança' (1762); 'Le Bûcheron' and 'Les Fêtes de la Paix,' intermezzo written on the conclusion of peace with England (1763); 'Le Sorcier,' 2 acts (1764); 'Tom Jones,' 3 acts (1764); 'Mélide, ou le Navigateur,' 2 acts (1766); 'Le Jardinier de Sidon,' 2 acts (1768); 'L'Amant déguisé' (1769); 'La nouvelle Ecole des Femmes,' 2 acts (1770); 'Le bon Fils' (1773); and 'Les Femmes vengées,' 3 acts (1775), all given either at the Théâtre de la Foire, or at the Comédie Italienne. Besides these he composed a Requiem performed in 1766 on the anniversary of Rameau's death at the Oratoire, and produced the tragedy of 'Ernelinde,' his best work, at the Opéra (Nov. 24, 1767; reproduced in 1769 as 'Sandomir').

These successes did not cure him of his passion for chess. In 1777 he returned to London, brought out a second edition of his 'Analyse,' and set to music Horace's 'Carmen seculare' with flattering success (1779).

On his next return to Paris he found Grétry and Gluck at the height of their popularity; but, nothing daunted, he composed 'Persée' (Oct. 27, 1780), and 'Thémistocle' (May 23, 1786), both in 3 acts, produced at the Académie without success, and 'L'Amitié au village' (1785) and 'La belle esclave, ou Valcour et Zéila' (1787). 'Bélisaire,' 3 acts, was not given at the Opéra in 1774 as stated by Fétis, but at the Théâtre Favart (Oct. 3, 1796) a year after Philidor's death.

He received a regular pension from the Chess Club in London, and it had been his habit to spend several months of every year in England. In 1792 he obtained permission for the journey from the Comité du Salut public, but events prevented his return to Paris, and when his family had succeeded in getting his name erased from the list of Emigrés, they learned that he had just died in London, Aug. 31, 1795.

To estimate Philidor's work rightly, the condition of the French stage at the time he began to write must be taken into consideration; he will then appear to have possessed not only greater originality, but art of a higher kind than that of his contemporaries Duni, Monsigny, and Grétry. His harmony is more varied, and the form and character of his airs new. He was the first to introduce on the stage the 'air descriptif' ('Le Maréchal'), and the unaccompanied quartet ('Tom Jones'), and to form a duet of two independent and apparently incongruous melodies. Moreover he understood to a degree then rare the importance of the orchestra and chorus, and undoubtedly surpassed his compatriots in instrumentation. He enjoyed an almost unexampled popularity in his day, being called forward after the representation of his 'Sorcier'—the first instance of the kind in Paris. Nevertheless his works have not lived, probably because their merit lay in construction, rather than in melody, grace, or depth of sentiment. Nor had he dramatic instinct at all in the same degree as Monsigny or Grétry. There is a fine bust of Philidor by Pajou, and an excellent portrait by Cochin, engraved by St. Aubin in 1772.

The four sons of Jacques Danican Philidor le cadet may be dismissed in few words. The eldest,

Pierre, born in Paris, Aug. 22, 1681, in the same house with his cousin Anne, studied with him; became oboist in the Chapelle (1704), the Grande Ecurie (1708), and the Chambre (1712), and was also a good player on the flute and the viol. He was a player on the viol in the Chambre as late as 1736, but had resigned his other places in favour of his brother Nicolas in 1726. He died probably about 1740. He composed a pastorale, produced before the court at Marly (1697), and three books of 'Suites à 2 flûtes traversières seules, et pour dessus et basses de hautbois' (1717 and 18).

Jacques, born at Versailles Sept. 7, 1686, succeeded his father as oboist in the Chambre, and died about 1725.

François, born Jan. 12, 1695, at Versailles, where he died Nov. 1726, was oboist in the Chambre and the Grande Ecurie.

NICOLAS, born at Versailles, Nov. 3, 1699, died 1769, played several instruments, succeeded his brother Pierre, and in 1747 played the serpent in the Chapelle Royale. He is not known to have composed.

The singer Fanchon Danican Philidor mentioned by Fétis, is an imaginary person.

For further information the reader is referred to Lardin's 'Philidor peint par lui-même' (Paris, 1847), republished from the periodical 'Le Palamède' (Jan. 1847), and to 'Les Philidor, généalogie biographique des musiciens de ce nom,' a conscientious study which appeared in 'La France musicale' (Dec. 22, 67, to Feb. 16, 68.) [G. C.]

PHILIPPS, PETER, known also by his Latinised name of Petrus Philippus and his Italianised one of Pietro Filippo, an Englishman by birth, was an ecclesiastic, and in the latter part of the 16th century was canon of Bethune in French Flanders. He visited Italy and spent some time in Rome. Returning to Flanders he became one of the organists of the vice-regal chapel of the Archduke and Duchess, Albert and Isabella, governors of the Low Countries. On March 9, 1610 he was appointed a canon of the collegiate church of St. Vincent at Soignies. He composed many excellent motets and madrigals. His published works are 'Melodia Olympica di diversi Excellentissimi Musici a IV, V, VI, et VIII voci,' 1591, reprinted 1594 and 1611; 'Il Primo Libro di Madrigali a sei voci,' 1596; 'Madrigali a otto voci,' 1598 and 1599; 'Il Secondo Libro di Madrigali a sei voci,' 1603 and 1604; 'Cantiones Sacræ quinque vocum,' 1612; 'Cantiones Sacræ octo vocum,' 1613; 'Gemmulæ Sacræ, binis et ternis vocibus cum basso continuo ad organum,' 1613 and 1621; 'Litaniæ B.V.M. in Ecclesia Loretana cani solitæ, 4, 5, 9 vocum,' 1623; and 'Paradisus Sacris Cantionibus consitu a 1, 2, 3 vocum cum Basso Continuo,' 1628. Burney (History, iii. 86) says that the first regular fugue upon one subject that he had met with was composed by Peter Philipps. It is contained, with about 18 or 20 other compositions by Philipps, in the MS. known as Queen Elizabeth's Virginal Book, in the Fitzwilliam Museum at Cambridge. Hawkins has printed a 4-part madrigal by Philipps (from the Melodia Olympica) in his History. [W.H.H.]

PHILLIPPS, ARTHUR, Mus. Bac., born 1605, became in 1622 a clerk of New College, Oxford, and was appointed organist of Bristol Cathedral Dec. 1, 1638. On the death of Richard Nicolson in 1639 he succeeded him as organist of Magdalen College, Oxford, and Professor of Music in the University, and graduated Mus. Bac. July 9, 1640. Some time afterwards he quitted the English Church for that of Rome, and attended Queen Henrietta Maria to France as her organist. Returning to England he entered the service of a Roman Catholic gentleman in Sussex named Caryll. He composed music in several parts for 'The Requiem, or, Liberty of an imprisoned Royalist,' 1641, and a poem by Dr. Pierce, entitled 'The Resurrection,' 1649. He describes himself in the subscription book as son of William Phillipps of Winchester, gentleman. [W.H.H.]

PHILLIPS, HENRY, born in Bristol, Aug. 13, 1801, was the son of a country actor and manager, and made his first appearance in public as a singing boy at the Harrogate Theatre about 1807. He afterwards came to London and sang in the chorus at Drury Lane and elsewhere. On the settlement of his voice as a baritone he placed himself under the tuition of Broadhurst, and was engaged in the chorus at the English Opera House, and to sing in glees at civic dinners. He next had an engagement at Bath, where he sang in 'Messiah' with success. Returning to London he studied under Sir George Smart and appeared in the Lenten oratorios at the theatres. In 1824 he was engaged at Covent Garden and appeared as Artabanes in Arne's 'Artaxerxes,' but made little mark. In the summer of the same year he sang the music of Caspar on the production of 'Der Freischütz' with great effect. He then made progress, was engaged at the provincial festivals, and in 1825 appointed principal bass at the Concert of Ancient Music, and from that time filled the first place at the theatre and in the concert-room. He was also a member of the choir at the chapel of the Bavarian Embassy. About 1843 he gave up his theatrical engagements and started a series of 'table entertainments,' which, notwithstanding their ill-success, he persisted in giving, at intervals, until he quitted public life. In August 1844 he went to America, and remained there, giving his entertainments in various places, for nearly a year. On his return to England he found that his place had been filled up by others, and it was some months before he regained his position. On Feb. 25, 1863 (his powers having been for some time on the wane) he gave a farewell concert and retired. He then became a teacher of singing, at first at Birmingham, and afterwards in the vicinity of London. He died at Dalston, Nov. 8, 1876. He composed several songs, etc., and was author of 'The True Enjoyment of Angling,' 1843, and 'Musical and Personal Recollections during half a century,' 1864. Phillips was heard to the best advantage in the songs of Handel and Purcell, and the oratorio songs of Haydn, Mendelssohn, and Spohr. On the stage he was most successful in ballads. In the comic operas of Mozart and Rossini he failed to create any impression. [W.H.H.]

PHILLIPS, WILLIAM LOVELL, born at Bristol Dec. 26, 1816; at an early age entered the cathedral choir of that city, and subsequently proceeded to London, where he sang as Master Phillips, the beauty of his voice attracting the approbation of Miss Stephens, afterwards Countess of Essex. He studied at the Royal Academy of Music, where he was a pupil of Cipriani Potter, and class-fellow of Sterndale Bennett, and eventually became Professor of Composition at that institution. From Robert Lindley he took lessons on the violoncello, and soon became a member of the orchestras of the Philharmonic, Antient Concerts, Her Majesty's, the Sacred

Harmonic Society, etc., besides being regularly engaged at all the great Musical Festivals. He was at different times musical director of the Olympic and Princess's Theatres, composing the music for a variety of dramas. For many years he held the post of organist at St. Katherine's Church, Regent's Park, and at one time conducted a series of concerts at St. Martin's Hall. In addition to numerous songs he composed a Symphony in F minor, which was performed with great success at the concerts of the Royal Academy of Music, and of the Society of British Musicians. Prior to his fatal illness he was engaged on an opera founded on a Rosicrucian story, and a cantata on a Welsh subject. He also attained great proficiency on the pianoforte, playing at the concerts of the Royal Academy, his last public performance being the fifth concerto of Moscheles in C major. He died March 19, 1860, and was buried at the Highgate cemetery. [G.]

PHILTRE, LE. Opera in 2 acts; words by Scribe, music by Auber. Produced at the Académie royale June 20, 1831; and in English—'The Love Spell'—at the Olympic, London, Oct. 27 of the same year. The subject is the same as that of the Elisire d'amore of Donizetti. It kept the Paris stage almost without interruption till Jan. 8, 1862, during which period it was played 242 times. [G.]

PHRASE is one of the smallest items in the divisions which distinguish the form of a musical work. Where there are distinct portions marked off by closes like full stops, and half closes like stops of less emphasis (as often happens in Airs, Tunes, Themes, etc.), the complete divisions are generally called periods, and the lesser divisions phrases. The word is not and can hardly be used with much exactness and uniformity, for sometimes a phrase may be all, as it were, contained in one breath, and sometimes subordinate divisions may be very clearly marked. See PHRASING. [C.H.H.P.]

PHRASING. A musical composition, as has just been said, consists of a series of short sections of various lengths, called *phrases*, each more or less complete in itself; and it is upon the interdependence of these phrases, and upon their connection with each other, that the intelligibility of music depends. The phrases are analogous to the sentences of a literary composition.

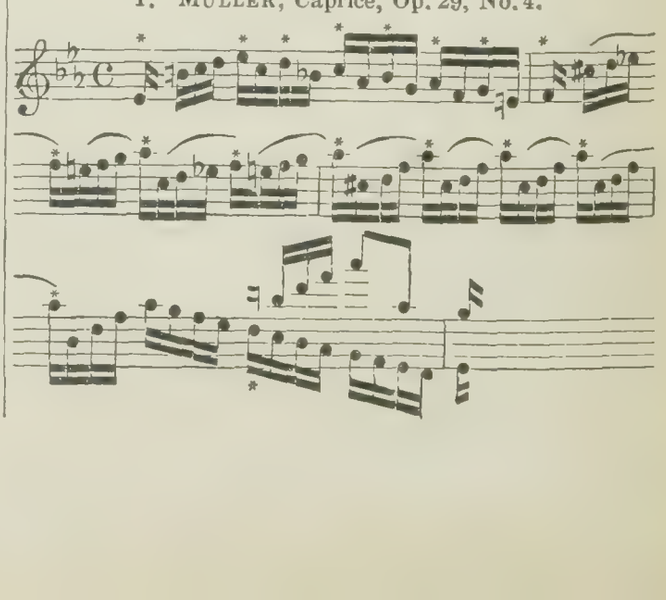
The relationship of the different phrases to each other and to the whole work forms no part of our present subject, but may be studied in the article FORM; what we have at present to do with is the proper rendering of the phrases in performance, that they may be presented to the listener in an intelligible and attractive form. The process by which this is accomplished is called Phrasing, and is perhaps the most important of the various elements which go to make a good and artistic rendering of a musical composition. Rousseau ('Dictionnaire de Musique') says of it, 'The singer who feels what he sings, and duly marks the phrases and accents, is a man of taste. But he who can only give the values and intervals of the notes without the sense of the phrases, however accurate he may be, is a mere machine.

Just as the intelligent reading of a literary composition depends chiefly upon two things, accentuation and punctuation, so does musical phrasing depend on the relative strength of the sounds, and upon their connection with or separation from each other. It is this close relationship of language to music which makes their union in vocal music possible and appropriate, and accordingly when music is allied to words it is necessary that the musical accents should coincide with those of the text, while the separation of the various phrases agrees with the division of the text into separate lines or sentences. In instrumental music, although the same principles underlie its construction, there is no such definite guide as that afforded by the sense of the words in a song, and the phrasing must therefore be the result of a just appreciation on the part of the performer of the general sense of the music, and of the observance of certain marks by which phrasing is indicated.

If we now consider more closely the causes and consequences of a variety in the strength of the notes of a phrase, we notice in the first place the necessity for an accent on the first note of every bar, and, in certain rhythms, on other parts of the bar also. These regularly recurring accents, though an important part of phrasing, need not be dwelt on here, as they have already been fully treated in the article ACCENT; but there are certain irregular forms of accent occasionally required by the phrasing, which it is necessary to notice.

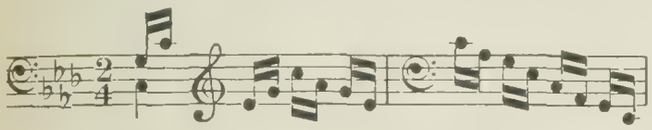
In rapid passages, when there are many notes in a bar, it is often necessary to introduce more accents than the ordinary rhythm requires, and the number and frequency of the accents will depend upon the number of changes of harmony upon which the passage is founded. Thus in the first bar of the following example, each couple of notes, after the first four, represents a new harmony, and the bar will consequently require seven accents, while the next two bars will receive the ordinary rhythmic accent on the first note of each group; and in the fourth bar, since the harmony does not change, two accents will suffice. In the example the place of the accents is shown by the asterisks.

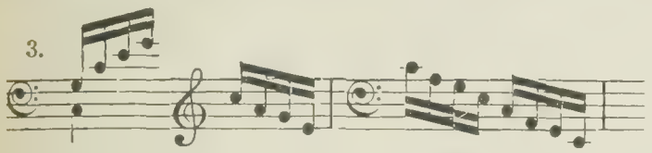
1. MÜLLER, Caprice, Op. 29, No. 4.

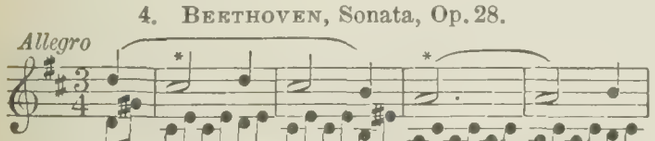


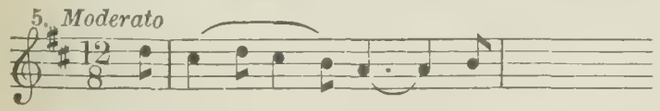
Sometimes these extra accents have the effect of appearing to alter or add to the harmonies upon which the passage is founded, as in Ex. 2, where the additional accents demanded by the composer's method of writing in groups of two notes instead of four, seem to indicate an alternation of the tonic and dominant harmonies of C minor, whereas if the passage were played as in Ex. 3 the effect would be that of a single C minor harmony.

2. SCHUMANN, 'In der Nacht.'

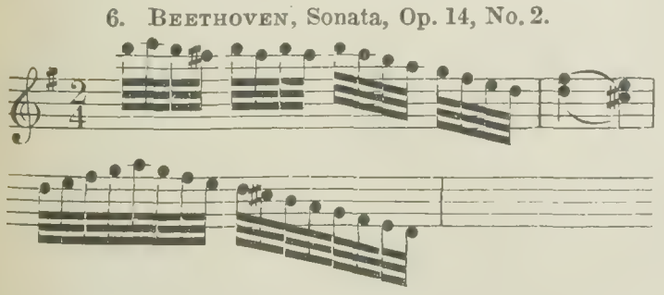


3.

On the other hand, there are cases in which the phrasing requires the omission of some of the regular accents. This occurs in quick movements, when owing to the introduction of a melody written in notes of great length, two or even four of the actual written bars combine, and appear to the listener to form a single bar. This is the case in Ex. 4, the effect of which is precisely that of such a bar as Ex. 5, and the whole phrase of four bars will only require two accents, falling upon places corresponding to the first and third beats of Ex. 5. In the movement quoted the effect of the long bars remains in force during no less than 44 of the actual written bars, the original 3-4 rhythm coming into use again on the entrance of the syncopated subject.

4. BEETHOVEN, Sonata, Op. 28.

5. *Moderato*



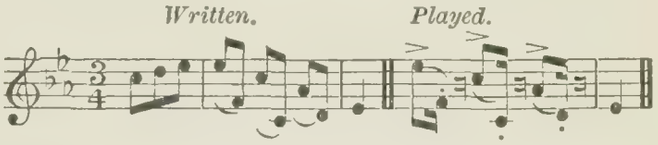
As a rule, the accent of a passage follows the grouping, the first note of each group receiving the accent; whenever therefore the grouping of a passage consisting of notes of equal length varies, the number of accents in the bar must vary also. Thus in Ex. 6 the first bar will contain four accents, while the third requires but two.

6. BEETHOVEN, Sonata, Op. 14, No. 2.

The signs which govern the connection or disconnection of the sounds are the dash (') or dot (·), and the curved line indicating legato. The ordinary use of these signs has already been described [DASH, LEGATO], and the due observance of them constitutes a most essential part of phrasing, but in addition to this the curved line is used to denote an effect of peculiar importance, called the *Slur*.

When two notes of equal length in quick or moderately quick tempo are joined together by a curved line they are said to be *slurred*, and in playing them a considerable stress is laid on the first of the two, while the second is not only weaker, but is made shorter than it is written, as though followed by a rest.

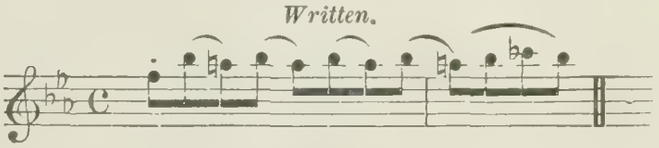
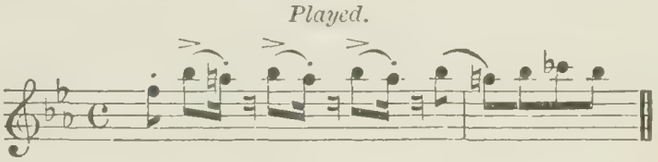
7. HAYDN, Sonata.

Written. *Played.*

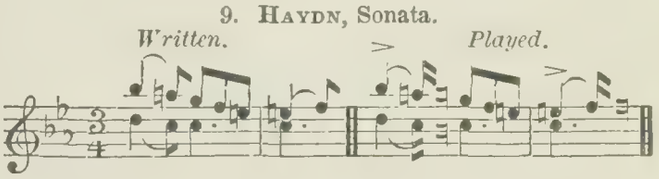


The rule that the first of the slurred notes receives the accent holds good even when it is in an unaccented part of the bar (Ex. 8). In such a case the slur causes a very effective displacement of accent.

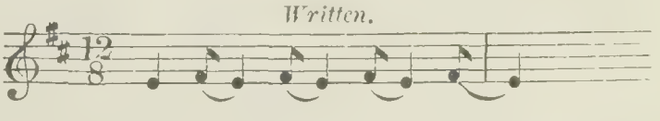
8. BEETHOVEN, Concerto in C minor.

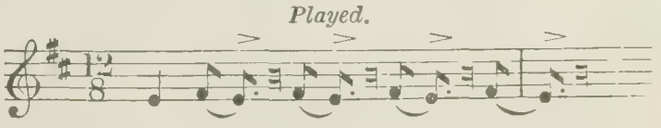
Written.

Played.

Groups of two notes of which the second is the shorter may also be slurred in the same way (Ex. 9), but when the second is the longer note it must be but slightly curtailed, though still perceptibly, and there is no displacement of accent (Ex. 10).

9. HAYDN, Sonata.

Written. *Played.*

10. MENDELSSOHN. Presto Agitato.

Written.

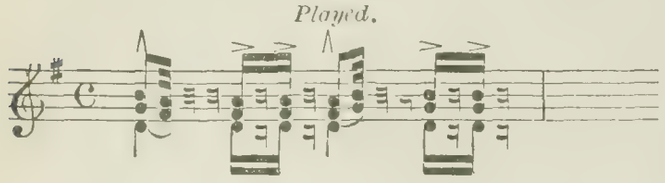


Played.

The slur is often used in combination with staccato notes in the same group (Ex. 11). When this is the case the second of the two slurred notes must be played both weaker and shorter than the notes marked staccato.

11. Beethoven, Concerto in G.

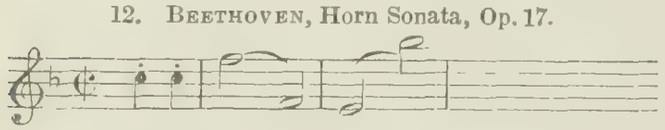
Written.

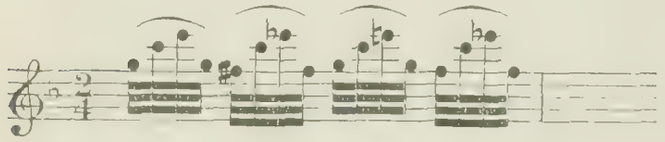
Played.

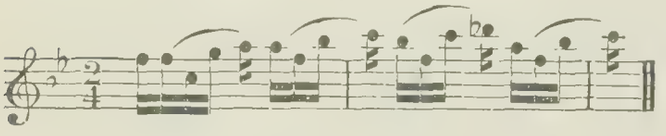


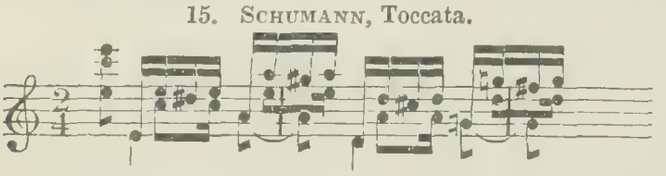
When the curved line is drawn over two notes of considerable length, or in slow tempo, it is not a slur, but merely a sign of legato (Ex. 12), and the same if it covers a group of three or more notes (Ex. 13). In these cases there is no curtailment of the last note.

12. Beethoven, Horn Sonata, Op. 17.

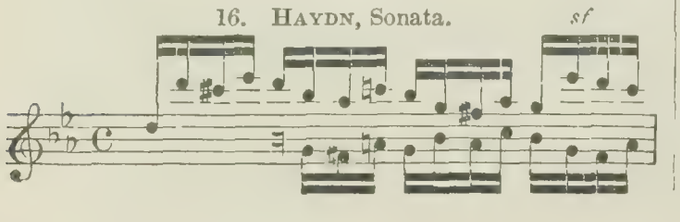
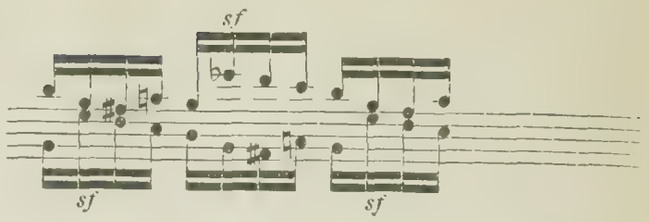
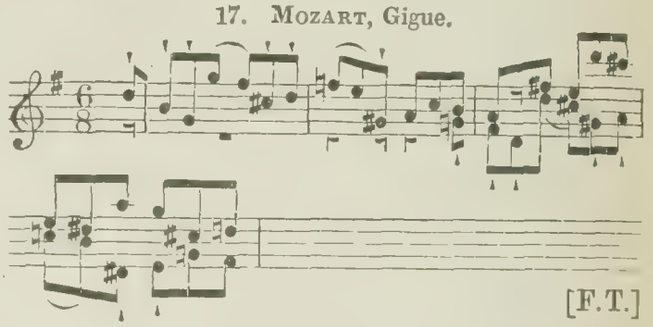


13. Mozart, Rondo in F.

But if the curved line is so extended as to include and end upon an accented note, then an effect analogous to the slur is intended, and the last of the notes so covered must be shortened (Ex. 14). A similar effect is also sometimes indicated by varying the grouping of the notes, so that the groups do not agree with the rhythmic divisions of the bar (Ex. 15).

14. Schumann, Humoresken.

15. Schumann, Toccata.

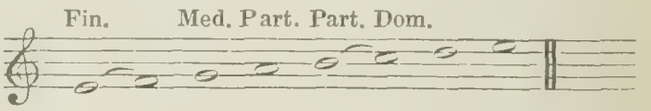


The great value of definite and characteristic phrasing is perhaps nowhere so strikingly manifested as in the performance of music containing imitation. In all such music the leading part must contain some marked and easily recognisable effect, either of variety of force, as in Ex. 16, or of connection and disconnection, as in Ex. 17, and it is by means of the repetition of such characteristic effects in the answering part or parts that the imitation is rendered intelligible, or even perceptible, to the ordinary listener.

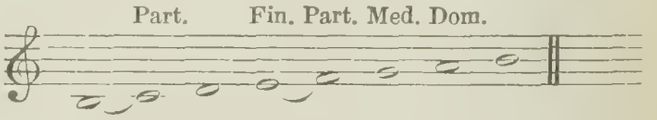
16. Haydn, Sonata.

17. Mozart, Gigue.

[F.T.]

PHRYGIAN MODE (Lat. *Modus Phrygius*; *Modus mysticus*). The Third of the Ecclesiastical Modes. [See Modes, the Ecclesiastical.]

The Final of the Phrygian Mode is E. Its range extends upwards, in the Authentic form, from that note to the Octave above; and Semitones occur between its first and second, and fifth and sixth Degrees. Its Dominant is C (B, the fifth Degree of the Scale, being inadmissible, on account of its false relation with F). Its Mediant is G; and its Participant A, for which note B is sometimes substituted. Its Conceded Modulations are D (the note below the Final), and F; and its Absolute Initials, E, F, C, and, more rarely, G. Its principal features are shewn in the subjoined example.



In its Plagal, or Hypophrygian form (Mode IV, *Modus Hypophrygius* or *Harmonicus*), its range lies a Fourth lower, extending from B to the Octave above. In this form, the Semitones lie between the first and second, and the fourth and fifth Degrees. The Dominant of the Hypophrygian Mode is A. Its Mediant is G, and its Participant C, for which note F is sometimes substituted. Its Conceded Modulations are D and B (the lowest note of the Mode). Its Final, like that of the Authentic form, is E. The general conformation of the Mode is shown in the subjoined example.



It will be observed that the compass and intervals of this Mode correspond exactly with those of the rejected Locrian; yet Hypophrygian Melodies have always been considered perfectly lawful. The reason is, that the Locrian Mode, being Authentic, is subject to the Harmonic Division, which produces a *Quinta falsa* between B and F, and a *Tritonus* between F and B; whereas, the Hypophrygian Mode, being Plagal, is subject to the Arithmetical Division, and exhibits a Perfect Fourth, between B and E,

and a Perfect Fifth, between E and B. [See pp. 341-342 of this volume.]

The antient Plain Chaunt Melody of 'Te Deum Laudamus' is in the Mixed Phrygian Mode; that is to say, it extends through the entire compass of the Authentic and Plagal forms, united; and, as it brings out the peculiar characteristics of the Mode very strongly, it may be taken as a good example of its use. [W.S.R.]

PHYSHARMONICA. A little reed organ invented in Vienna in 1818 by Anton Häckel, who intended it to be placed under the keyboard of the piano, to sustain the melody. It was increased in size and importance and by various improvements at length developed into the HARMONIUM. The name is used in Germany for a free-reed stop in the organ. [A.J.H.]

PIACERE, A, 'at pleasure,' is generally prefixed to a cadenza, or cadenza-like passage, in solo vocal music, to indicate that the expressions, and the alterations whether of time or force, are left to the will of the individual performer. In such cases the accompaniment is generally directed to be played 'colla voce,' 'with the voice,' without regarding the strict time of the composition. *A piacere* is sometimes put to cadenzas in a concerto, but is not of frequent occurrence. It is not seldom found in cantabile passages in instrumental music, but *ad libitum* is the more common direction of the two, and expresses the same thing. [J.A.F.M.]

PIACEVOLE, 'agreeable, pleasant.' This word, when used as a musical direction, indicates that the piece is to be played in a graceful way, without passion. It has nearly the same meaning as 'grazioso' or the direction 'con amabilità' used by Beethoven in the Pianoforte Sonata, Op. 110 (1st movement). 'Allegro piacevole' is used by him in the 3rd movement of the Sonata for piano and violin, Op. 12, No. 2; and 'piacevole' alone in the 4th variation in the slow movement of the Sonata, Op. 109. A more modern but not less well-known instance of its use is Sterndale Bennett's lovely 'Rondo Piacevole' for pianoforte solo, Op. 25. [J.A.F.M.]

PIANETTE; a very low pianino, or upright pianoforte, introduced in 1857 by Bord, of Paris, the well-known maker. The low price and good quality of these instruments soon extended their sale to England, where they received the name 'pianette'—an impossibility in France, 'piano' being of the masculine gender. The French name, originating in Bord's establishment, is 'Bibi,' a workman's corruption of 'Bébé'—'the baby.' Pianettes have been made in London for some years by Broadwood, Cramer, and others. This year (1880) a new style in black cases has been named 'Zoulou' (Zulu), a name already generally accepted. Bord's spiral hopper-spring (*ressort à boudin*), used in pianettes, is a useful and very effective contrivance, economical of space. [A.J.H.]

PIANGENDO, 'wailingly.' A direction properly only used in vocal music, but affected a good deal of late by writers of drawing-room pieces. Its proper instrumental equivalent is 'dolente' or 'con dolore.' [J.A.F.M.]

PIANISSIMO, 'very softly.' This direction, which on all ordinary occasions is expressed by *pp*, is sometimes, but not very often, written in full—as a rule, to emphasize the fact of its presence in cases where it would least be expected. Beethoven often uses the full direction simultaneously with the abbreviation, as in the 10th Variation of the 33 on a valse by Diabelli, op. 120, in which variation may also be found an instance of one of his chief characteristics, the sudden leap from *ff* to *pp* in the 31st bar. Another striking instance of both these uses is in the Scherzo of the Eroica Symphony, where the pianissimo is insisted on, not only at the beginning of the movement, but on almost every page of the score until the crescendo (only for one bar) up to *fortissimo*, after 27 bars of which there is a sudden *piano* which is used again frequently throughout the rest of the movement. Since Beethoven's time, the practice has become very common of using *ppp*, for what Weber in the beginning of the overture to Oberon calls 'Il tutto pianissimo possibile.' It is used notably by Berlioz in the 'Damnation de Faust,' just before the 'Danse des Sylphes,' and in the middle of it, where the first subject is resumed. He even goes so far as to use the sign *pppp* for the last two notes of the clarinets at the end of the dance. Verdi, in his Requiem, has gone even farther, and at one point uses *ppppp*. [J.A.F.M.]

PIANO, 'soft.' This word, expressed in general by its initial *p*, is used to denote the least degree of strength except *pianissimo*. It is used, as is the case with most other directions, in full only when it is necessary to draw particular attention to its presence, or where it is unlikely that it should stand; for instance, in the Finale of Beethoven's PF. Sonata, Op. 2, No. 1, where the second subject is labelled 'Sempre piano e dolce.' *Mezzo piano* (abbreviated *mp*) denotes a degree of force slightly louder than *piano*. Beethoven was very fond of using a 'sudden *piano*' as a kind of surprise directly after a *forte* or *fortissimo*. Examples are very common throughout his works, and the occurrence of the sudden change—only recently observed, and even now not always attended to—makes a material difference in the performance of his works. [See FORTE; vol. i. p. 556 *a*.] [J.A.F.M.]

PIANOFORTE—or FORTE PIANO, as often written in the 18th century—an instrument of Italian origin. The earliest mention of the name appears in records of the family of Este, in the letters of a musical instrument maker named Paliarino, dated June 27 and Dec. 31, 1598, and addressed to Alfonso II, Duke of Modena. They were found in 1879 by Count L. F. Valdrighi, custos of the Biblioteca Estense, at Modena; and the discovery was immediately announced in the Florentine musical paper, 'Boccherini.' In August of that year Valdrighi published the text of the letters, with an essay, in a pamphlet entitled 'Musurgiana' (Olivari, Modena,

1879). In the first letter Paliarino mentions the recovery of 'the instrument Piano e Forte, with the organ[1] underneath'; in the second, 'the recovery from certain priests, with other instruments, of the Piano e Forte above mentioned and another Piano e Forte on which the late Duke Alfonso had played.'[2] Here are two instruments distinctly named Piano e Forte (correcting Paliarino's uncertain spelling). In the second letter the same Hippolito Cricca, detto Paliarino, as he there signs himself (or Pagliarini as he spells his name elsewhere), seizes the opportunity of his brother's visit to Venice, to ask for sundry materials to be procured there, as needful for repairs, and for building a new 'Pian e Forte'; namely, limetree, boxwood, and ebony for keys, cypress for the belly, brass wire, German glue, etc., etc. In Paliarino's inventory of the Duke's keyed instruments, also given in Count Valdrighi's appendix to his essay, there are, including organs, fifty-two,[3] but only one 'Piano e Forto,' the one with the organ beneath, as specially distinguished; the other, and perhaps more, being possibly recorded under the simple name 'instrument' (istromento), which is used to describe 11 of the 52. The clavicembalo or cembalo (harpsichord) and spinetta (spinet) might also have been classed under this general designation, yet Paliarino separates them. We can come to no conclusion from these names as to what kind of instrument this Piano e Forte was. It was most likely, as suggested by Sig. Cesare Ponsicchi in the 'Boccherini' (1879, No. 6), a harpsichord with a contrivance for dynamic change; but whether hammers were applied, making it a real pianoforte, we are at present in the dark. The 'gravecembalo col piano e forte' of Cristofori of Padua, a hundred years later, may not have really been the first attempt to make a hammer-harpsichord; indeed Cristofori's invention seems almost too completely successful to have been the first conception of this instrument—a dulcimer with keys.

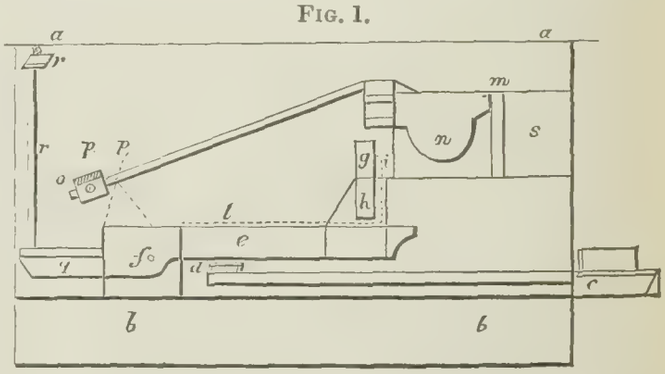
We must now transfer our attention from Modena to Florence, and skip from 1598 to 1709, when we find Prince Ferdinand dei Medici, a lover of music, in fact an eminent musician, and deeply interested in mathematical and mechanical questions, accepting at the request of three scholars, one of whom was the Marchese Scipione Maffei, the protection of a quarterly publication intended for learned and cultivated readers, viz. the 'Giornale dei Letterati d'Italia.' This patronage was the result of a personal visit of Maffei to Florence, where he met with Bartolomeo Cristofori, harpsichord-maker and custodian of the Prince's musical instruments, and was shown by him four specimens of a new harpsichord with piano and forte, the invention and make of Cristofori. Of these, three were of the usual long shape; the other was different, we know not in what way, but a detailed account of Cristofori's invention, written by Scipione Maffei, appeared in the Giornale in 1711, with a diagram, from a rough sketch, of his hammer-action. He calls the inventor Cristofali, which form of the name has been until now followed, but an autograph and the inscriptions upon the pianofortes of his make are decisive evidence in favour of the real name being Cristofori.[4]

The complete text of Maffei's article, in the original language, with an indifferent English translation, is to be found in Rimbault's 'The Pianoforte' (Cocks, London, 1860)—the faults of translation being most obvious in the technical terms. There is no doubt about Cristofori having made these instruments under the patronage of Prince Ferdinand, who had brought him from Padua some time about 1690. [See CRISTOFORI.]

We owe a debt of gratitude to Maffei for his record of the invention, which he reproduced in the collection of his works entitled 'Rime e Prose,' 1719. The reprint has been the cause of a misconception of the date of the invention, through want of reference to the earlier publication, which was anonymous. An accurate German translation was made at the time by Koenig, and published in Matheson's 'Musikalische Kritik,' vol. iii. p. 340 (Hamburg, 1725). This early translation has been reprinted by Dr. Oscar Paul in his 'Geschichte des Klaviers,' p. 105 (Leipzig, 1868), and may be referred to with confidence by those who know German and do not know Italian.

We reproduce the diagram of Cristofori's action as the kernel of this part of our subject,

FIG. 1.



a is the string; *b* the keybottom; *c* the first lever, or key. There is a pad, *d*, upon the key, to raise a second lever, *e*, which is pivoted upon *f*. *g* is the hopper—Cristofori's *linguetta mobile*—which, controlled by the springs *i* and *l*, effects the escape, or immediate drop, of the hammer from the strings after a blow has been struck, although the key is still kept down by the finger. The hopper is centred at *h*. *m* is a rack or comb on the beam, *s*, where the butt, *n*, of the hammer, *o*, is centred. In a state of rest the hammer is supported by a cross, or fork, *p*, of silk thread. On the depression of the key, *c*, the tail, *q*, of the second lever, *e*, draws away the damper, *r*, from the strings, leaving them free to vibrate.

the action being the equivalent to the violinist's bow; as the instrument itself is the equivalent of the violin, though stopped by a mechanical construction instead of the fingers of the player's left hand. We follow Maffei's lettering of the parts; a lettering which will be adhered to throughout.

1 'Così io mi ritrovo l'orghano di carta, et l'instrumento Pian e Forte con l'orghano di sotto . . . .'

2 'L'altezza vostra sappia che mi ritrovo del' suo che io recuperrato da questi Pretti l'horggano di carta, l'istrumento Piane e Forte con l'horggano disotto, un altro istrumento di dua registri et il Piane e Fortte, quello che adoprava il Ser. Sig. Duca Alfonso buona memoria, ...'

3 This large number, as it seems to us, was not then remarkable for a prince to have: a hundred years later Prince Ferdinand dei Medici owned at least 40. See Appendix C, p. 101, to Puliti's 'Cenni Storici della vita del Ser^mo Ferdinando dei Medici' (Florence 1874).

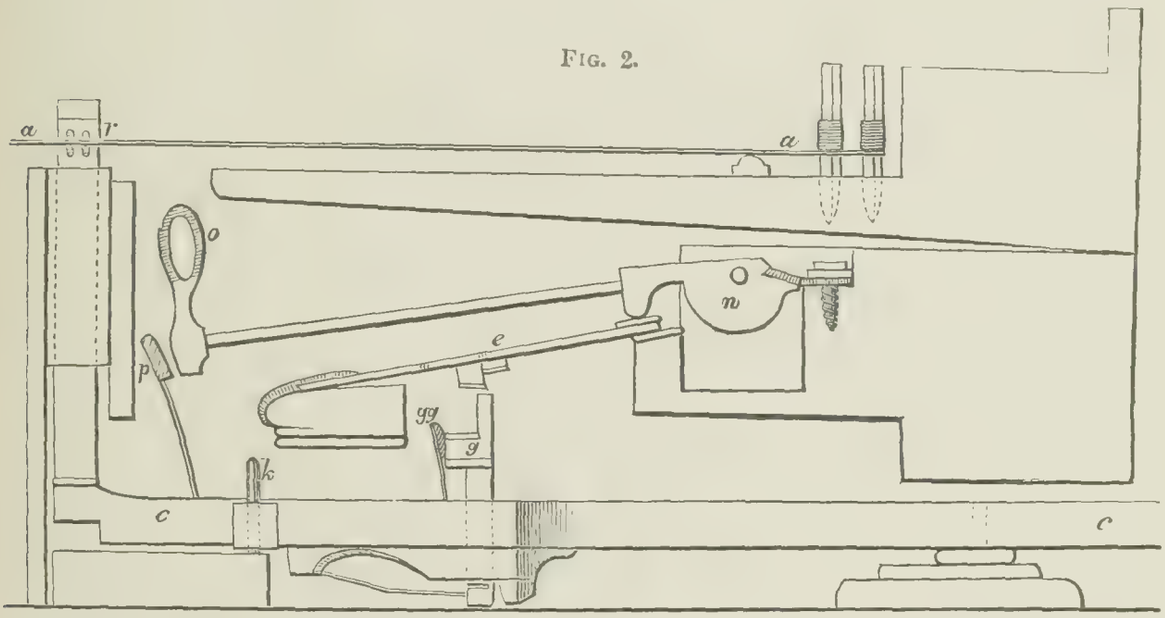
4 This has been adopted in Florence on the memorial stone. [See CRISTOFORI, vol. i. p. 417.]

The reader will observe the smallness of the hammer-head and the absence of what is called a 'check,' to arrest the hammer in its rebound; and also of any control but springs over the forward movement, or escapement, of the hopper. To admit of this machinery—so much more complicated than the simple action of the harpsichord—being taken out, Cristofori inverted the tuning-pin block (technically the 'wrestplank'), and attached the wires to the tuning-pins ('wrestpins'), at their lower ends, as in the harp. Being obliged to use heavier strings, which exerted a greater pulling force or tension, to withstand the impact of his hammers, he found it necessary to remove the pins to which the further ends of the strings were attached (the 'hitch-pins'), from their old place on the soundboard of the harpsichord, to a stiff rail of wood ('string-block') built round the angle-side and narrow end of the case. Without this alteration his instruments could not have stood in tune and would soon have collapsed.

Two pianofortes of Cristofori's make are fortunately still existing. The earlier one, dated 1720, belongs to Signora Ernesta Mocenni Martelli of Florence, and is described by Leto Puliti, with illustrations of the action, in the essay referred to in footnote 3. The second, dated 1726, is in the museum of the eminent collectors and musicologists, the Signori Kraus of Florence. The writer, when making the biographical notice of CRISTOFORI in the present work (vol. i. p. 417) was unaware of the existence of this instrument, or of its having been exhibited with Signora Martelli's, when the commemoration of Cristofori took place in Florence. But in 1878 the Signori Kraus showed the instrument at the Trocadero in Paris, and the writer then had the opportunity of examining and playing upon it, and found it light, prompt, and agreeable in touch, with a tone not at all to be despised. The instrument happens to be more perfect than that of Signora Martelli, because the hammerheads remain in their original condition, as may be seen by comparing Fig. 1 with Fig. 2, which represents the action of the latter.

Both instruments, the 1720 and the 1726, have

FIG. 2.



On further comparing the two diagrams we observe in No. 2 first the extension of the lever, or key, *e*; the transformation of the second lever, *e*, into what is technically an 'underhammer,' removing the hopper, *g*, from direct attack upon the butt, *n*, a change in the wrong direction, but probably necessitated by the want of a regulating button and screw to the hopper. Other modifications will be noticed; one is a pin, *k*, passing through the back part of the key (replacing the piece of whalebone behind the key; see drawing of Zumpe's action, p. 715), a step towards the front pin, since used to steady the lateral motion. The damper, *r*, now lies upon the strings, dropping, wedge-fashion, between the two unisons. But the great improvement upon the first action is the substitution of the check, *p*—Cristofori's *paramartello*, which graduates the rebound of the hammer according to the blow—for the mere support of the silk threads which formerly received it when it fell.

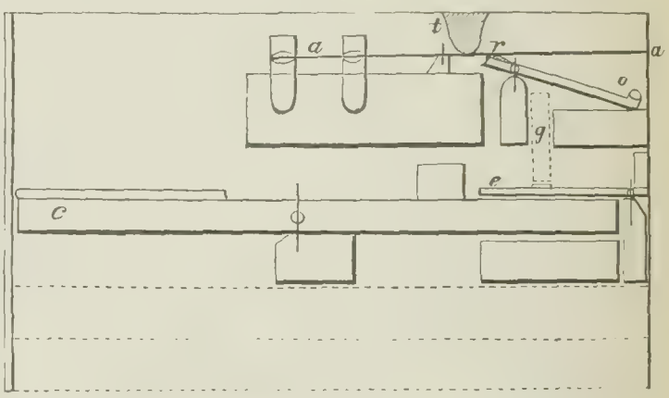
the overdampers and check, the latter the mechanical completion of the action. That of 1720 has been restored by Sig. Ponsicchi, a pianoforte maker, who has himself given, in 'Il Pianoforte, sua origine e sviluppo (con tavole),' Florence, 1876, a valuable contribution to the literature of the instrument. Both pianofortes are bichord and have white natural keys, but the compass differs, the earlier having $4\frac{1}{2}$ octaves, C to F, and the later only 4 octaves, C to C, the old normal compass equivalent to the human voice.

Cristofori died in 1731, aged 80, and in 1730, the year before his death, his assistant, Giovanni Ferrini, made a pianoforte which has become famous through Burney's reference to it. It was bought by Elisabetta Farnese, Queen of Spain; and by her bequeathed to the singer Farinelli, who inscribed upon it in letters of gold, 'Raffaello d'Urbino,' and esteemed it more highly than any other in his collection of keyed instruments. Burney played upon it in 1771. There were other pupils or followers of Cristofori; we hear of Geronimo of Florence, and Gherardi of Padua, but an end soon came to pianoforte making in Italy; possibly, as suggested by Puliti, from the difficulty felt by clavicembalists of acquiring the touch, and which made them decry the new instrument—or from the imperfection of the means for escapement. Be this as it may, the fruits of the invention were to be gathered and garnered elsewhere; but the invention itself remains with Italy.

The idea suggested by the vague character of the Estense 'piano e forte,' that there were perhaps attempts to construct a hammer action before Cristofori, we find strengthened by the known fact, that two men in two different countries outside of Italy, were endeavouring, at the very time of his success, to produce a similar invention to his. The names of Marius and Schroeter, the former a French harpsichord-maker, the latter a German musician, have been put forward to claim the credit of the absolute invention on the strength of certain experiments in that direction. Marius, in February 1716, submitted, perhaps a pianoforte, and certainly four models for actions of 'clavecins à maillets,' or hammer harpsichords, the description and engravings of which were published, nineteen years later, in No. 172, 173, and 174 of 'Machines et Inventions approuvées par L'Accadémie Royale des Sciences, Tome Troisième. Depuis 1713 jusqu'en 1719. A Paris MDCCXXXV,' and are to be found *in extenso* in the works of Rimbault and Puliti. Both overstriking and understriking apparatus had occurred to Marius, and his drawings included the alteration of an upright harpsichord, and the addition of a register of hammers to an horizontal one—rude contrivances of which no subsequent use was or could be made. His object in introducing hammers was an economical one—to save the expense and trouble of constantly requilling the harpsichord. Schroeter must be dismissed less summarily, owing to the frequently repeated statement that he was the actual inventor of the pianoforte; reasserted perhaps for the last time, but with a fervid advocacy in which the bias of patriotism is conspicuous, by Dr. Oscar Paul in his 'Geschichte des Klaviers,' p. 82. But had Schroeter not been a man of good education and some literary power, his name would not have been remembered; it must be distinctly understood that he was a musician and not an instrument-maker; and he never made a pianoforte or had one made for him, or he would have told us so. He claimed to have devised two models of hammer-actions between 1717 and 1721, which he afterwards neglected, but years afterwards, in 1738, being vexed that his name was not connected with the rising success of the pianoforte, he addressed a letter to Mitzler, which was printed in the 'Neue eröffnete musikalische Bibliotek' (Leipzig, 1736–54, vol. iii. pp. 474–6). He repeated his claim, with a drawing of one of his actions (then first published), in 1763, in Marpurg's 'Kritische Briefe über Tonkunst' (Berlin, 1764, vol. iii. p. 85), showing, although Gottfried Silbermann had been dead ten years, and Cristofori thirty-two, the animus to which we owe these naïve and interesting communications. The particulars of Schroeter's life must be relegated to a separate notice. [See SCHROETER.] It will suffice here to state that in 1715, when Schroeter was only sixteen years old, being entrusted with good pupils in Dresden, he found that their study upon the expressive clavichord was thrown away when they came to show off before their friends upon so different an instrument as the inexpressive harpsichord. Shortly after this, there came to Dresden the great dulcimer virtuoso, Pantaleone Hebenstreit, whose performances astonished Schroeter, and at the same time convinced him that it was by hammers only that the harpsichord could be made expressive. At this time, like Marius, he could hardly have known that pianofortes had not only been invented, but had for some years been made in Italy, although the intercourse prevailing between that country and Dresden might have brought the knowledge to him. But the inferiority of Schroeter's action to Cristofori's at once exonerates him from plagiarism; and the same applies also to Marius, whose ideas were of even less value mechanically than Schroeter's.

Schroeter gives us no description of his overstriking 'Pantaleon': we may conclude that he suspected the difficulties, not to this day surmounted, of an action in which the hammers are placed above the strings. Of the understriking action, his 'Pianoforte,' he has given us full particulars and a drawing, here reproduced—

FIG. 3.



a is the string; *c* is the key; *e*, a second lever; *g*, a jack to raise the hammer; *o*, the hammer itself, clothed at the tail, *r*, to serve for a damper. The play, or space, between the jack and the hammer-shank permitted, as in the early square-piano action of Zumpe (which may have been partly derived from Schroeter's idea), the rebound, or escapement, of the hammer.

For his second drawing, a later fancy of no practical value, it is sufficient to refer to Paul or Puliti.

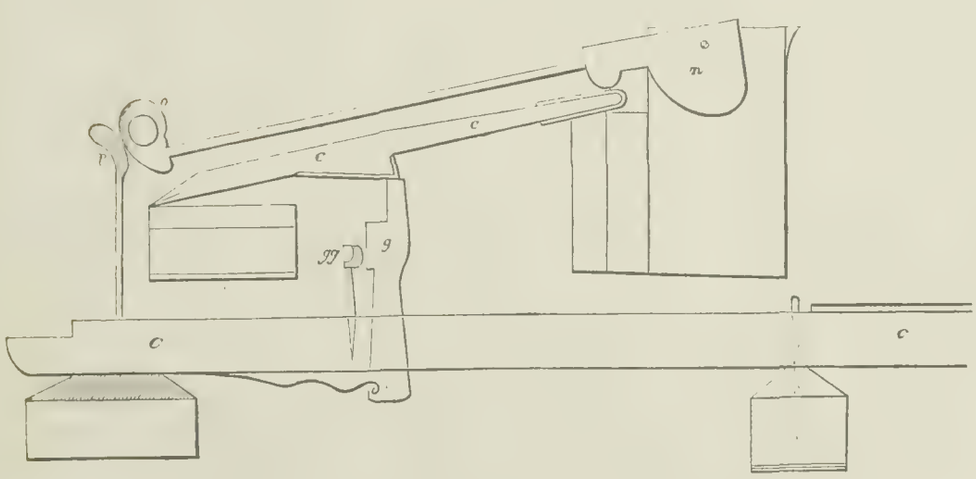
But no sustained tone was possible, owing to the position of the damper, which resumed its place the moment the hammer fell. The rapid repetition of a note, after the old fashion of harps, mandolines, and dulcimers, would have been the only expedient to prolong it. Marius's defect was the opposite one; he had no dampers whatever. But Schroeter had the great merit of perceiving the future use of iron as a resisting power in pianofortes; he invented a *widerstandseisen*, or resisting iron, a bar of metal here marked *t*, which was placed transversely over the wrestplank, rested firmly upon the strings, and formed the straight bridge. We do not know to whose piano this was applied, and it can hardly have been a part of his original conception. It is more likely to have occurred to him from observation of the defects in pianofortes, as did his scheme of stringing by proceeding from one string to a note in the bass,

to four strings to a note in the treble; graduated with two and three unisons of so many notes each, between.

The allusions in Schroeter's letter to an 'ingenious man at Dresden' ('ein anderer sinnreicher Mann'), point to GOTTFRIED SILBERMANN, who, in the second half of last century, was generally considered to be the inventor of the pianoforte. As late as 1780 De la Borde (Essai sur la Musique ancienne et moderne) said that 'The Clavecin Pianoforte was invented about twenty years ago at Freyberg in Saxony by M. Silbermann. From Saxony the invention penetrated to London, whence we obtain nearly all those that are sold in Paris.' It has been hitherto accepted in Germany and elsewhere that Silbermann adopted Schroeter's idea, and made it practicable; employing in fact Schroeter's action, with some improvement. Welcker von Gontershausen, 'Der Clavierbau' (Frankfort, 1870), says, p. 171, 'the Silbermanns always used the action invented by Schroeter.' It is right however to warn the inquirer who may meet with Welcker's books, that they are not, either in text or engravings, always to be depended on.

We must now revert to the fact of Koenig's translation of Maffei's account of Cristofori's invention, published at Hamburg in 1725, an invention recorded and attributed exclusively to its author in Walther's 'Musikalisches Lexicon' (Leipzig, 1732). It was thus early made public in Germany, and we think we shall now be able to show that Gottfried Silbermann followed Cristofori rather than Schroeter when he began to make pianofortes. He is said to have made two as early as 1726 (the year after Matheson's publication of Koenig's translation) and to have shown them to J. S. Bach, who condemned them for the weakness of their trebles and their heavy touch. This adverse judgment so much annoyed Silbermann that for some years he made, or at least showed, no more. Some time after this he seems to have made an instrument for the Prince of Schwarzburg-Rudolstadt, which Schroeter happened to see in 1753; but, before that, two had been made, admitted to be copies of it, by Lenker of Rudolstadt, and had met with great praise. We may therefore assume the success of the original. In connection with this it is not surprising that Frederick the Great (especially when we remember that he had C. P. E. Bach, who owned a most beautiful Silbermann clavichord, in his service) should have acquired and placed in the music-room in the New Palace at Potsdam, a pianoforte by that maker. He is indeed said to have had more,[1] but no musical anecdote is better known than the visit of J. S. Bach, and his eldest son, to Potsdam in 1747; his warm and almost unceremonious reception by the King, and the extempore performances which took place, in which we may be sure that the pianoforte would not be neglected. In 1773, our own Burney (Tour, ii. 145) published an account of his visit to the same palace at Potsdam. In His Majesty's concert-room he saw the Silbermann pianoforte; in other rooms the Tschudi harpsichords of 1758 and 1766. Thus the pianoforte had not yet prevailed over the harpsichord, these London instruments being of later date. But what is now of supreme interest is that the same pianoforte is still in Frederick's music-room (1880). True, the instrument bears no inscription or date, but since everything in the room remains as it was at the time of the King's death, there is no reason to doubt its genuineness; and it has the whole weight of local tradition in its favour. A recent examination, made through the kind permission of Count Seckendorff by Herr Bechstein, the well-known pianoforte-maker of Berlin, reveals the Cristofori action! There can be no doubt about it. Here is Herr Bechstein's drawing, and a comparison of it with that of Cristofori's action (Fig. 2) is at once convincing.

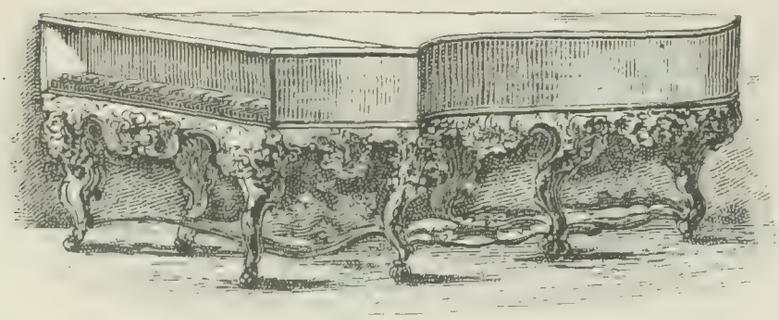
FIG. 4.



[1] We quote from Forkel: 'The King .... urged Bach (then known as the Old Bach) to try his Silbermann Fortepianos then standing in various rooms of the palace.' A footnote adds—'The pianofortes of the Freyberg Silbermann pleased the King so much, that he made up his mind to buy them all. He got fifteen of them together. They must now (1802) be all standing about, of no use, in different corners of the palace.' Recent search has failed to discover these instruments. Fifteen was a large number for Silbermann to have made and had by him, and it must be remembered that Forkel wrote at secondhand, and long after the event, although we have the statement of an eye-witness, W. Friedemann, Bach's eldest son. Gerber's Lexicon, published 1792, art. 'Silbermann,' states that the King of Prussia had one pianoforte made for him, before Bach's visit, and this pleasing him he ordered others for Berlin. Mooser's 'Silbermann der Orgelbauer' (Strassburg 1857) affirms that they were six in number, and that one more was acquired after Silbermann's death. Burney saw only one at Potsdam, and that not five-and-twenty years after Bach's visit.

It will be observed that Herr Bechstein, as frequently happens in drawing pianoforte actions, has omitted the damper, but that is of no consequence. A sketch of the external appearance of the instrument has been kindly supplied from the same source.

Fig. 5.



The instrument is placed upon an elaborate stand having an extra leg at the angle side, thus reminding us of Mozart's grand piano, by Walter, at Salzburg. The case is of oak; the strings contain $1\frac{1}{2}$ octave of brass wire, not overspun, in the bass; the keys are of nearly 5 octaves (F–E), and are covered with ebony for the natural notes, and with ivory for the upper, or sharp keys. Before leaving the only recorded instances of the great J. S. Bach's connexion with the pianoforte, we may remark that the special character of the instrument does not seem to have struck him; there can be no doubt of his having shared the opinion of his son Emanuel, who regarded the pianoforte as only 'fit for rondos,' and always expressed his preference for the clavichord. It was by the youngest brother and pupil of Emanuel, John Christian, known as the 'London Bach.' that a decided preference was first shown for the pianoforte over the clavichord and harpsichord.

The pianofortes to which we have hitherto alluded were all, like harpsichords, of the 'wing' or 'tail' shape (English Grand piano; German *Flügel*; French *Piano à queue*; Ital. *Piano a coda*). The distinguished organ-builder, C. E. Friederici of Gera, is reputed to have been the first to make a pianoforte in the clavichord or oblong shape (English, Square piano; German *tafelförmiges Piano*; French, *Piano carré*; Ital. *Pianoforte a tavolino*). Fischhof ('Versuch einer Geschichte des Clavierbaues,' Vienna, 1853, p. 16) gives the date of this invention as 1760, but this is possibly too late. Friederici named his square piano 'Fortbien,' perhaps a pun upon Forte Biano, in which form he may often have heard the Italian name pronounced by German lips. Of his Action we know nothing; there is no description of it forthcoming, and we turn to England and another German maker for the practical introduction of the square instrument.

Johannes Zumpe[1] is introduced by Burney, in Rees's Cyclopædia (1819, article 'Harpsichord'), as a German who had long worked for the harpsichord-maker Shudi, and was the first to construct small pianos of the shape and size of the virginal. He goes on to say that there was such a demand for Zumpe's square pianos that there was scarcely a house in the kingdom where a keyed instrument had ever had admission but was supplied with one of them, and there was nearly as great a call for them in France as in England. Pohlmann, another German, fabricated for those whom Zumpe was unable to supply. There are instruments by both these makers still existing; the oldest Zumpe piano known is dated 1766, was formerly Sir George Smart's, and is now owned by Messrs. Broadwood. No number has been found in it; yet it can hardly be the first of Zumpe's make, since he would not have been so bold as to begin with dividing his black notes and thus have 18 keys in the octave, as he has in this case. Mr. Taphouse of Oxford has one with the usual chromatic scale of 13 in the octave, inscribed 'Johannes Zumpe, Londini, Fecit 1767, Princes Street, Hanover Square,' and with XVIIII stamped on the back of the nameboard. Allowing Zumpe to have been a year or two in business before he made this number, he would not have started before 1765.[2] The action which Zumpe invented or adopted was simple and facile, having reference to the published model of Schroeter in Marpurg 1764, in its artless escapement. It became the norm for nearly all square piano actions during forty years. The writer of the article 'Pianoforte' in the 4th edition of the Encyclopædia Britannica (1810), claims the invention of Zumpe's action for the Rev. William Mason, composer, poet, and writer on church music, and the intimate friend of the poet Gray. Born in 1725, Mason died in 1795, and was therefore, inventor or not, a witness to the introduction of the pianoforte into England, and to its development to a certain grade of perfection—that namely of pure wooden construction. The Encyclopædia writer betrays so dense an ignorance of the early history of the pianoforte that we are compelled to put him aside as an authority; although in this case he may have got his information on the point direct from Mason. Apart from such conjecture we have only sure evidence that Mason was one of Zumpe's early patrons.[3]

[1] It has been suggested that Zumpe may have been an altered name from Zumpt, to suit English habits of pronunciation, as the contemporary Shudi was corrupted from Tschudi, Kirkman from Kirchmann, etc.

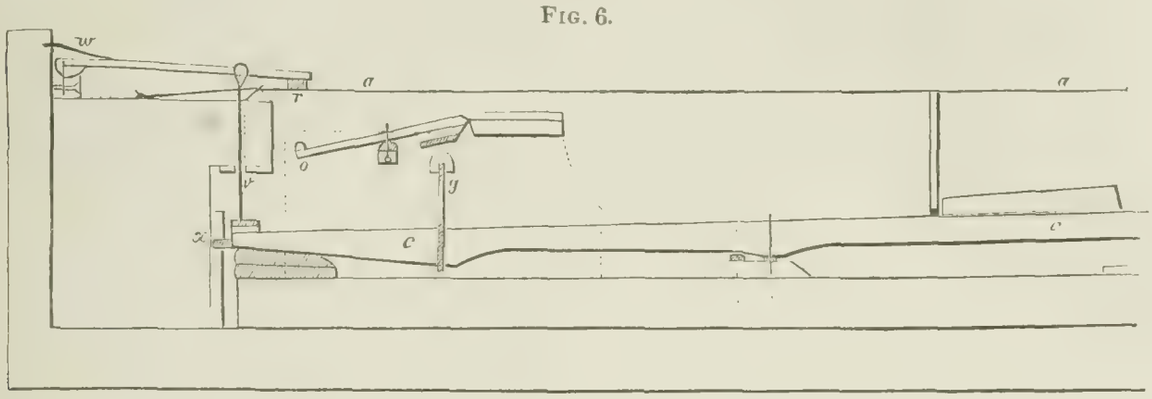
[2] Mr. Williamson of Guildford had, in 1879, a square piano by Zumpe & Buntebart, dated 1769. In 1776 the firm was Zumpe & Mayer—the instruments remaining the same, almost clavichords, with hammer actions, and nearly five octaves compass, G—F.

[3] Mason appears to have first possessed a pianoforte in 1755. Writing from Hanover to the poet Gray he says:—'Oh, Mr. Gray! I bought at Hamburg such a pianoforte and so cheap! It is a harpsichord too of two unisons, and the jacks serve as mutes when the pianoforte stop is played, by the cleverest mechanism imaginable,—won't you buy my Kirkman?' (meaning his harpsichord by that maker). Gray, writing to Mason in May 1767, after the death of Mrs. Mason, says:—'You will tell me what to do with your Zumpe which has amused me much here. If you would have it sent down I had better commit it to its maker, who will tune it and pack it up. Dr. Long has bought the fellow to it. The base is not quite of a piece with the treble, and the higher notes are somewhat dry and sticky. The rest discourses very eloquent music.' Mason had married in the autumn of 1765. It is possible that he bought his Zumpe then, or if not, in the course of the ensuing year, 1766. (The Correspondence of Thomas Gray and William Mason. London 1853, pp. 33 and 381.)

Zumpe's, or Mason's, action drawn from the instrument of 1766, is shown in Fig. 6.

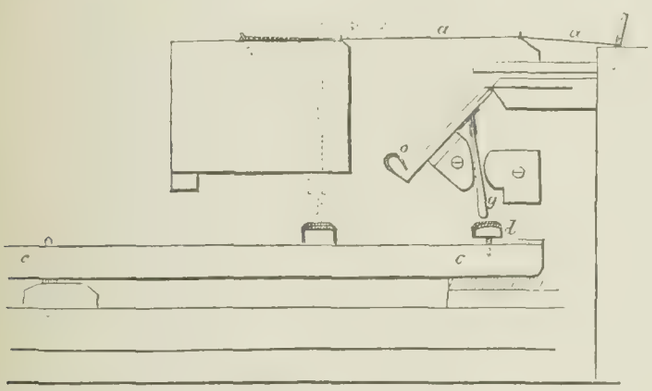
Square pianos were occasionally fitted with drawers for music, and were sometimes made to look like tables: the writer has seen a table piano, in style of furniture about 1780, but which bore on a label the name and date, Zumpe 1760. This cannot be accepted as authentic, but the action is of so much interest that it must be described, as publication may be the means of ultimately identifying its origin. The instrument belongs to Mr. Herbert Bowman, and the diagram is from a careful drawing by Mr. Robert Maitland.

FIG. 6.



In the key *c* is fixed the jack *g*, a wire with a leather stud on the top, known by the workmen as the 'old man's head.' This raises the hammer *o*; the damper, *r*, is lifted by a whalebone jack, *v*, called the 'mopstick,' placed near the end of the key, and is brought back to its place by the whalebone spring, *w*; a third piece of whalebone, *x*, projecting from the end of the key, works in a groove, and serves exactly as in the clavichord, to keep the key steady, there being no front keypin. The two balance-rail keypins shown in the drawing belong to two keys, the natural and sharp, and indicate the different balancing desiderated in all keyboards by the different lengths of the natural and sharp keys. The dampers were divided into treble and bass sections, raised bodily by two drawstops when not required, there being as yet no pedal.

FIG. 7.



Here the pad, *d*, upon the key *c*, is regulated in height by a screw, and when raised lifts the jack *g*, which is attached by a leather hinge to the hammer *o*. The damper is conjectural; but Mr. Maitland has probably indicated it correctly. The special feature is the fact of the vicarious space for an escapement being below the jack instead of above it, as in Zumpe's 'old man's head.'

In 1759, John Christian Bach arrived in London. According to Burney, who is however careless about chronological sequence, the first pianoforte seen in England was made in Rome by Father Wood, an English monk. It remained unique for several years until copied by an instrument-maker named Plenius. 'After Bach's arrival,' says Burney (Rees's Cyclopædia, 1819, article 'Harpsichord'), 'all the harpsichord makers in this country tried their mechanical powers on pianofortes, but the first attempts were always on the large size.' From a previous sentence we learn that Backers, a harpsichord-maker of the second rank, constructed several pianofortes, 'but the tone, with all the delicacy of Schroeter's touch, lost the spirit of the harpsichord and gained nothing in sweetness.' Now Schroeter the pianist (not he who has been already mentioned), came to London in 1772.[1]

The late James Shudi Broadwood, writing in the Gentleman's Magazine in 1812, attributes the *invention* of the grand piano in 1772 to a Dutchman, Americus Baccers (accurately Backers[2]); and again, in his 'MS. Notes and Observations' (written 1838; printed for private circulation 1862) he repeats this statement about Backers, but with a later date—about 1776. This probably alludes to the pianoforte of which the nameboard is referred to in footnote 2, at that time still existing. The earlier date is nearer the mark, but the 'invention' must be interpreted as meaning a new action, an improvement on that of Cristofori (which may have been transmitted through Silbermann), or rather on Cristofori's first idea, by the contrivance of the regulating button and screw which rendered his direct action certain, and was ultimately known as the 'English action'—as Backers's was always called abroad. Mr. Henry Fowler Broadwood, the present head of the firm of John Broadwood & Sons, in a footnote to his father's statement in the 'MS. notes,' communicates the family tradition that his grandfather, John Broadwood, with his apprentice, Robert Stodart, assisted Backers to bring this action to perfection—a word which he may use unreservedly, as more than a hundred years have passed by and the direct 'English action' has not yet been superseded. It has met all the demands of the far-advanced *technique* of the present day: Chopin preferred it to any other, whether made by Pleyel in Paris or Broadwood in London, and some of the most eminent living pianists might

[1] Johann Samuel Schroeter (1750-88), the first pianist recorded as having had a 'touch,' came to London in the year above stated, and played at the Thatched House on the Forte Piano (Haydn in London, by C. F. Pohl, Vienna 1867, p. 347). His wife was an intimate friend of Haydn's.

[2] Burney, in 1773, praised Backers' pianofortes. We have seen a nameboard inscribed 'Americus Backers, Inventor et Fecit, Jermyn Street, London, 1776.'

be quoted as practical witnesses to its efficacy. The earliest diagram of it is that attached to Robert Stodart's patent of 1777, for a combined pianoforte and harpsichord, in which we first encounter the designation 'grand' applied to a pianoforte. We give it here, with a diagram of Messrs. Broadwood's grand action of the present time—the dampers omitted in both cases.

Fig. 8. (1777.)

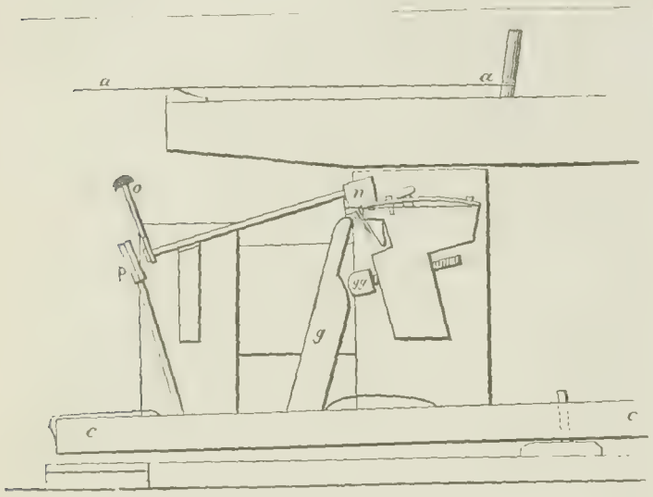
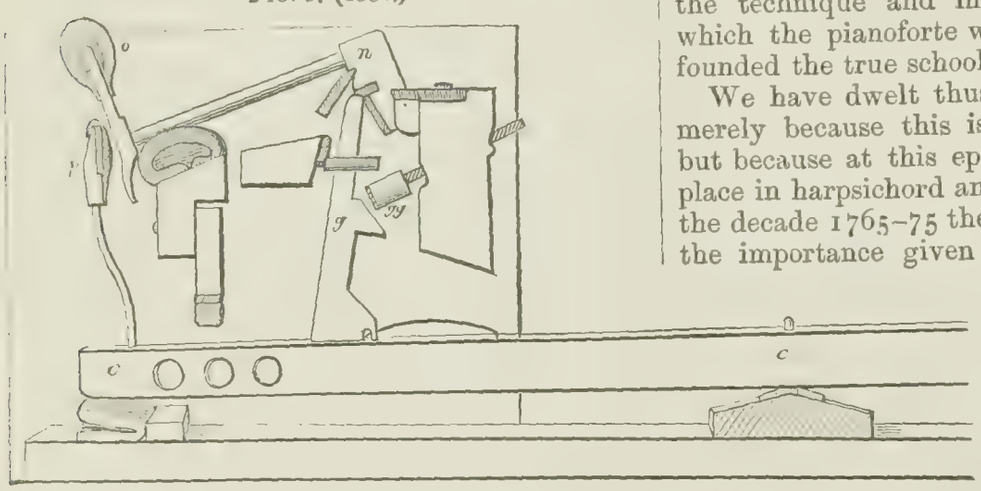


Fig. 9. (1880.)



The differences in the two cases are in the proportions and form of the parts; the principle is the same in both, the only addition in the present action—and that not essential—being a strip of felt beneath the butt of the hammer, to assist the promptness of the checking. The differences of both from that of Cristofori are evident and important. The second lever or underhammer is done away with, and the jack, *g*, now acts directly in a notch of the butt, *n*. The regulating button and screw controlling the escapement are at *gg*. Simplicity and security are combined.

The earliest public notice of a pianoforte in England is in the year 1767, when a Covent Garden playbill[1] chronicles its first appearance in an orchestra, under date of May 16, as an accompanying instrument. After Act 1 of the Beggar's Opera the bill announces that 'Miss Brickler will sing a favourite song from Judith, accompanied by Mr. Dibdin, on a new instrument call'd Piano Forte.' As a solo instrument it appears to have been used for the first time in London on June 2, 1768, at the Thatched House, by John Christian Bach.[2] In 1770, Mr. Burney, nephew of Dr. Burney, was appointed 'to the pianoforte' at Drury Lane. We do not know what pianos they were, or of whose make. They may have been by Backers, but to have had his new action we should have to put back Mr. Broadwood's earliest date.

During the period ending with 1770, the first division to be observed in the history of the pianoforte, there had been no composition devoted to and proper to the instrument; and there could have been little or no real pianoforte playing. The new instrument was too unimportant as compared with the harpsichord, and in its then condition presented to the touch differences too essential, and difficulties too obstinate, to permit of the perception of those remarkable attributes upon which the highest style in writing and treatment was ultimately to be based. The earliest piece which we have met with naming the pianoforte, and that only generally, is 'Duetto für zwey Claviere, zwey Fortepiano oder zwey Flügel,' by Müthel, Riga, 1771.[3] There is an undated work by John Christian Bach naming the instrument, which may possibly be equally early in date. The first real pianoforte music was published in London in 1773. This was the famous op. 2 of Muzio Clementi (3 Sonatas), composed three years before, when he was only eighteen years old. In these pieces the young composer divined the technique and instrumental treatment to which the pianoforte was responsive, and there founded the true school of pianoforte-playing.

We have dwelt thus long upon London, not merely because this is an English Dictionary, but because at this epoch London held the first place in harpsichord and pianoforte making. In the decade 1765–75 there can be no doubt about the importance given to the square piano by Zumpe, and the final start given to the grand piano by Backers; soon to be the means of success to Broadwood and to Stodart, who had helped him in his invention. The great harpsichord makers, Jacob Kirkman and Burkhard Shudi,[4] had at this time brought their noble instruments to the highest point of development and excellence; and the harpsichord was now endowed with a storehouse of noble compositions, from which the pianoforte, having as yet none of its own, had for a time to borrow. We can understand how little these eminent makers, having realised fortune and done their work in life, would care for the new instrument and its improvement. It would be to them as aggravating as the Sonatas and Symphonies of Beethoven doubtless were to the aged Haydn. But with J. C. Bach, Schroeter, and Clementi on the one side, and Backers, Stodart, and Broadwood

[1] In Messrs. Broadwood's possession.
[2] Pohl's 'Haydn in London.'
[3] Emmanuel Bach possibly wrote 'pianoforte' upon his title-pages before this. Gray, writing to Mason in 1763, says:—'Send for six lessons for the pianoforte or harpsichord of Carlo Bach, not the Opera Bach, but his brother.' Correspondence, p. 314.
[4] Shudi had his name properly written, Tschudi, on the Potsdam harpsichords.

on the other, the triumph of the Piano was but a question of a few years. In the most conservative institution of the country, the King's band, the harpsichord was replaced by the pianoforte in 1795. It would appear that Backers on his deathbed desired to commit the care of his invention to his friend, John Broadwood; but Broadwood devoted his attention to the improvement, or rather the reconstruction of the Square piano, which he made public in 1780,[1] and patented in 1783, allowing Stodart to go on with the grand piano with which he soon made considerable reputation. Excepting as to the action, Zumpe's instrument had been merely a clavichord with a second bridge. Broadwood boldly transferred the wrestplank with its tuning-pins to the back of the case, and straightened the keys, which had hitherto been twisted hither and thither to accommodate an imperfect scale. Besides these radical improvements he substituted a brass damper, acting under the string, for the 'mopstick-damper' which had acted above it; and for Zumpe's treble and bass 'hand-stops,' which did away with either half of the dampers when not required, he patented (in 1783) two pedals, the one to raise the dampers altogether, the other to produce a pianissimo or sordine, by dropping a piece of cloth upon the strings near the curved bridge on the belly. This was the earliest adaptation of pedals to a pianoforte. Last of all in this patent he included a double soundboard and soundpost, which he imagined to be the 'most essential part' of his improvements (see Patent no. 1379); but neither in his hands nor those of others has this notion of resonance box and cavity, in analogy to the violin and the guitar, been brought to practical value. Having accomplished this, and being stimulated by Stodart's success, and advised by Clementi, who then played on Broadwood's instruments, as to the deficiencies of the Grand piano, Broadwood began to consider seriously the charge confided to him by Backers, and resolved to improve the Grand instrument. The difficulty in this case being the equalisation of the tension or drawing-power of the strings, he sought the advice of scientific men, and guided by Dr. Gray of the British Museum, and Cavallo, who calculated the tension by a monochord (publishing the result in 1788), Broadwood divided the bridge upon the soundboard, that is, made a separate bridge for the bass strings, an improvement which in the absence of a patent was at once adopted by all makers. As Stodart continued to use the undivided bridge (like a harpsichord) as late as 1788,[2] Broadwood's improvement can hardly have been introduced before that time.

Meantime the Zumpe square action was not to remain unimproved. Broadwood had already in 1780 transformed the instrument, and in 1786 the action met with improvement from John Geib, a workman (probably a German), said to have been in the employ of Longman and Broderip, the predecessors of Clementi and Collard in Cheapside. He took out a patent (London, No. 1571) for a new hopper and underhammer; both modifications of Cristofori's. He regulated his hopper in two ways, by piercing the blade with the 'set-off' or regulating screw already invented by Backers, and by turning this screw down upon the key. Both expedients are still in use. Tradition says that Longman and Broderip first used a modification of this patent, known by workmen as the 'grasshopper,' with whom for a long while it was unpopular from its supposed susceptibility to atmospheric changes, and consequent need of constant attention.

Mozart, with all his genius and charm of cantilena, on the importance of which he dwelt by precept no less than by example, was yet not a pianoforte-player in the sense that Clementi was; his technique, as we know from Beethoven (through Czerny's report), was that of the harpsichord, to which in his early days he had been accustomed. The late Herr Saust, who heard Mozart play, told the writer that Mozart had no remarkable execution on the instrument, and that, for instance, he would not have compared, as a virtuoso, with Dussek. And he must have met, at first, with very imperfect instruments, such as those by Spaeth, an organ builder of Ratisbon, mentioned in his letters. Being at Augsburg in October 1777, he was introduced to the pianos of Stein, also an organ-builder and a good musician. Stein's newly contrived pianoforte escapement appears to have charmed Mozart. In a letter to his father he refers to the evenness of its touch,[3] saying that the action 'never *blocks*, and never fails to sound—as is sometimes the case with other pianos. On the other hand, it never sounds too long, and the machine pressed by the knee [to act as a forte pedal] is prompt to raise the dampers, or, on discontinuing the pressure ever so little, is as prompt to let them down upon the strings again.'[4] Herr C. F. Pohl of Vienna, the accomplished bibliographer of Mozart and Haydn, has kindly made enquiries in Vienna as to the existence of any piano by Stein. There is not one, and Herr Streicher, the pianoforte-maker, Stein's descendant, can give no information. In the Library of the Gesellschaft der Musikfreunde, of which Herr Pohl is the accurate and obliging custodian, there is a small pamphlet entitled 'Kurze Bemerkungen über das Spielen, Stimmen und Erhalten des Fortepiano, welcher von den Geschwister Stein in Wien verfertiget werden' (the 'Geschwister Stein' rectified in ink to 'welche von Nanette Streicher geborne Stein'), Vienna, 1801, from which a small engraving of Stein's escapement is here reproduced (Fig. 10).

It will be observed that this escapement differs from Cristofori's and the English action in the fact that the axis of the hammer changes its position with the rising of the key, the hopper

[1] Messrs. Broadwood have a Square Piano of John Broadwood's dated with that year.

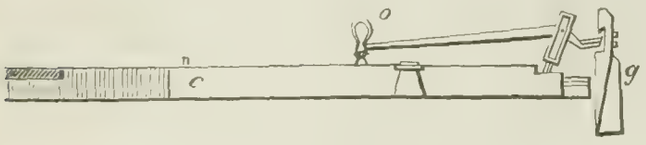
[2] This Grand Piano by Stodart was made for the Prince of Wales, who gave it to Mr. Weltjé, in whose house at Hammersmith and family it remained in 1880, a really powerful instrument. The earliest known date of a Broadwood Grand is 1781. No. 40 was made in 1786. But Abraham Kirkman was in the running with a Grand in 1780.

[3] Much more like the harpsichord in fluency than the English escapement, which Mozart did not know then, if ever.

[4] Letter, Oct. 17, 1777.

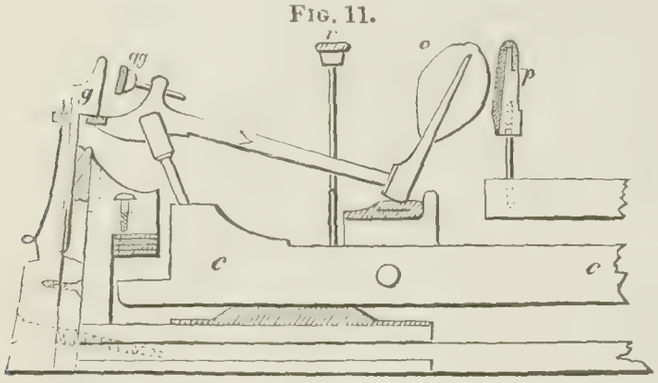
(*auslöser*) *g* becoming a fixture at the back of the key. From this difference a radical change of touch took place; and an extreme lightness became the characteristic of the Viennese action as developed by ANDREAS STREICHER, Stein's

FIG. 10.



son-in-law, who, in 1794, improved and finally established the great renown of the Viennese pianofortes.[1] The following illustration of Streicher's Viennese action is from the 'Atlas zum

FIG. 11.



r is the damper. It must not be overlooked that Stein, who had not himself invented the knee pedal, did, in 1789, invent a shifting foot pedal, by means of which the keyboard moved, and the three unisons were reduced to a single string—*spinettchen*, little spinet, as he named this 'una corda.'[2]

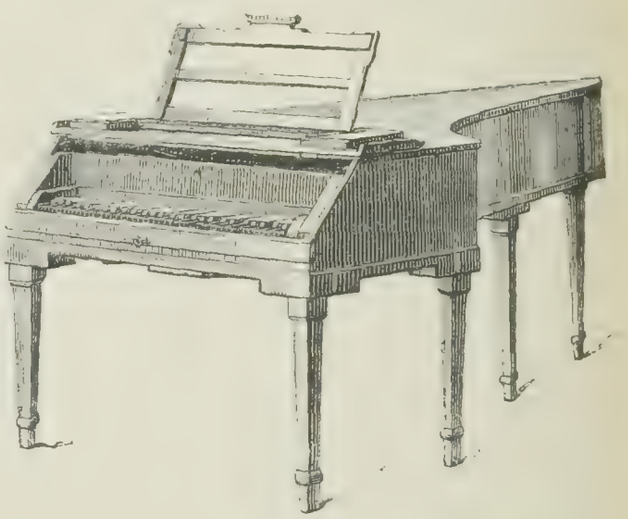
Lehrbuch des Pianofortebaues' by Blüthner and Gretschel, Leipzig, and shows the damping as well as the escapement.

Returning to Mozart, his Concert Grand in the Mozarteum at Salzburg, shown in Fig. 12, is a small 5-octave instrument, with black natural keys and white sharps, made by Anton Walter, who became in the end Mozart's favourite maker, as Schanz was Haydn's. According to Schönfeld (Jahrbuch der Tonkunst von Wien und Prag, 1796) the pianos of Schanz were weaker and sweeter than those of Walter; the touch also easier, and the keyfall still less. But both Walter and Schanz were mere copyists of Stein. They made square pianos also in the 'English' form, most likely imitations of the English instruments, which at that time had a very wide market.

Paris was supplied chiefly with English pianos until Sebastien Erard made, in 1777, the first French one, a Square, copied, according to Fétis, from one of English make. [See ERARD.] For some years he appears to have continued on these lines; indeed it was not till after he had been driven to London, by the French Revolution, and had gone back again—according to the same authority, in 1796—that he accomplished the making of a grand piano. Erard appears to have been early bent upon constructing a grand action for himself, but while the perfecting of the Double Action harp remained his chief problem, the century went out with the English and Viennese actions pre-eminent; the radical differences of which, and the effect of those differences on pianoforte playing, Hummel, in his Pianoforte School, from his point of view, subsequently explained. Extension of compass had now set in, and will be found recorded in detail in the article KEYBOARD.

We have referred to the difficulty which presented itself to Cristofori at the outset of the Pianoforte, owing to the necessity of stringing with thicker wire than before, to resist the blow of the hammers, and of strengthening the case to bear the greater tension of the thicker strings, which forced him to shift the hitchpins from the soundboard to a separate strong rail. The gap between the wrestplank and the soundboard, through which the hammers of the grand

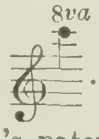
FIG. 12.



piano rose to strike the strings, was the first to be strengthened by metal, as a material at once stronger than wood and very economical of space. This was effected by steel arches, a contrivance that has remained in universal employment, but of the author of which there is no record. There are three in Stodart's Grand of 1788 previously referred to; no doubt earlier examples exist, and to know their date is desirable. Schroeter had suggested a transverse bar across the instrument; but it is not known if the experiment was made at that time. The first real use of metal longitudinal bracing was suggested in 1799 by Joseph Smith (Patent 2345, London); it was to be under the soundboard and to replace the wooden braces, and thus provide space for the introduction of a mechanically played tambourine! But for the patent office we might not have known of Joseph Smith's invention, as nothing came of it. The first to use iron or steel in the form of bracing or tension bars placed above the strings — a method now universally adopted — was

[1] Stein's son seems to have founded the Vienna business, as shown in the following extracts from a 'Musikalische Monatschrift,' edited by F. X. Glöggl (Linz, Oct. 1803, p. 99), 'The clavier instruments which have been made by Andreas Stein at Vienna are to be properly understood as Forti Piano, meaning such as respond to every possible degree of strength or softness of tone when played with more or less pressure, or rather stroke of the fingers on the keys'; and 'the action in all parts is as simple as possible and at the same time extraordinarily durable. It is original throughout, that is, entirely the invention of the deceased organ-builder and instrument-maker Stein of Augsburg (father of the present maker), who, with the rarest love of art, has devoted the greatest part of his active life to its completion.' This communication, from Herr C. F. Pohl, is an historical proof of the pedigree of the Viennese action.

[2] Walton, a London maker, had shifted the hammers, leaving the keyboard stationary, two years earlier, viz. 1787. (Patent No. 1607.)

James Shudi Broadwood, who, in 1804, having carried the compass of the grand piano up to F, found that the wrestplank was so much weakened by this extension that the treble sank in pitch more rapidly than the rest of the instrument. Accordingly in 1808, in three grand pianos, he applied steel tension-bars above the strings to remedy the inequality. This experiment is recorded in Messrs. Broadwood's work-books of that date, and the experiment was repeated in 1818, the metal bars being then four in number in place of three. In Messrs. Broadwood's International Exhibition book, 1862, p. 29, we learn that the mode of fixing these bars was at first defective, the wood giving way to the thrust of the bars. It is certain that they did not use tension bars at this time constantly, for the grand piano which was presented to Beethoven by James and Thomas Broadwood in 1817 [see vol. i. p. 194] had no tension bars, and moreover only went up to C  . (Six octaves C—C.)

Sebastien Erard's patent in 1808 (No. 3170) records an ingenious step towards a successful repetition action, viz. the 'double escapement'; and an improvement which afterwards proved to be of great importance, viz. the upward bearing of the bridge next the tuning-pins by substituting for the pinned wooden bridge, metal studs or agraffes drilled with holes for the passage of the strings, and separately fixed for each note. The same patent includes what is now known as the 'celeste' piano pedal, in which the hammer strikes a piece of leather (now always felt) interposed between it and the strings.

About this time, in the very first years of the present century, an entirely new form of pianoforte was invented, the UPRIGHT, with the strings descending below the keyboard. There had been upright harpsichords and upright grands (the latter patented by John Landreth in 1787), but these were merely horizontal instruments turned up on end, with the necessary modification of the action to adapt it to the position. In 1800 Isaac Hawkins patented (No. 2446) a perpendicular pianoforte from 3 to 4 feet in height, descending to within a few inches of the floor, to give the instrument a 'more convenient and elegant shape than any heretofore made.' His patent includes two other important ideas; the use of coiled strings for the bass, and a *sostinente*, obtained by reiteration of hammers set in motion by a roller. In 1802 Thomas Loud (patent No. 2591) gave a diagonal shape to this upright piano by sloping the strings in an angular direction, portability being the 'leading intention and feature.' James Broadwood claims to have given a sketch for a CABINET piano (Some Notes, etc., p. 9) in 1804 to William Southwell, who in 1807 patented (No. 3029) a damper action to the instrument there called by that name. From this tall instrument the lower upright or COTTAGE piano followed almost immediately. ROBERT WORNUM 'the younger' patented (No. 3419) one diagonally strung in 1811, and in 1813 made a vertical one, naming it 'Harmonic.' WILLIAM FREDERICK COLLARD, who about 1800 had with Muzio Clementi taken up the business of Longman & Broderip, in 1811 essayed an oblique pianoforte (Patent No. 3481) by turning a square one 'upwards on its side.' Nearly all improvements in the pianoforte have been of slow and patient elaboration, the introduction of metal in framing, and Erard's special action being prominent examples. Wornum's excellent cottage action was no exception to this general experience, for he did not complete it till 1828 (Patent No. 5678). Camille Pleyel recognised its value, and through his introduction it became generally used in France, so that at last it was known in England as the 'French' action. But Wornum's merit as the inventor of this 'crank' action needs now no vindication, and Southwell's 'sticker' action, long the favourite in England, is giving way and will probably be in time entirely superseded by it. In France and Germany Wornum's principle universally prevails.

We may now look back a hundred years, in the first half of which the pianoforte had really no independent existence as a keyed instrument; but between 1770 and 1820 we find the grand piano complete so far as its construction in wood permitted, and a constellation of remarkable players that included Clementi and Dussek, Cramer and Field, Hummel and Ries. Weber in Germany had initiated the Romantic school in pianoforte music; Kalkbrenner in Paris was forwarding technical discipline; and above all, Beethoven, whose early eminence as a pianist has been to a large extent overshadowed by his sublime genius as a composer, was in the latter years of this epoch engaged in completing that series of masterpieces for the pianoforte that have not only enabled it to rival the orchestra in the wealth of its possessions, but have by their own immortality ensured it an existence as a musical instrument which no change of fashion can affect. The further development of technique, essential to the interpretation of Beethoven, attained its highest perfection between 1820 and 1850, and was based upon conditions rendered possible by the introduction of iron as an essential constituent in the framing of grand pianos, and in a certain degree of that of the other kinds also. Gradation of power was the great desideratum of the player; and the possibilities of this were intimately connected with the freedom of the wrist, which had previously been disallowed, and with the discovery, made almost instinctively, that to give elasticity to the fingers, they should be raised in order to descend and not be drawn inwards as was the case with the old Bach touch. This change of practice involved a blow by the hammer which the indifferent Berlin wire of that time could not stand. Thicker wire produced greater strain on the framing which the wooden cases were not strong enough to resist. The use also of two metals in the stringing, brass and iron, led to unequal changes in

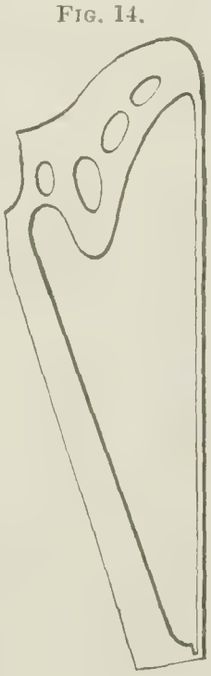
the tuning, and another problem, 'compensation,' received even more attention than 'resistance' had done. To solve this a young Scotch tuner, named Allen, employed at Stodart's, set himself; and with the fervour proverbial in the youth of his country, he soon succeeded in producing a complete and satisfactory upper framing of hollow tubes in combination with plates of iron and brass, bound together by stout wooden crossbars, the whole intended to bear the pull of the strings, and to meet, by give-and-take, the variations in the length of the wires, due to alteration of temperature. The patent (No. 4431) was taken out by William Allen and James Thom (who supplied the necessary technical knowledge of pianoforte making); it is dated Jan. 15, 1820, and the exclusive right to use it was acquired by Messrs. Stodart to the great advantage of their business. The accompanying diagram of a Stodart pianoforte with Allen's framing, shows the aim and completeness of this remarkable invention, from the inventor's point of view.

Fig. 13.

But tension soon asserted itself as more important than compensation, and a rigid counterpoise to it by means of metal still presented itself as the problem for solution to James Broadwood, who had, years before, initiated the idea; and we learn from Mr. Henry Fowler Broadwood ('Times,' May 10, 1851) that Samuel Herve, a workman employed by his father, invented in 1821 the fixed stringplate, in that year first applied to a Square piano of Broadwood's. From 1822 to 1827 James Broadwood tried various combinations of the stringplate and tension bars, and in the latter year permanently adopted a system of solid metal bracing (Patent No. 5485). The tension bars not having been patented had been adopted by other makers, and in 1825 Pierre Erard had in his turn patented a means of fixing the tension bars to the wooden braces beneath the soundboard by bolts passing through holes cut in the soundboard (Patent No. 5065). There is no mention of a stringplate in this patent, but a proposition is made to strengthen the case by plating it with sheet iron, which however came to nothing.

The William Allen who had invented Stodart's compensating framing did not rest satisfied with his first success, but invented, and in 1831 patented (No. 6140), a cast-iron frame to combine stringplate, tension bars, and wrestplank in one casting. Wooden bars were let into the wrestplank to receive the ordinary tuning-pins, which would not conveniently work in metal. This important invention did not find the acceptance which it deserved, and the compound metal and wood framing continued to be preferred in Europe under the idea that it was beneficial to the tone. But Allen's proposal of one casting had been anticipated in America by Alpheus Babcock of Boston, U.S., who in 1825 patented a cast-iron frame for a Square piano. The object of this frame, like that of Allen's first patent, was compensation. It failed, but Babcock's single casting laid the foundation of a system of construction which has been largely and successfully developed in America. Besides Allen and Babcock, who in those days of imperfect communication are hardly likely to have known of each other's attempts, Conrad Meyer[1] of Philadelphia claims to have invented the metal frame in a single casting in 1832. Whether Meyer was aware of the previous efforts of Allen and Babcock or not, he has the merit of having made a good Square piano on this plan of construction in 1833. The frame of it is represented below. This instrument, which the writer saw and tried at Paris in 1878, was exhibited when first made at the Franklin Institute, Philadelphia, and was sold; but Messrs. Meyer bought it back in 1867 and exhibited it in the Centennial Exhibition in 1876, and again, as mentioned, in the Universal Exhibition of Paris in 1878. Jonas Chickering of Boston in 1837 improved the single casting by including in it the pinbridge, and damper socket-rail, a construction which he patented in 1840.

Fig. 14.



Chickering subsequently devised a complete frame for grand pianos in one casting, and exhibited two so made at the Great Exhibition of 1851. On the same occasion Lichtenthal of St. Petersburg exhibited two grand pianos 'overstrung,' that is, with the longest bass spun-strings[2] stretched obliquely over the longest unspun ones, a method that is now very well known and extensively adopted, but the advantages of which have hitherto been impaired by inequality in the scale. The invention of overstringing has had more than one claimant, amongst others the ingenious Henry Pape. We have found no earlier date for it than 1835, when Theobald Boehm, well known in connection with the flute, contrived an overstrung square, and an overstrung cottage piano, and had them made in London by Gerock of Cornhill. In the next year, 1836, John Godwin patented (No. 7021) over-

[1] A native of Marburg, Hesse Cassel, who emigrated to Baltimore in 1819, and in 1823 set up in business as a pianoforte-maker in Philadelphia. Mr. Meyer and his sons were still carrying on the business in 1879.

[2] 'Spun, or overspun, strings' are surrounded with an external coil of fine wire, to add to their weight and power of tone.

strung square and cottage pianos. Whether he acquired Boehm's invention or not, we do not know.

Great use of iron was made by Dr. Steward (still living at Handsworth near Birmingham) in a novel upright pianoforte which he called the Euphonicon, and brought out in London in 1844. His patent (No. 9023), which is dated July 1841, includes a complete metal framing, and separate soundboards, three in number. The instruments were of elegant appearance, and the long strings, in harplike form, were exposed to view.[1] Though unsuccessful, the Euphonicon should not be forgotten. There is one in South Kensington Museum in the musical instrument collection.

To return to America. In 1853 Jonas Chickering combined the overstringing with a metal frame in one casting, in a square piano which he did not live to see completed, but which was finished by his sons. This combination was taken up by Messrs. Steinway & Sons of New York, and further improved in 1859 by the addition of an 'agraffe' (or metal stud) bridge; they then, by dividing the overstringing into two crossings, produced a double overstrung scale. In the same year this firm patented in America a grand piano with fan-shaped overstrung scale in one casting, a diagram of which will show the arrangement of ironwork and bridges (Fig. 15). This system of Messrs. Steinway's has been adopted by some of the foremost makers in Germany, which it may be mentioned is the native country of the firm. [See STEINWAY.]

Mr. Henry Fowler Broadwood's special concert-grand iron framing, with diagonal tension-bar and transverse suspension-bar, was invented by him in 1847, and has been used by his firm ever since. Mr. Broadwood objects to single castings, preferring a combination of cast and wrought iron, wedged up at the points of abutment, into

FIG. 15.

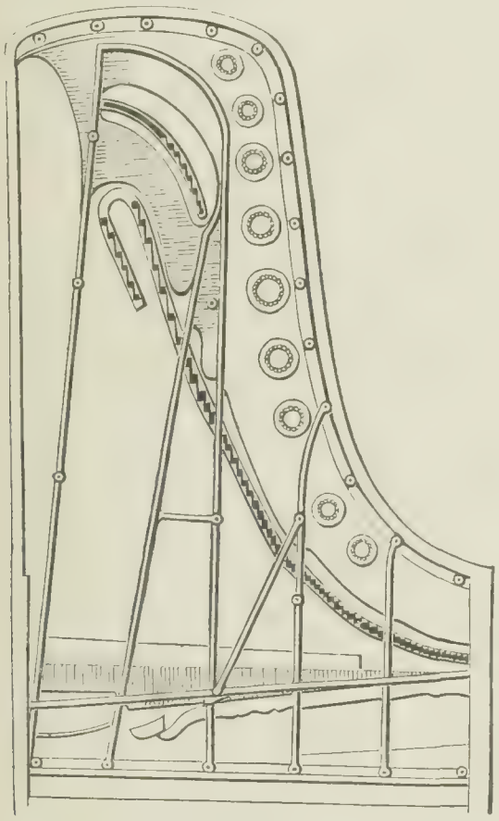
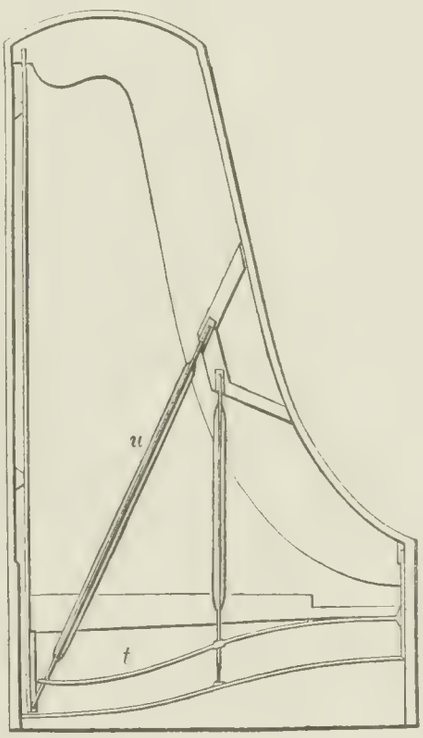


FIG. 16.



a thoroughly solid structure. His plan gets rid of some of the tension bars, which he believes to be more or less inimical to carrying and equality of tone. The difference between this and his father's or Erard's scale is great; and it only approaches the American—which it preceded in grand pianos—in the fact that the framing is independent of the wooden structure of the instrument. A comparison of the diagram (Fig. 16) with Steinway's (Fig. 15) makes this difference obvious (the diagonal bar is lettered *u*, the suspension-bar *t*). The tension-bars are flanged to preserve them from twisting under the high tension adopted, the wire for the treble notes being now thicker than that for the bass formerly was. Allen's metal wrestplank remained for more than twenty years in abeyance, although single plates of metal, allowing room for the pin-holes in the wooden block, had been used from time to time.[2] The late H. Wölfel of Paris brought out about 1854 a metal wrestplank with mechanical screw-pins, an idea for tuning often tried, but always unsuccessfully. Wölfel's next idea was to use boxwood plugs in the pinholes, so that the pins should not touch the metal. The difficulty was at last met by Mr. H. F. Broadwood. In his invention the tuning-pin screws accurately into the thick metal wrestpin-piece, and through it into

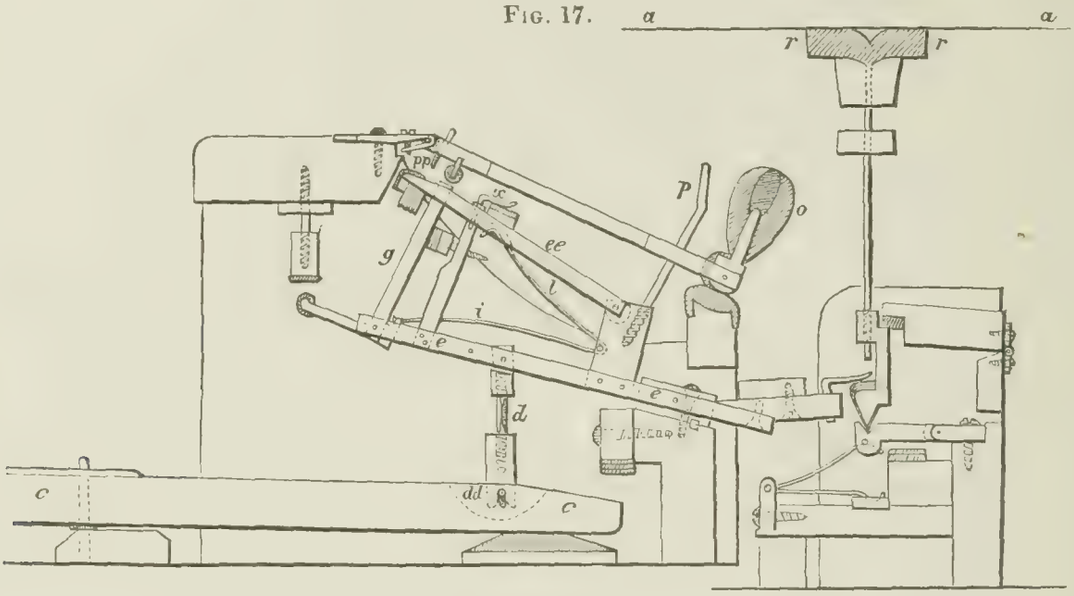
[1] In the harp shape Dr. Steward had been anticipated by Mussard of Lausanne. We have seen a piano so made by him in 1819.

[2] An independent iron wrestplate, attached to the wooden wrestplank, was proposed by J. C. Schwieso, a harp-maker in London, who took out a patent (No. 6069) for it in 1831. Schwieso's tuning-pin pierced the wrestplate, and was tapped at the upper end; the immobility of the pin, to which the string was attached at the lower end (as in a harp, or Cristofori's first pianos) being ensured by friction collars and washers. We do not know if this wrestplate answered, or was ever tried in a pianoforte. Schwieso adapted it for use in harps, violins, and guitars.

the wooden wrestplank or pinblock, the great length of the pin and clinging of the wood producing sufficient friction to counteract the pull of the string. The wrestpin-piece was introduced by the firm in the grand pianos exhibited in 1862, and years have proved the efficiency of the invention. This is the successful completion of the iron framing identified with the third of Mr. Broadwood's name, in direct descent an improver of the pianoforte.

Returning to the action, we have seen the steps first taken by Sebastien Erard towards the attainment of double escapement, whereby power is regained over the hammer before the key returns to its equilibrium. He had grown old before the full accomplishment of his idea, and his famous 'Repetition action' was patented in London in 1821 (Patent No. 4631) by Pierre Erard, his nephew. The action is shown in this diagram, which we will describe as far as possible in untechnical language.

Fig. 17.



c is the key; *d* is a pilot, centred at *dd* to give the blow, by means of a carrier, *e*, holding the hopper, *g*, which delivers the blow to the hammer, *o*, by the thrust of the hopper, which escapes by forward movement after contact with a projection from the hammer covered with leather, answering to the notch of the English action. This escapement is controlled at *x*; a double spring, *il*, pushes up a hinged lever, *ee*, the rise of which is checked at *pp*, and causes the second or double escapement; a little stirrup at the shoulder of the hammer, known as the 'repetition,' pressing down *ee* at the point, and by this depression permitting *g* to go back into its place, and be ready for a second blow, before the key has been materially raised. The check, *p*, is in this action not behind the hammer, but before it, fixed into the carrier, *e*, which also, as the key is put down, brings down the under damper.

Although at once adopted by Hummel and other pianists of note, including Liszt, then a boy, Erard's action was slow to obtain recognition. It did not gain a satisfactory position until Thalberg, after 1830, had identified his admirable playing with its specialities. In 1835 Pierre Erard obtained an extension of his patent on the ground of the loss sustained in working it. Then 'repetition' became the pianoforte-maker's dominant idea in this country and elsewhere, each according to his knowledge and ability contriving a repetition action to call his own, though generally a modification of an existing one. Names that have come prominently forward in connection with these experiments, are Blüthner in Germany, Pleyel and Kriegelstein in Paris, Southwell the younger, Ramsay and Kind (under Broadwood's patronage at different times) Collard, Hopkinson, and Brinsmead in London. Other repetition actions are the simplified copies of Erard's used by Herz in Paris and by Steinway in New York, the latter lately adopted by Bechstein of Berlin, in place of Kriegelstein's.

Beyond the broad summary of inventions in instrument and action which we have sketched, it is impracticable in our space to go farther into detail; it would moreover be a task of great difficulty, owing to the multiplicity of facts needing to be sifted, and the fact that a writer on this subject must always be influenced by education in taste and use. We may however be permitted to refer to the services of James Stewart (particularly in connection with Messrs. Collard's pianos) and to Henry Pape of Paris, who has tried more ingenious experiments in pianofortes than any other maker, although the majority of them are of doubtful utility. It is to him that we owe the use of felt for hammers (much improved, however, by Mr. H. F. Broadwood, who first substituted sheep's wool for Pape's rabbit's hair). William Stodart invented a continuous bridge for upward bearing in 1822; and the 'harmonic bar' in the treble, as a bar of alternating pressure has been called, from the peculiar *timbre* obtained by its use,[1] was the invention of Pierre Erard about 1838, according to Dr. Paul. The main object of this bar was to consolidate the wrestplank in the treble, a screw tapped into the plank and drawing it upwards alternating with a screw tapped in the bar pressing it downwards. In 1843 Mr. A. Bord of Paris invented a different bar independent of the wrestplank, which served as a bridge of upward bearing and abolished the treble wrestplank bridge. From its simplicity and cheapness this has found favour, with some modifications, in Germany (where it is known as the Capo

[1] In the original application of this invention a third screw pressed upon the bridge.

tasto, or d'astro, bar) and elsewhere.[1] There has been a recent revival of Mr. W. F. Collard's idea, patented in 1821, of utilising the back draught of the wires, between the belly bridge and the hitch pins, for sympathetic vibration, by means of what he called (Patent No. 4542) a 'bridge of reverberation.' This reappears, in idea, in Messrs. Steinway's 'Duplex Scale'; but Herr Blüthner of Leipzig has gone further in employing independent sympathetic strings of half length in his 'Aliquot' piano. By this he adds the octave harmonic throughout three octaves, and thus produces something of the shifting soft pedal *timbre*: the *forte* or damper pedal in the ordinary pianoforte is however an incomparably more efficient floodgate to these sympathetic, or more properly, Æolian reinforcements.

The last inventions we have to mention concern the pedals, and are due to M. Montal, a blind Parisian pianoforte maker, who, in 1862, exhibited in London (1) a 'Pédale d'expression,' diminishing the range of the hammers instead of shifting them, an expedient now employed by American and German makers, and (2) a 'Pédale de prolongement,' a third pedal, by using which a note or notes may be prolonged after the fingers have quitted the keys.[2] This pedal has been of late years re-introduced in Paris, Stuttgart and New York. Reference to PEDALS will show the radical change that took place between 1830 and 1850 in 'instrumenting' the pianoforte, giving it what we may call colour of tone, divined by Beethoven, and perfected by Chopin and Liszt. By these parallel advances in technique and instrument, the masterpieces composed for the pianoforte by Beethoven have since 1850 found their fullest exposition.

It cannot be too emphatically urged that pianoforte makers, to truly excel, must ever be individual in their productions. They should be guided by care of proportions in every detail, and in equality of tension as far as the scale will admit; and by a fine discrimination of the proper striking place or point of attack upon the strings. The highly complex nature of the instrument offers inexhaustible facilities for choice in modification of these conditions, which, combined with tradition in working, an important factor, may be taken as the distinctive note of personality in a maker. But we must not forget that there is also a national taste in choice of tone which has an unmistakable influence.

A table of dates will be found a useful conclusion to this article.

1598	Piano e Forte. Name of a keyed instrument at Modena.
1709	Cristofori had made four pianofortes in Florence.
1716	Marius submitted models of pianofortes to the Academy in Paris.
1721	Schroeter submitted two models of pianoforte actions to the Court at Dresden.
1726	Gottfried Silbermann, of Freiberg, showed two pianofortes to John Sebastian Bach.
1731	Cristofori died.
1738	Schroeter wrote to Mitzler, claiming to have invented the pianoforte.
1747	J. S. Bach played on a Silbermann pianoforte before Frederick the Great.
1753	Gottfried Silbermann died.
1758-60	Friederici, of Gera, made the first square pianoforte.
1759	John Christian Bach came to London.
1764	Schroeter published in Marpurg's work his claim to have invented the pianoforte.
1766	Date of oldest Zumpe square piano known.
1767	A 'new instrument called Piano Forte' announced at Covent Garden.
1768	J. C. Bach played a solo on the pianoforte in London.
1770	Muzio Clementi composed pianoforte music.
1772	The pianist J. S. Schroeter (not the organist) came to London.
1772	Backers about this time invented the English Direct Action.
1773	Burney praised Backers' pianofortes.
1777	Mozart played on Stein's pianofortes at Augsburg.
1777	Stodart adopted the name 'grand' pianoforte.
1777	Seb. Erard made the first square piano in France.
1780	John Broadwood re-constructed the square piano.
1782	Mozart and Clementi played upon the pianoforte before the Emperor at Vienna.
1783	John Broadwood patented loud and soft pedals.
1786	Geib patented the square 'grasshopper' action.
1787	John Landreth patented the 'upright' grand piano.
1787	Walton patented a soft pedal with shifting hammers.
1788	John Broadwood about this time made a new scale grand piano, dividing the curved bridge.
1789	Stein, of Augsburg, invented a soft pedal with shifting action.
1793	John Broadwood made the first piano with five and a half octaves.
1794	William Southwell invented the 'Irish' damper.
1794	Andreas Streicher perfected the Viennese grand action.
1796	John Broadwood made the first piano with six octaves.
1796	Seb. Erard made his first grand piano in Paris.
1800	Clementi, in partnership with Collard, began about this time to make pianos.
1800	Isaac Hawkins patented an upright pianoforte.
1802	Thomas Loud patented a diagonal upright pianoforte.
1807	William Southwell patented the cabinet pianoforte.
1808	James Broadwood first applied tension bars to a grand piano.
1808	Seb. Erard patented the upward bearing and the 'celeste' pedal.
1811	Robert Wornum made the first cottage pianoforte.
1820	William Allen invented and brought out at Stodart's a compensating grand piano with metal tubes and plates.
1821	Seb. Erard patented his double escapement action.
1821	S. Herve invented the fixed stringplate (brought out at Broadwoods').
1822	James Broadwood adapted tension bars to the stringplate.
1824	Liszt came out in Paris on an Erard grand piano. Seven octaves, C—C'.
1825	P. Erard patented bolts to tension bars.
1825	Alphaeus Babcock patented in America a cast iron frame square piano.
1826	R. Wornum patented the crank action, improved 1828.
1827	James Broadwood patented tension bars and stringplate combined in a grand piano.
1827	James Stewart patented stringing without 'eyes' to the strings (in Messrs. Collards' pianos).
1831	W. Allen patented in London a complete cast-iron frame piano.
1833	Conrad Meyer patented in America a cast-iron frame square piano.
1835	Boehm had over-strung pianos made in London.
1838	P. Erard introduced the 'Harmonic bar.'
1840	Jonas Chickering patented in America a cast-iron frame with damper socket (square piano).
1843	A. Bord of Paris invented the 'Capo tasto' bar.
1847	H. F. Broadwood invented his 'Iron' grand pianoforte.
1851	Jonas Chickering exhibited in London grand pianos with frames in one casting.
1851	Lichtenthal, of St. Petersburg, exhibited in London overstrung grand pianos.
1853	Chickering & Son combined cast frame and over-stringing in a square piano.
1854	H. Wölfel, of Paris, invented an iron wrestplank with mechanical screwpins.
1859	Steinway & Sons patented in America a cast frame overstrung grand piano, and double overstrung square piano.
1862	Montal, of Paris, exhibited in London a third pedal for prolonging sounds after the fingers have quitted the keys.
1862	H. F. Broadwood patented the metal pinpiece or wrestplank with screw tuning-pins (not mechanical).

[A. J. H.]

[1] The Capo Tasto bar recalls Schroeter's 'Widerstandseisen,' but was not taken from it.

[2] From the Report of M. Fétis on the Paris Exhibition of 1855, it appears that the first idea of this pedal had occurred to Xavier Boisselot of Marseilles, who had shown in the 'Exposition Nationale,' 1844, a piano 'à sons soutenus à volonté.'

PIANOFORTE MUSIC. Of all musical instruments the pianoforte possesses the largest library. Almost every composer has written more or less for it, and its literature is therefore unrivalled for richness and variety.

The aim of this article is to give an approximate idea of the number of pieces which have been composed for the pianoforte alone; all duets with other instruments, all trios, quartets, quintets, sextets, or septets, being excluded, as belonging to chamber music. Though compiled with care from numerous catalogues and biographies, our list cannot lay claim to thorough correctness. The greatest difficulty has been experienced with regard to English composers; most of the works of the English composers of the last century are out of print, and are often only to be obtained with great difficulty. The names of the composers are given in strictly chronological order. We begin our list with the year 1760, 14 years after the illustrious Sebastian Bach had tried the 'Silbermann Flügel' in the presence of Frederic the Great in the royal castle of Potsdam. At that time Carl Philipp Emanuel Bach (1714–1788), Sebastian's second son, was the conductor of the king's private music; and as he was the first to discern the necessity of adopting an altered style and expression for the newly invented application of the hammer instead of the tangent [see PIANOFORTE], it is but right to begin the long string of composers with him.

EMANUEL BACH left about 210 pieces, of which no less than 93 are sonatas. Of these 93 the best (18) have been republished in Leipzig by Leuckart; and Dr. E. F. Baumgart, of Breslau, has written an exceedingly interesting preface to them, in which the style of performance, and the true manner of executing the graces and *agrémens*, are described in the most complete manner. The same firm has also published Emanuel Bach's rondos (1–13) and fantasias (1–6). The late Aristide Farrenc, in his 'Trésor des Pianistes,' has published the entire collection of Bach's 'Sonaten für Kenner und Liebhaber,' composed in 1779, 1780, 1783, 1785, and 1787. Besides the 210 solo pieces, Bach wrote not less than 52 concertos. PIER DOMENICO PARADIES (1712–1795), a Neapolitan composer, wrote 12 good sonatas (two movements each), of which No. 6, in A major, is a real gem. JOHANN ERNST EBERLIN (1716–1776) wrote preludes, toccatas, and fugues; distinguished by a certain melancholy expression and an agreeable tenderness. Seven of the preludes (or voluntaries) and fugues are to be found in Clementi's 'Practical Harmony.' [See PRACTICAL HARMONY.] FRIEDRICH WILHELM MARPURG (1718–1795), the eminent theorist, wrote 6 sonatas, 6 fugues, and several caprices. The sonatas, though somewhat dry, are not uninteresting. JOHANN PHILIPP KIRNBERGER (1721–1783) distinguished himself by 9 fugues and some smaller pieces, of which a gavotte in D minor, and a charming allegro for a musical-box, have become justly popular. GEORG BENDA (1721–1795) left 6 sonatas (Paris, Farrenc), 5 concertos, and 3 suites of various smaller pieces. The sonatas are exceedingly good, and full of interesting matter. SCHOBERT (his Christian name is unknown) (1730–1768) left 4 sonatas, 5 concertos, and 1 concerto pastorale. These were published in London by Bland, but are out of print; the sonatas are somewhat empty, but elegant and pleasing. GIUSEPPE SARTI (1730–1802) composed 6 sonatas (London, 1762), which are clear, bright, and easy. JOSEPH HAYDN'S (1732–1809) contributions to the pianoforte literature consist of 34 sonatas, 9 smaller pieces, and 20 concertos. Although Haydn's sonatas are not written with the same care and affection as his quartets and symphonies, they contain manifold beauties, and are full of interest; among the smaller pieces, the beautiful Andante with Variations in F minor has now become a stock piece in so-called 'Pianoforte Recitals.' ANTONIO MARIA GASPARO SACCHINI (1735–1786) composed 12 sonatas (op. 3 and 4). Like almost all the sonatas of Italian composers, they are written in a light, fluent, and bright style, and lay no claim to refined workmanship. JOHANN CHRISTIAN BACH (1735–1782), the so-called 'Milan or London Bach,' composed 18 concertos, 12 solo sonatas, 1 duet sonata for 4 hands, and 1 for 2 pianos, which, though possessing a certain elegance and fluency, are in every instance inferior to those of his brother Emanuel. JOHANN GEORG ALBRECHTSBERGER (1736–1809) composed 18 preludes and 59 fugues. A goodly number of them are included in Clementi's 'Practical Harmony,' and are still to be obtained in Vienna (Haslinger and Witzendorf). As Albrechtsberger was a distinguished organist, it is natural that his fugues should lack that life and animation which is suggested by the nature of the pianoforte as an instrument. JOHANN WANHAL, VAN HALL, or WANHALL (1739–1813), once a very popular composer, has left us 23 grand sonatas, 106 sonatinas, and 49 books of variations, fantasias, etc. His sonatas are not devoid of melody, and were (in their time) considered brilliant; but Wanhal being a contemporary of Haydn and Mozart, his works were soon overshadowed by the sonatas of those two illustrious composers. ANDRÉ ERNEST GRÉTRY (1741–1813) composed 6 sonatas (Paris, 1768) which contain matter of great interest. JOHN ABRAHAM FISHER (1744–1800) has left 9 concertos (London, Clementi & Broderip). As he was a violinist, his pianoforte concertos cannot boast of any special originality of treatment. JAMES HOOK (1746–1827) wrote 6 grand concertos for Vauxhall (op. 55), 6 sonatas (op. 54), 3 sonatas (op. 71), 3 sonatas on Irish airs (op. 92), several pieces for two performers, and a great number of smaller pieces. JOHANN WILHELM HAESSLER (1747–1822) composed 25 sonatas, 6 sonatinas, 1 fantasia and sonata, and a gigue. His sonatas (Breitkopf & Härtel) are still excellent for teaching purposes, and his spirited and exceedingly brilliant Gigue in D minor deserves to be generally known. CARL

Benda (1748–1836) composed 6 sonatas and 6 adagios; the latter to be recommended as teaching-pieces. The 3 sonatas and other smaller pieces of the Abbé Johann Franz Xaver Sterkel (1750–1817), are pleasing and not devoid of a certain elegance. Nicolas Joseph Hullmandel (1751–1823), a pupil of Emanuel Bach, composed 6 sonatas (op. 6), and a grand sonata (op. 11); the latter contains sufficient matter of interest. Muzio Clementi (1752–1832) composed 64 sonatas, 6 sonatas for four hands, and 1 for 2 pianofortes, 12 monferines (op. 49), 100 studies ('Gradus ad [1]Parnassum'), 50 lessons, preludes, etc. The great value and importance of Clementi's pianoforte compositions are universally recognised; indeed his 'Gradus' and some of his sonatas are indispensable for the student who desires to learn pianoforte-playing thoroughly. Leopold Kozeluch (1753–1814) wrote 11 concertos, 12 solo sonatas, 1 concerto for 4 hands, and 2 collections of smaller pieces; some of the latter have been republished in London, and possess a certain quaint charm. Wolfgang Amadeus Mozart (1756–1791) wrote 22 solo sonatas, 4 sonatas, 2 fantasias, a fugue, and a set of variations, all for 4 hands, a sonata and fugue for 2 pianofortes, 21 books of variations, 3 rondos, 3 fantasias, an overture (suite) in Handel's style, an adagio, march, gigue, minuet and waltz for piano solo, 25 concertos for one piano, one for 2, and one for 3 pianos, also 2 rondos for piano and orchestra, very recently published by Breitkopf & Härtel in their complete edition of Mozart. The graceful, sweet, affectionate expression of these compositions, their irresistible charm, perfect workmanship, and wonderful union of deep science and spontaneous invention, render them quite unique. The Abbé Joseph Gelinek (1757–1825) was one of the most prolific composers for the pianoforte. He wrote [2]110 books of variations, 8 potpourris, and 10 rondos. Among the variations, Nos. 21, 29, 33, 36, and 67 (see André's catalogue), were in their time the most popular, and are even now not undeserving of recognition. Ignaz Pleyel (1757–1831), a pupil of Haydn's, composed 2 concertos, 6 sonatas (op. 15) and 12 sonatinas, 5 sets of variations, 5 rondos, 48 short easy pieces, and 57 lessons (studies). Of these the sonatinas are still highly esteemed, and their light, cheerful, and agreeable character is very pleasing to young students. Emanuel Aloys Förster (1757–1823) composed 18 sonatas, 6 sonatinas, and 5 books of variations. It is mentioned in Köchel's thematic catalogue of Mozart's works (p. 530), that the well-known ten variations on an allegretto from Sarti's opera, 'I finti eredi,' are by Förster, and not by Mozart. Louis Adam (1758–1848) is best known by his 'Méthode de Pianoforte du Conservatoire,' but has also written a sonata (op. 31), polonaises, and rondos, an introduction and variations, and several smaller pieces, all to be found in his 'Méthode.' Giacomo Goffredo Ferrari (1759–1842) has left 3 sonatinas (op. 30), and 15 longer sonatas (op. 14 and op. 31), 3 solos, a concerto in C (op. 6), and 12 smaller pieces. Luigi Cherubini (1760–1842) wrote 6 sonatas and 1 fantasia. The great importance and fame which Cherubini obtained by his operas and sacred compositions would not have been procured by these sonatas. Johann Ludwig Dussek (1761–1812) wrote, according to Breitkopf & Härtel's and Whistling's catalogue, 32 sonatas, 12 concertos, and a great number of airs with variations, fugues, lessons, etc. Of the sonatas, Nos. 21, 27, 29, and 31 of Breitkopf's new edition have obtained the greatest popularity; and among the smaller pieces, Queen Hortense's favourite romance, 'Partant pour la Syrie,' 'La Consolation,' 'Les Adieux,' all with variations, are still very popular. [See for detailed catalogue, under Dussek, vol. i. p. 477.] Johann Christian Ludwig Abeille (1761–1832) became in his time well known by his Sonata and 9 Variations in the style of Mozart; less known were his 4 sonatas composed in 1789. We have of his also a concerto in B♭ and a concerto for 4 hands. Adalbert Gyrowetz (1763–1850), once well known and liked in London, composed 3 concertos, and sonatas op. 62 and 63; which, like all his compositions, are pleasing and melodious. Daniel Steibelt (1764–1823) wrote no less than 81 sonatas and sonatinas, 117 rondos, 7 concertos, of which No. 3 contains the well-known 'Storm' rondo, while No. 6 is called 'Voyage au mont Saint Bernard,' and No. 7 is the so-called 'Concert militaire' with the accompaniment of two orchestras. Steibelt was fond of descriptive pieces, and we find among his fantasias one describing 'the battle of Neerwinde' (1793), the 'destruction of Moscow' (1812), a journey from Paris to Petersburg, and last, not least, 'Les Adieux de Bayard à sa Dame.' The only pianoforte pieces by Steibelt at present played are the really pretty rondeau 'Le Berger et son troupeau,' the 'Storm,' and his 50 studies. Franz Seraphinus Lauska (1764–1828), to whom Weber dedicated his second sonata, in A♭, left 18 sonatas—of which op. 4 and op. 20 are the best—4 books of variations, different rondos and polonaises. Friedrich Heinrich Himmel (1765–1814)—more celebrated by his 'Fanchon' (1809), his now national songs 'An Alexis' and 'Es kann ja nicht immer so bleiben,' than by his pianoforte compositions,—wrote only 5 pieces, among which the 12 variations on the air 'Ich klage Dir' were once exceedingly popular. Anton Eberl (1766–1807), a fluent and easy writer, composed 2 concertos, one for 2 pianos, 6 sonatas, and 3 sets of variations. It must be mentioned that the well-known variations attributed to W. A. Mozart, 'Zu Steffan sprach im Traume,' and those on Dittersdorf's Andante, 'Freundin sanfter Herzenstriebe,' are in reality by Eberl, and are not among the three books just mentioned. Ignaz Anton Franz

[1] Five of these, Nos. 13, 14, 25, 40, 45, have been taken from other works.

[2] André of Offenbach has published a thematic catalogue of Gelinek's variations, Nos. 1–100.

Xaver Ladurner (1766–1839) is a name unknown to English ears. Ladurner wrote 2 books of variations, several fantasias, amongst which is one in the form of a sonata on an air of Mozart's 'Don Giovanni,' interesting and remarkable for its thematic development. Samuel Wesley (1766–1837), well remembered as an early prodigy and a great organist, composed several solo and 4-hand sonatas, which are published by Hofmeister of Leipzig. August Eberhard Müller (1767–1817) composed 17 sonatas and sonatinas, cadenzas for Mozart's concertos, studies (still successfully employed); but his just fame rests on his excellent caprices (six op. 29, three op. 31, three op. 33, and three op. 41). They are, each and all, exceedingly useful for practice; full of sound, substantial and agreeable music, and actually amusing for the student. The most difficult and interesting are Nos. 3, 4 and 6 of op. 29, No. 4 of op. 31, No. 3 of op. 34 and No. 1 of op. 41. It is said that the first movement of the Sonata in B♭ (Pauer's edition, No. 20), commonly attributed to W. A. Mozart, is really by A. E. Müller. Hyacinthe Jadin (1769–1802) enjoyed in his time a great reputation in France; 5 solo sonatas, 1 duet ditto, and 4 concertos, are all that have been published; and at present they are no longer in use. Ludwig van Beethoven (1770–1827) enriched the literature of the pianoforte with the most valuable works; indeed we may proudly point to his sonatas as to a monument which stands out like the Pyramids—ever fresh, replete with every charm, interest, and intellectuality which music can possess, and at the same time expressing all the most different emotions which agitate the human soul. Beethoven's sonatas are really the grandest and most perfect productions that the Pianoforte can boast of, and may safely be asserted to surpass all other compositions for whatever solo instrument. He wrote 32 sonatas, 6 smaller sonatinas, 21 sets of variations, 3 sets of bagatelles, 3 rondos, a polonaise, a fantasia, and several smaller pieces, such as preludes, minuets, etc.; 5 grand concertos, and several short four-hand pieces. Johann Nepomuk Wittasek (1770–1839), a name totally unknown to English ears, composed several books of peculiarly graceful dance-music, such as Minuets and Ländler. Friedrich Joseph Kirmair (1770–1814), equally unknown here, was in his own time one of the most popular pianoforte composers; he published 6 sonatas and upwards of 40 books of variations, among which the variations on the minuet from Mozart's 'Don Giovanni' were printed by no less than twelve different firms. John Baptist Cramer (1771–1858) was a prolific composer; he wrote 105 sonatas, 7 concertos, 3 duets for four hands, 18 divertissements, 100 studies, 24 sets of variations, and many rondos and fantasias. Although there is much good, substantial, and even interesting matter in Cramer's sonatas, they cannot be compared with his studies, which are models of a concise construction and plastic roundness, are replete with interesting and charming melody, and above all are perfect with regard to euphony and easy, natural, modulation. Joseph Woelfl (1772–1812) composed 26 sonatas—of which only two, 'Non Plus Ultra,' op. 41, and 'Le Diable à quatre,' op. 50, are still played—5 concertos and a concerto militaire (not without interest)—2 fantasias with fugues, 14 books of variations, 8 rondos and a good number of preludes and studies. Christoph Ernst Friedrich Weyse (1774–1842), a Danish composer, published 3 sonatas, 4 Allegri de bravura, and 12 most excellent studies, which deserve to be republished; Robert Schumann[1] speaks in very high terms of the two sets of studies op. 8 and op. 60. Wenzel Tomaschek (1774–1850), the teacher of Alexander Dreyschock and Julius Schulhoff, a composer of whom the Bohemians are very proud, has written 5 sonatas, 1 rondo, 37 églogues (really idyls) 12 rhapsodies, 3 ditirambi, and 3 allegri capriciosi di bravura; the ditirambi and some of the églogues still afford valuable material for tuition. Philipp Jacob Riotte (1776–1856) made his reputation by a descriptive fantasia called 'The Battle of Leipsic.' His 12 sonatas, 7 rondos, and 14 books of variations enjoyed less popularity. Ludwig Berger (1777–1839), the respected teacher of Mendelssohn and Taubert, was an industrious and successful composer; he wrote 1 concerto, 4 sonatas, 4 books of variations (those on the old French air, 'Ah! vous dirai-je Maman' are the most popular), 5 rondos, 29 studies (27 of which have been republished by Breitkopf & Härtel), 32 smaller pieces, preludes and fugues, a toccata, and last, not least, an 'Alla Turca' which is still much played in Germany. Francesco Giuseppe Pollini (1778–1847), one of the most intelligent of Italian pianoforte composers, wrote 3 sonatas, a divertimento pastorale (op. 34), a capital toccata in G major, fantasias, capriccios, and 32 studies, of which one written on three staves was very popular in Vienna. Pollini's music is always healthy, and deserves warm recommendation as excellent material for technical study. Johann Nepomuk Hummel (1778–1837) wrote 5 sonatas (No. 1, op. 12, and No. 2, op. 20, under the influence of Mozart), of which the sonata (op. 81) in F♯ minor and the grand sonata (op. 106) in D present the most intricate technical difficulties; 3 sonatas for four hands, of which that in A♭ (op. 92) is remarkably beautiful; several other duets, including the charming nocturne op. 99; 7 concertos (those in A minor, op. 85, B minor, op. 89, and A♭, op. 113, are standard works); 16 books of smaller pieces, rondos, divertissements, of which the charming introduction and polacca 'La Bella Capricciosa,' op. 55, and the spirited and exceedingly difficult rondo in B minor (op. 109), are the most prominent; 4 books of caprices and studies. Hummel's compositions are remarkable for their solid construction, elegance and brilliancy, their charming modulation and graceful ornamentation. Johann Horzalka (1778–1860), a very talented Bohemian composer, wrote an interesting sonata (op. 9), 11 books of variations, and several rondos, among which

[1] Gesammelte Schriften (1854) ii. 25, iii. 14.

the Rondo pastoral (op. 11), and Rondo hongrois (op. 28) were great favourites in Vienna; his nocturnes (op. 27), Fantasia pastorale (op. 54), and excellent studies (op. 39), are also to be recommended. JOHANN HEINRICH CLASING (1779–1829) published a sonata (op. 5), 6 rondos, 2 fantasias, and several smaller pieces — all the productions of a sound musician. NICOLAUS VON KRUFFT (1779–1818) was a composer once highly esteemed in Vienna; he left one sonata, 12 books of variations, 3 grand caprices, 12 studies, and 24 preludes and fugues; all full of elegance and taste. WILHELM FRIEDRICH RIEM (1779–1837) composed 8 sonatas, 6 sonatinas, 2 books of variations, polonaises, ecossaises, waltzes, and anglaises—greatly esteemed in the northern part of Germany. M. J. C. LEIDESDORF, the friend of Beethoven and Schubert (1780-1839), wrote 4 sonatas, 22 rondos, 36 books of variations, and a quantity of fantasias or operatic airs; and may be called a forerunner of Henry Herz and Carl Czerny. ANTON DIABELLI (1781–1858): this prolific composer's 29 solo sonatinas and 23 charming duet sonatinas are still very popular; his 36 books of variations and 426 books of potpourris, were also once in great request; indeed the merits of Diabelli as an educational composer are unquestionable. JONATHAN BLEWITT (1782–1835) left a concerto, a sonata, and a divertissement on Scotch airs. JOHN FIELD (1782–1837), the favourite pupil of Muzio Clementi, composed 7 concertos, 18 nocturnes, 6 sets of variations, 3 sonatas, 2 fantasias on national airs, and a capital grand study, through all the keys, the execution of which is a veritable *tour de force*. Among the concertos, No. 4 in E♭ and No. 3 in A♭ are the best known. GEORGES ONSLOW (1784–1853), better known by his quartets and quintets, composed 2 excellent duet sonatas in F and E minor, 4 books of variations ('Charmante Gabrielle' is particularly to be recommended), a capital toccata in C major, and a grand sonata. AUGUST ALEXANDER KLENGEL (1784–1852), a pupil of Clementi's, wrote 4 sonatas, 8 rondos, 8 books of variations, 4 fantasias, and 30 studies. His chief works however are first 'Les Avant-Coureurs,' consisting of 24 canons, a kind of preparation for Sebastian Bach's 'Wohltemperirtes Clavier,' and secondly 24 canons and 24 fugues. Among the fugues, that on the theme 'Lâ ci darem' is a veritable gem. FERDINAND RIES (1784–1838), Beethoven's pupil, composed 9 concertos (those in C♯ minor and E♭ are very much to be recommended), according to his own enumeration 52 sonatas, 15 fantasias, 35 rondos, 49 books of variations, and 25 duets, comprising sonatas, marches, polonaises, variations. Of CHARLES NEATE (1784–1877), who enjoyed the tuition of Field and Woelfl, and the friendship of Beethoven, we have only 2 sonatas (published in Germany) and a valuable work on the art of fingering. CONRAD BERG (1785–1852), a highly respected Alsatian professor, composed 1 sonata, 3 books of variations, and 7 rondos. WENZEL PLACHY (1785–1858) wrote 35 sets of variations, and a very great number of educational pieces, among which the collective works, 'Amusements' and 'Les Délices de l'Opéra,' once enjoyed a vast popularity in Austria and South Germany. The Danish composer FRIEDRICH KUHLAU (1786–1832) wrote 15 sonatas, many sonatinas (highly esteemed), 27 books of variations, a goodly number of rondos and other educational pieces, and 19 duets, among which the variations on Beethoven's songs are very good. CARL MARIA VON WEBER (1786–1826) has left us four sonatas, 3 concertos, 2 polonaises, 2 rondos, 8 books of variations, valses, ecossaises, and very charming duets. HENRI LEMOINE (1786–1854) occupied himself chiefly with educational works; among them are a good number of divertissements, 34 books called 'Bagatelles,' a collective work 'Récréations musicales,' and the well-known 'Etudes enfantines,' op. 37. GEORGE FREDERIC PINTO (SAUTERS, 1786–1806), an artist of rare promise, left only a few sonatas.[1] JOHN F. BURROWES (1787–1852) was an educational writer, whose Pianoforte Primer is even still in some demand. LUDWIG BÖHNER (1787–1860), who claimed the authorship of the second subject in Weber's Freyschütz Overture, wrote 1 sonata, 14 books of variations, 6 fantasias, 12 bagatelles, and a very pretty Ave Maria. HIERONIMUS PAYER (1787–1845), a composer little, if at all, known to English musicians, wrote about 160 light and moderately difficult educational works, consisting of variations, rondos, mélanges, etc. etc., which enjoyed great popularity in Vienna, and are still used there for teaching purposes. FRIEDRICH KALKBRENNER (1788–1849) was a prolific writer. We have by him 4 concertos, 8 solo sonatas (one for the left hand only), 18 fantasias, 20 rondeaus, 24 books of variations, 6 different works of studies (those op. 143 are most excellent), 2 duet sonatas, and a considerable number of smaller pianoforte duets. CHARLES CHAULIEU (1788–1849) composed variations, divertissements, bagatelles, caprices, and a great number of very useful studies. JOHANN PETER PIXIS (1788–1874) left 2 sonatas, 23 books of variations, 20 rondos, and different collections of smaller pieces. SIMON SECHTER (1788–1867), who taught harmony and counterpoint to Thalberg, Döhler, Kullak, Köhler, Vieuxtemps—and with whom Schubert had begun to study when death snatched him away,—composed 23 fugues, 16 preludes, canons, etc.; amongst his duet compositions the 24 fugues on popular national and comic airs are to be recommended as highly amusing. The educational composer ALOYS SCHMITT (1789–1866), master of Ferdinand Hiller, whose numerous books of studies are well known, wrote also 22 solo sonatas and sonatinas, 16 duet sonatas, 15 books of variations, 6 concertos, 1 concertstück, fantasias, 10 rondos, and a quantity of small pieces. ANTON HALM (1789–1872), a respected Vienna professor, composed 3 sonatas, 4 rondos, 4 books of variations, and 4 of studies: 'Etudes de Concert,' 'Etudes mélodieuses, pathétiques, et héroiques.' MARIA SZYMANOWSKA (*neé* Wołowska)

[1] Only published in England, and therefore not easily accessible, as the original editions are no longer on sale.

(1790?–1831) wrote 5 fantasias, a nocturne, a set of variations, and 12 studies; of the studies Robert Schumann speaks with considerable warmth. Giovanni Battista Sammartini (1700) composed no less than 2800 works, but his industry is more than rivalled, and his efficiency far surpassed, by Carl Czerny (1791–1857), the veritable Lope de la Vega of the pianoforte, who wrote such a quantity that it is actually impossible to give a correct account of all his original compositions, or of his arrangements, transcriptions, etc. Suffice it to say, that his works extend beyond 1000; of these one single number, the 'Decamerone,' contains 300 pieces, and the average content of each opus is 100; indeed there is not a single branch or form of pianoforte music in which Czerny was not active. In addition to this, his energy in arranging oratorios, operas, symphonies, overtures, quartets, quintets, etc., is really wonderful; his name, however, will be perpetuated by his eminently useful and practical studies. Johann Hugo Worzischek (1791–1825), a richly-gifted Viennese composer, wrote a sonata, 12 rhapsodies, 2 books of variations, several polonaises, and 3 rondos, among which the 'Rondeau espagnol' was a particular favourite of the Vienna pianists. Friedrich Wilhelm Grund (1791–187?), a highly esteemed Hamburg professor, is still well known by his well-written studies (op. 21). He composed also sonatas and rondos. Christian Traugott Brunner (1792–1874) composed about 300 pleasing and—for educational purposes—well-written pieces and collections. Cipriani Potter (1792–1871) composed (according to German catalogues, English editions being out of print and not easily attainable) 2 books of variations, 3 toccatas, 1 sonata, 2 books of studies (at one time used in the Royal Academy of Music), two rondos. Of this genial and highly respected professor's pieces, 'Il compiacente,' op. 16, and the divertimento 'La Placidita,' in A major, are still played; a grand duo for two pianos (op. 6) and an introduction and rondo (op. 8) for four hands contain much interesting matter. Moritz Hauptmann (1792–1868), well known to many English musicians as an excellent teacher, composed 12 detached pieces and several sonatinas. François Hünten (1793–1878), an educational composer of some merit, wrote about 200 collections and works, easy and moderately difficult of execution. Some of Hünten's pieces, such as 'Les Emeraudes,' 'Trois Airs italiens,' op. 65; the rondinos 'Le petit Tambour' and 'An Alexis,' have become very widely known. His studies (op. 158) are exceedingly useful and agreeable. Ignaz Moscheles (1794–1870) composed 7 concertos, among which that in G minor still enjoys a well-merited, high reputation; 5 solo sonatas, 2 duet sonatas (op. 47, op. 112), of which the first, in E♭, deserves recollection, 10 books of variations, 20 rondos, many fantasias ('Recollection of Ireland'), and a great number of smaller pieces. His famous duets, his pieces for 2 pianofortes, 'Hommage à Händel' and 'Les Contrastes,' (8 hands), and his most excellent studies, op. 70 and op. 95, are considered classical, and fully merit that designation. Carl Arnold (1794) wrote 4 sonatas, 3 books of variations, 3 rondos, and a collection of studies, which were well known in Central Germany 30 years ago. Jacques Herz (1794–1880), the elder brother of the celebrated Henri Herz, wrote but a few original pieces (nocturnes). His variations (7 books), 10 rondos, 20 airs de ballet, fantasias, and more particularly his 11 books of brilliant valses on operatic airs, were at one time great favourites. Heinrich Marschner (1795–1861) composed 8 sonatas, 12 rondos, variations, fantasias, and 7 very good duets (Duo, op. 62). Carl Loewe (1796–1869) composed 4 sonatas (the 'Gipsy' sonata was once well known), and several characteristic fantasias, among which, 'Mazeppa,' 'The Brother of Mercy,' and 'Biblical Pictures,' created great attention in their time. Jacob Schmitt (1796–1853) wrote about 400 works, mostly educational; they consist of variations, rondos, nocturnes, excellent sonatinas, good studies, potpourris, and a number of very useful and entertaining duets. Franz Schubert (1797–1828) wrote 10 sonatas, 2 duet sonatas (op. 30, 140), 8 impromptus (op. 90, 142), 6 momens musicals, 2 fantasias, adagio and rondo (very charming), 158 valses, 29 Ländler (German rustic dances), and 21 ecossaises. Among his duets the beautiful fantasia in F minor (op. 103), the scarcely known 'Divertissement en forme d'une Marche brillante et raisonnée' (op. 63), the splendid and highly characteristic 'Divertissement à la Hongroise' (op. 54), the charming rondo in A (op. 107), and the incomparable collection of marches (op. 27, 40, 51, 55, 66, 121), are standard works and full of matchless beauties. Franz Schoberlechner (1797–1843) a Viennese, pupil of Hummel, and well known in Italy and Russia, was in his time very popular. He composed 2 sonatas, 15 books of variations, 5 rondos, fantasias, a 'duet-rondo brillant' in E minor, and several smaller pieces. Heinrich Wohlfahrt (1797) obtained a great reputation through his well-known instruction-books for children; but his sonatinas and other small pieces are also very valuable. Carl Gottlieb Reissiger (1798–1859) wrote 2 sonatas, 5 books of variations, 25 rondos, and several fantasias. Henri Bertini jun. (1798–1876) claims grateful recognition for his 20 books of excellent studies, for about 250 different easy, moderately difficult, and difficult collections of solo pieces, and for a great number of excellent and most useful duets. His arrangement of Bach's 'Wohltemperirtes Clavier' for four hands is not sufficiently well known. Carl Mayer (1799–1862) was a prolific composer; he wrote 2 grand concertos, several brilliant allegros with orchestral accompaniment, many rondos, scherzos, variations, fantasias, toccatas (in E), and collections of elegant and pleasing drawing-room pieces, such as his 'Jugendblüthen,' 'Immor-

tellen,' 'Shadow pictures,' 'Myrthen,' etc. His numerous duets are excellent for teaching purposes; and his studies, op. 31, 55, 61, 92, 93, 100, and 119 are highly to be recommended. HEINRICH FRIEDRICH ENCKHAUSEN (1799–) obtained a good name for his valuable and useful sonatinas, sonatas, rondos and other educational pieces. CARL KULENKAMP (1799–) wrote about 60 works of a light and agreeable character; amongst them his polonaises and valses obtained considerable reputation. JOSEPH CHRISTOPH KESSLER (1800–1872) composed variations, bagatelles, nocturnes, scherzos, preludes, cadenzas, and a sonata, in Eb (op. 47); and his Grandes Etudes (op. 20) are still greatly and deservedly esteemed. JOHANN WENZEL KALLIWODA (1800–1866) composed a great number of rondeaus, valses, impromptus, contredanses, and amusing duets. FRANZ XAVER CHOTEK (1800–1852), a name well known in Austria, arranged about 130 works on operatic airs, chiefly for amusement and instruction. CARL SCHUNKE (1801–1839) wrote about 60 educational works; among them the collection 'Le Pensionnat' (op. 52), both for solo and duet, became well known. CARL GEORG LICKL (1801–1877) wrote about 80 works. Among them the charming collections entitled 'Ischler Bilder' (op. 57), 'Elegieen' (op. 63), and 'Novelletten' (op. 66), deserve a nearer acquaintance. FERDINAND BEYER (1803–1863): this prolific composer published over 800 amusing and instructive pieces, consisting mostly of arrangements, variations, valses, and divertissements. JEAN AMÉDÉE LE FROID DE MÉREAUX (1803-1874) is well known by his excellent collective work 'Les Clavecinistes.' His grand studies and several smaller pieces are well composed, but as they are only published in France, they are but little known in Germany and England. ADOLPH HEINRICH SPONHOLTZ (1803–1851) composed sonatas, characteristic pieces, studies, and several collections of very pleasing dance-music. SALOMON BURKHARDT (1803–1849) wrote about 70 works, chiefly educational, among them many duets, still very popular in Germany. JULES BENEDICT (1804, now Sir Julius) has written concertos, sonatas, fantasias, variations, réveries, rondos, divertissements, and many transcriptions of classical works. LUISE FARRENC (DUMONT) (1804–1875) composed about 40 works of considerable merit; among them her studies op. 26, 41, and 42 are well known and much played in Germany. Her cooperation in the publication of her husband's great collective work, 'Le Trésor des Pianistes,' deserves grateful recognition. CARL AUGUST KREBS (MIEDKE, 1804–1880) composed a great number of elegant and pleasing pieces. FRIEDRICH BURGMÜLLER (1804–1874) composed a great number of educational works, particularly valuable for their accuracy in the matter of expression and musical orthography. HENRI HERZ (1806–) is one of the most prolific composers for the pianoforte; he has written more than 200 works, among them 60 books of variations, many fantasias, and drawing-room pieces of every description. His studies, op. 20, 100, 119, 151, 152, 153, are very popular on the continent, and his 4 books of technical studies have obtained a world-wide reputation. His duets, op. 16, 50, and 70, are highly to be recommended for teaching. JOSEPH NOWAKOWSKI (1805), a Polish professor, composed 12 études (op. 25, dedicated to Chopin), and was very successful with his Polish airs, mazurkas, and polonaises. JULIE VON BARONI-CAVALCABO—afterwards Julie von Webenau—(1805) wrote a sonata, rondos, 3 caprices, fantasias, and several smaller pieces, of which one 'Au bord du lac' is very charming. The Danish composer JOHANN PETER EMIL HARTMANN (1805) wrote a prize sonata, variations, sketches, rondeaus, caprices, of which Schumann speaks sympathetically. GEORGE ALEXANDER OSBORNE (1806) composed a great number of variations, fantasias on operatic and national airs, rondinos, and many drawing-room pieces, of which the favourite valse 'La Pluie des Perles' made the round of the world. JOHANN FRIEDRICH KITTL (1806–1868) wrote 12 idyls, scherzi, divertimenti, etc,, which enjoyed a certain popularity in Bohemia. ANNA CAROLINE DE BELLEVILLE-OURY (1806–1880) wrote several elegant and popular drawing-room pieces, of which the fantasia on Scotch airs obtained great success in England. FELIX DOBRZINSKY (1807–1867), a Pole, devoted himself chiefly to the music of his native country. His variations and fantasias are composed on Polish airs, and his other compositions consist of polonaises and mazurkas, one of which, 'Mazurka à la Kujawianka,' became well known. The merits of JULIUS KNORR (1807–1861) reside not in his original pieces, but in his carefully compiled and systematically ordered educational works—'Methodischer Leitfaden für Klavierlehrer,' and 'Materialien fär das mechanische Klavierspiel.' FRANZ XAVER CHWATAL (1808–1880) left a great number of sonatas and sonatinas (for 2 and 4 hands), rondos, variations, fantasias, excellent paraphrases of celebrated songs, collective works, among which the 'Musikalisches Blumengärtchen' became well known. His pieces are fluently and agreeably written. HUBERT FERDINAND KUFFERATH (1808–), a highly respected Brussels professor, composed good studies (op. 2 and 8), divertissements, romanzas, etc.; his arrangements for pianoforte solo of the andantes from Mendelssohn's concertos, op. 25 and 40, are eminently successful. FELIX MENDELSSOHN-BARTHOLDY (1809–1847) composed 2 concertos, 1 capriccio (op. 22), a rondo (op. 29), a serenade and allegro giojoso (op. 43), all with orchestral accompaniments; 1 sonata (op. 6) 4 fantasias (op. 16 and 28), several scherzi, 3 sets of variations, especially the 17 Variations sérieuses (op. 54); 3 caprices (op. 33), 36 Songs without Words (Nos. 37–48 were published after his death), preludes and fugues (op. 35), 2 sketches, a capriccio (op. 5), 6 Christmas pieces, an andante cantabile and presto agitato, a study in F minor, scherzo à capriccio in F♯ minor, a barcarole in A, and two duets, andante and variations op. 83 *a*,

and allegro brillant, op. 92. Two sonatas, preludes, études, etc. were published after his death. The great beauty, plastic roundness and never-failing euphony of Mendelssohn's pianoforte works obtained for them universal recognition; indeed some of them, especially the Songs without Words (Books 1–6) are true household pieces. In his scherzos, Mendelssohn is unrivalled; indeed all his works are marked with a strong individuality which many of his followers tried in vain to imitate. FRÉDÉRIC FRANÇOIS CHOPIN[1] (1809–1849) composed 2 concertos, variations on 'Là ci darem' a grand fantasia (airs polonois), a grand rondo (Krakowiak), and a 'Grande Polonoise précédée d'un Andante spianato,' with orchestral accompaniment; 2 sonatas, 1 fantasia (op. 49), 1 duet for two pianos, 24 preludes, 27 studies, 18 nocturnes, 4 ballades, 4 impromptus, 17 valses, 12 polonaises, 56 mazurkas, 4 scherzos, etc. etc. Not many pianoforte works have obtained such general and lasting popularity as those of Chopin. Indeed it may be said that their popularity is like that of Schumann's pianoforte works, steadily increasing. ADOLPHE CLAIRE LE CARPENTIER (1809–1869) wrote about 160 (mostly educational) works; they consist of bagatelles, rondos, variations, collections called Mosaïques, which in France enjoy a great reputation. The Danish composer, JOHANN OLE EMIL HORNEMAN, (1809–1870) obtained a reputation through his 12 caprices, 12 sketches, and 'Northern Songs without Words.' ROBERT SCHUMANN (1810–1856) left a rich legacy: he composed 1 concerto, 1 concertstück, 1 concert-allegro, 6 sonatas (op. 11, 14, 22, 118), 11 fancy-pieces (phantasiestücke), 8 novelletten, 12 études symphoniques, 12 transcriptions of Paganini's caprices, 6 studies in canon-form, and 4 sketches for the pedal piano; characteristic collections, 'Les Papillons,' 'Die Davidsbündler,' 'Carneval,' 'Scenes from Childhood,' 'Kreisleriana,' 'Arabesque,' 'Blumenstück,' 'Humoresque,' 'Night Visions,' 'Vienna Carnival,' 'Album for the young,' 'Forest Scenes,' 'Leaves of variegated colours,' 'Album Leaves,' 'Morning Songs'; variations on the name 'Abegg,' 6 intermezzi, impromptu on an air of Clara Wieck, a toccata, an allegro, a fantasia, 3 romanzas, scherzo, gigue, romanza, and fughetta; 6 fugues on the name 'Bach'; 4 fugues, 4 marches, 7 pieces in fughetta-form; besides as duets, 'Oriental Pictures,' 12 pianoforte duets for players of all ages, and 'Ball Scenes.' In Schumann's pianoforte works we possess one of the greatest treasures; they are unrivalled for their poetical and intellectual content, and afford an unceasing source of the most genuine pleasure. FELICIEN DAVID (1810–1876) wrote several collections of very charming melodies, more or less connected with his famous 'Le Desert'; their names, 'Les Minarets,' 'Les Brises d'Orient,' suggest this relation; 3 'valses expressives' of his composition may also be recommended. WILHELM TAUBERT (1811–), a pupil of Ludwig Berger, has composed a great number of pleasing, effective, brilliant, and interesting pieces. We have from his pen, 1 concerto, 5 sonatas, impromptus, scherzos, 12 excellent studies, op. 40 (a sterling work), the world-renowned 'Campanella' and 'Najade'; collective works of great merit, viz. 'Miniatures,' 'Camera Obscura,' 'Tutti frutti,' 'Minnelieder,' 'Souvenir d'Ecosse,' etc. Among his original duets are four marches and a duo (op. 10) in A minor. LEOPOLDINE BLAHETKA (1811–) has composed a concertstück, 12 books of variations, polonaises, a 'Dutch' and an 'English' fantasia. CAMILLE MARIE STAMATY (1811–1870), a respected Paris professor, composed a concerto, 2 sonatas, 25 studies (op. 11), 'Etudes progressives' (op. 37, 38, 39); also the studies, 'Les Concertantes' (op. 46, 47); fantasias, and numerous transcriptions. HENRI ROSELLEN (1811–), a popular French professor, has composed about 150 works, chiefly consisting of fantasias, rondos, divertissements on favourite airs, 12 studies (op. 60), several duets, excellent for tuition. FERDINAND HILLER (1811–) has composed a great number of excellent and highly interesting pieces, full of talent and intelligence. Several concertos (op. 5 in A♭, op. 69 in F♯ minor), and sonatas, the celebrated studies (op. 15, 52), capriccios, a great number of small pieces ('zur Guitarre,' 'Albumblatt,' 'La Danse des Fées,' 'La Danse des Fantômes'), 'Rêveries au Piano' (op. 17, 33), 'Huit mésures variées,' 24 Claverstücke, op. 66, 79, 81; six sonatas, op. 95, 'Gavotte,' 'Sarabande,' and 'Courante' (op. 115), etc. FRANZ LISZT[2] (1811–) has been active in every branch of pianoforte composition: among his original compositions we find (op. 1) 12 études, later transformed into the 'Etudes d'exécution transcendante'; an 'Allegro di Bravura' (op. 4), a 'Valse di Bravura' (op. 6), 'Album d'un Voyageur,' in 12 pieces, 'Canzone napolitana,' 'Harmonies poétiques et religieuses,' grand concert solo, concerto pathétique (for 2 pianos), Consolations, a sonata in B major. Among his works composed on national airs or those of other composers are his celebrated 'Rhapsodies hongroises,' 'Trois airs suisses,' transcriptions of airs by Donizetti, Mercadante, Rossini, Bellini; of songs by Schubert, Schumann, Mendelssohn, Franz, Dessauer, Alabieff, Berlioz, Beethoven, Weber, Duke of Saxe Coburg; many fantasias and variations on operatic airs, arrangements of symphonies by Beethoven and Berlioz, of organ fugues by Sebastian Bach, paraphrases of violin pieces by Paganini and Ferdinand David; indeed Liszt's activity and versatility are truly astonishing. VINCENZ LACHNER (1811–) has composed several rondinos, a prelude and toccata in D minor, impromptu and tarentella, 'Bunte Blätter,' charming rustic dances, etc. SIGISMUND THALBERG[3] (1812–1871). Among Thalberg's original pieces are—'Souvenirs de Vienne'; 12 caprices; valses, op. 4; grand concerto, op. 5; caprice in E minor, op. 15; 2 nocturnes, op. 16; caprice in E♭, op. 19; 3 nocturnes, op. 21;

[1] Compare Special Thematic Catalogue (Leipzig, Breitkopf & Härtel).

[2] See Catalogue (Leipzig, Breitkopf & Härtel), and List at pp. 149–151 of this volume.

[3] Compare Special Catalogue of Thalberg's works (Leipzig, Senff).

grand fantasia, op. 22; 12 études, op. 26; nocturne, op. 28; scherzo, op. 31; andante, op. 32; grand nocturne, op. 35; La Cadence, impromptu, op. 36, i.; Nouvelle Etude, op. 36, ii.; Romance sans paroles, op. 36, iii.; Romance et Etude, op. 38; 3 romanzas, op. 41; Thême original et Etude in A minor, op. 45; grandes valses brillantes, op. 47; Graziosa, Melody; Le Départ, Romance (Etude), op. 55; Grande Sonate, op. 56; Marche funèbre variée, op. 57; Barcarole, op. 60; Valse mélodique, op. 62; Les Capricieuses, valses, op. 64; Tarentelle, op. 65. Thalberg's other works consist of fantasias on operatic airs by Mozart, Rossini, Meyerbeer, Bellini, Donizetti, Verdi, Auber, etc., and transcriptions (L'Art du Chant), of a variety of songs and arias. GUSTAV FLÜGEL (1812–) an unknown name in England, has written about 40 works; among them 4 sonatas, fantasias, variations, characteristic pieces (Nachtfalter, etc.). JOSEPH SCHAD (1812–1879) composed about 30 works, sonatinas, and drawing-room pieces of a somewhat sentimental character. CHARLES VALENTIN ALKAN (1813–), a highly original French composer, became known by his excellent études (op. 38 and 39), by his Bourrée d'Auvergne, Le Preux, Le Chemin de fer; his concerto and duets also contain much of interest. ERNST HABERBIER (1813–1869) composed about 60 works, of which the beautiful Etudes-Poésies (24 characteristic pieces), op. 53, and the 8 Nouvelles Etudes-Poésies, op. 59, deserve great and universal recognition. These 32 pieces belong to the best and most interesting which have been written during the last 20 years; op. 55 and 56 are also very interesting. CARL VOLLWEILER (1813–1848) wrote a prize sonata, many fantasias, tarentelle, marches, variations, etc. JACOB ROSENHAIN (1813–) has made a reputation by his 12 Etudes caractéristiques (op. 17), and 24 Etudes mélodiques (op. 20). His sonata (op. 47) 'Morceaux de Concert,' fantasias, romanzas, etc. are less known. THEODOR OESTEN (1813–1870), a prolific educational composer, wrote a very large number of collective works — Blumenlese, Reminiscences d'Opéras, Les Fleurs de l'Opéra, Repertoire de l'Opéra, etc.; his rondinos, valses, etc., are to be recommended for their clear, correct, and effective writing. LOUIS WINKLER (1813–) has composed but a few original pieces, but his collection of fantasias, his 'Les Délices de l'Opéra,' and particularly his effective arrangements of Beethoven's chamber music (a large and valuable collection), have met with great approval. EDUARD EGGELING (1813–), is well known in Germany for his excellent preparatory studies for performing Sebastian Bach's works. ADOLPH HENSELT (1814–) is one of the most celebrated living composers for the pianoforte. Among his original works are—Variations de Concert (Elisire d'amore), op. 1; 12 Etudes caractéristiques, op. 2; Poëme d'Amour, op. 3; Rhapsody, op. 4; 12 Etudes de Salon, op. 5; 2 nocturnes, op. 6; impromptu, op. 7; Pensée fugitive, op. 8; Variations de Concert (Robert le Diable), op. 11; Tableau musical, a grand concerto in F minor, op. 16; several valses. Besides these pieces, Henselt translated a good many Russian songs. Some of his pieces have become universally known. DELPHINE VON SCHAUROTH, afterwards Hill-Handley (1814–), wrote a sonata and a capriccio, of which Schumann reports very favourably. FÉLICIEN LE COUPPEY (1814–), an experienced and meritorious Paris professor, has distinguished himself by his easy, useful, practical, and well-sounding 'Etudes primaires, expressives, progressives.' His collection of études (op. 22) called Le Rhythme, and his 'A, B, C,' are still much used. CHARLES KENSINGTON SALAMAN (1814–) is well known in London, amongst other pieces for his Saltarello, Pavan, Rondo nel tempo della Giga, a Toccata, '6 characteristic melodies,' 'Twilight Thoughts,' etc. THEODOR DÖHLER (1814–1855) composed a concerto, 12 grand studies, 50 études de salon, a charming tarentelle (op. 39), 12 nocturnes, ballades, numerous variations and fantasias. ANTON GERKE (1814–1870), a respected teacher in St. Petersburg, wrote 12 Scherzi à la Mazurek, divertissements, 10 Pièces différentes et faciles, and a considerable number of smaller pieces. STEPHEN HELLER[1] (1815–). Although many of Heller's compositions have become popular, none have obtained the success of his excellent studies, op. 16, 45, 46, 47, and 90; among his greater works are three sonatas and fantasias, also preludes, églogues, valses, characteristic pieces, 'Dans les Bois,' 'Dream pictures,' 'In Wald und Flur,' 'Promenades d'un Solitaire,' 'Nuits blanches,' 7 excellent tarentellas, canzonettas, allegro pastorale, charming fantasias and rondos. ROBERT VOLKMANN (1815–) has composed a sonata, nocturnes, 'Musical Picture Book' (op. 11), 'Wander Sketches' (op. 23), 'Visegrád' (an interesting collection of 12 pieces), 'Grandmother's Songs,' 'Hungarian Sketches,' marches, a toccata, and several smaller pieces. CHARLES VOSS (1815–), a prolific writer of drawing-room pieces, has published about 350 works; they are written with much ease and fluency, but somewhat carelessly. FERDINAND PRAEGER (1815–) has long been well known in London; his best works are to be found in the Praeger Album (2 vols. Leipzig). EDUARD WOLFF (1816–1880) has composed about 300 pieces, among which his 'Etudes,' 24 op. 20, 24 op. 50, 24 op. 100; and his 48 studies, op. 189, 190, 191, 192, 'L'art de chanter sur le Piano,' are much used in France. His polonaises, mazurkas, and other national works, are very good and his numerous fantasias, variations, scherzos, nocturnes, valses, tarentellas, contain much of interest. His collective work, 'La jeune Pianiste' (36 pieces), is useful for teaching purposes. CARL HASLINGER (1816–1868), son and successor of the well-known Vienna publisher Tobias Haslinger, was an experienced and clever musician, whose sonatinas, variations, nocturnes, fantasias on operatic airs, are very good for instruction. The number of his works is about 60. LEOPOLD VON MEYER (1816–) has

1 See Special Catalogue of Heller's works (London, Ashdown & Parry).

written specifically good Vienna valses (see for curiosity's sake the Valses of the Future), excellent polkas, capital original marches, and highly effective transcriptions of Turkish airs—'Machmudier,' 'Bajazeth,' 'Air de Nedjib Pasha,' etc.; his arrangements of Russo-Bohemian airs are good; less so his fantasias, which are weak copies of Thalberg's style. Sir William Sterndale Bennett (1816–1875).[1] Of this author, too soon departed, we have 4 concertos, 3 musical sketches, op. 10; 6 studies in the form of capriccios, op. 11; 3 impromptus, op. 12; sonata, op. 13; 3 romanzas, op. 14; a fantasia, op. 16; an Allegro grazioso, op. 18; a capriccio (with orchestral accompaniments), op. 22; a Suite de pièces, op. 24 (6 pieces); Rondo piacevole, op. 25; a Capriccio scherzando, op. 27; introduction and pastorale, rondino, caprice, op. 28; 'L'Amabile e l'Appassionata,' 2 études caracteristiques, op. 29; theme and variations, op. 30; preludes and studies, op. 33; 'Pas triste, pas gai,' rondo, op. 34; Minuetto espressivo, op. 35; 'Joan of Arc,' sonata; prelude in B♭; diversions for two performers. Antoine François Marmontel (1816–), one of the most popular and experienced Paris professors, has written a sonata, 4 books of studies, 2 grandes valses (well known) 40 mélodies et romances, polonaises and mazurkas. Joseph Adalbert Pacher (1816–1871), once a very popular professor in Vienna, wrote good studies, op. 3, 7, 10; caprices, impromptus, and very effective transcriptions of songs and operatic pieces. Fritz Spindler (1817–) of Dresden, has provided students with an unusually large number of effective, not difficult, useful, and practically written drawing-room pieces; his works number over 300; among them 'Wellenspiel,' 'Frisches Grün,' and 'Husarenritt' obtained general popularity; his transcriptions of operatic pieces, Schubert's songs, and national melodies (op. 73), are particularly well done. The celebrated Danish composer, Niels W. Gade (1817–) has written several exceedingly beautiful works; his Aquarellen, Arabesque, Christmas pieces, Fantasiestücke, Sonata (op. 28), 'Volkstänze,' are highly to be recommended. Ignaz Tedesco (1817–) has composed about 70 works, among which 18 are original pieces, and the remainder consist of fantasias and transcriptions of national and operatic airs. Antoine Chevalier de Kontski (1817–) has composed studies, 5 valses, fantasias, caprices, meditations, scherzos; among these only one, 'Le Reveil du Lion,' has obtained a wide circulation. Alexandre Philippe Billet (1817–) has published 17 studies, nocturnes, rondos, fantasias on operatic airs, mosaïques, etc. etc. Louis Jaime Alfred Lefebure-Wély (1817–1869) left a great number of agreeable light pieces; among them 'Les Cloches du Monastère,' 'Le Calme du Soir,' and 'La Retraite militaire' are very well known. Emile Prudent (1817–1863) wrote about 30 original pieces in the style of Thalberg, elegant and well sounding; in the Concert-symphonie (op. 34) he takes a higher flight; his études, 'Les Hirondelles,' 'Le Reveil des Fées' (op. 41). and 6 études de salon (op. 60) are highly to be recommended. Alexander Dreyschock (1818–1869) composed a sonata, 6 nocturnes, rondos, rhapsodies, and a great number of characteristic pieces; his variations for the left hand only are an excellent study. W. Vincent Wallace (1818–1865), the richly gifted Irishman, composed a great number of very effective pieces; his characteristic composition 'Music murmuring in the trees,' and his brilliant polkas were once very popular. Theodor Kullak (1818–) composed a symphonie de piano (op. 27), a concerto (op. 55), a sonata (op. 7), many characteristic pieces ('La Gazelle,' 'Danse des Sylphides'), many collective works—'Lieder aus alter Zeit,' 'Les Fleurs du Sud,' 'Les Fleurs animées,' 'Youthful days,' 'Dans les bois et les champs,' transcriptions of national melodies, excellent études ('Les Arpèges'), scherzos, fantasias, and several very meritorious educational works. Henri Cramer (1818–1877), no relation of John Baptist Cramer, wrote a very large number (above 800) of pot-pourris, chants nationaux, mélanges, etc. Louis (Brouillon) Lacombe (1818–) has published about 40 pieces, among which 'Les Harmonies de la Nature' obtained a certain reputation. Felix Godefroid (1818–), actually a harpist, has composed about 180 elegant and light piano pieces; consisting mostly of Morceaux de genre, transcriptions, fantasias, Tyroliennes, etc., among which 'La Danse des Sylphes' has become universally known. Adolph Gutmann (1818–), the favourite pupil and friend of Chopin, has published about 60 pieces, mostly with fancy titles; some of them (op. 28, 33, 46) have become known; his 10 Etudes caracteristiques, op. 12, are to be recommended. Henri Ravina (1818–1862), well known by his elegant and pretty études (op. 2, and op. 24), wrote also a great number of drawing-room pieces, among which the Sicilienne, Barcarole, Rondo villageois, Nocturne gracieux, became very popular. His fantasias on operatic airs are well compiled. Johann Kafka (1819–), very popular in some parts of Germany, has published about 200 numbers of light and moderately difficult drawing-room pieces; his 'Erinnerung an Steinbach' became well known. Clara Schumann (Wieck, 1819–) has published a concerto, a scherzo (op. 14), 4 pièces fugitives, 33 preludes and fugues (op. 16); 4 polonaises, Caprice en formes de Valse, a romance variée, valses romantiques, 4 pièces caracteristiques, soirées musicales, Hexentanz, variations de concert, etc. Albert Loeschhorn (1819–) has published a great number of nice, melodious, and effectively written drawing-room pieces, and transcriptions of operatic and national airs. His studies, op. 65, 66, 67, in graduated difficulty are very valuable. Carl Evers (1819–)

[1] It is difficult to give an accurate account of Bennett's compositions, as there is no special catalogue, and some works have changed their original publishers. Whilst in France and Germany the publisher considers that an excellent work confers distinction and glory upon his firm, and does not allow it to leave his catalogue, some of the English publishers appear to regard a celebrated work merely as an investment, and part with it readily for a profit. For an attempt at a complete list of Bennett's works see vol. i. of this Dictionary, p. 229.

composed four sonatas; a collective work, 'Jours sereins, jours d'orage'; tarentelles, valses, études, fantasias, etc.; 'Chansons d'amour,' a collection of love-songs, in which the different national characters are imitated. BRINLEY RICHARDS (1819–) the popular Welsh musician, has published a book of octave studies, caprices, a tarentelle, 'Recollections of Wales,' and a very large number of fantasias and other amusing and pleasing pieces, which have a wide circulation. Several of his later original works contain much interesting matter. HENRY LITOLFF (1820–) has written 3 concerto symphoniques, caprices, nocturnes, 6 studies (op. 18), fantasias on operatic airs, and a considerable number of characteristic pieces, among which the 'Spinner-lied' became very celebrated. LOUIS KÖHLER (1820–), is one of the most distinguished of living educational composers: the number of his easy, moderately difficult, and very difficult studies, technical exercises, sonatinas, rondos, arrangements of dances and melodies of all nations, is unusually great, and some of his studies (particularly those op. 112 and 128) are of lasting value. WILHELM KRÜGER (1820–) has composed a great number of elegant and pleasing pieces; 'La Harpe éolienne' and 'Chanson du Gondolier' are very popular. CORNELIUS GURLITT (1820–), an excellent musician, has written most valuable pieces for instruction; his sonatas, sonatinas, studies, and collections of amusing pieces for young students are exceptionally good. ALEXANDER ERNST FESCA (1820–1849) composed a morceau de concert, 3 rondos, 4 fantasias, 2 books of variations, 4 nocturnes, and several characteristic pieces, among which 'Scène de Bal,' and 'La Danse des Sylphides' are very effective and well written. CHARLES EDWARD HORSLEY (1821–1876), once well known in London, has left a sonata, and many graceful and effective melodies. DIETRICH KRUG (1821–1880), a very industrious composer of educational pieces (like those of Czerny, Hünten, Oesten, etc.), wrote about 400 books of amusing and instructive pieces. His collections, 'Echoes of the Opera' and 'Fashionable library' (Mode Bibliothek), are well known and very much used. CHARLES BOVY DE LYSBERG (1821–1873), a highly respected professor of Geneva, has composed about 70 drawing-room pieces with fancy titles, which have become more or less popular. RUDOLPH WILLMERS (1821–1878) composed about 130 pieces, among which are 2 concert solos with orchestral accompaniments ('Un jour d'été en Norvège,' op. 27, is very good), sonatas, 6 études, many fantasias on operatic pieces, a great number of highly effective concert studies ('Sehnsucht am Meere,' 'La Pompa di Festa,' 'La Sylphide,' 'Trillerketten,' etc.). Willmers's pieces are very valuable for instruction. CHARLES EDWARD STEPHENS (1821–) has published a sonata, a duo brillant (4 hands), an allegro-rhapsodie, impromptus, fantasias, and characteristic pieces, full of fancy and feeling. JOACHIM RAFF (1822–) has produced an unusually large number of pieces of every description, concertos, sonatas, suites, fantasias, nocturnes, impromptus, a collective work 'Die Oper im Salon,' dances in the old and modern style; his pieces are of different grades of difficulty. THEODOR GOUVY (1822–) has composed a sonata and 4 sérénades. WILHELM KUHE (1823–) has written a great number of light and pleasing opera fantasias and transcriptions; among his original pieces 3 Songs without words (op. 12), 'Das Glockenspiel' (op. 13), and 'Andante and étude' (op. 14), have found much favour. ALEXANDRE EDOUARD GORIA (1823–1860) composed about 130 drawing-room pieces; they are elegant and effective, and some of them, such as the Olga-mazurka, Caprice-Nocturne, Barcarole, Berceuse, have become universally known. Among his 31 grand studies, those in op. 63 are very good; his fantasias and transcriptions are very cleverly written and highly effective. DR. JULIUS SCHAEFFER (1823–), a musician of sterling merit, but unknown in England, has composed, among other pieces, 'Fantasie-Variationen,' a highly remarkable work, full of originality and boldness; his Fantasie Stücke, Songs without words, and Polonaise are also very interesting. JEAN VOGT (1823–) composed preludes and fugues, about 20 books of drawing-room pieces, an andante and allegro de concert with orchestral accompaniments (op. 33), and 12 excellent studies (op. 26). THEODOR KIRCHNER (1824–), a richly gifted composer, has written a good number of highly fascinating pieces; among them the collective works, 'Album leaves,' 'Preludes,' 'Legends,' 'Grüsse an meine Freunde,' 'Kleine Lust-und-Trauerspiele,' are full of original matter; his transcriptions of Mendelssohn's songs are the work of a refined musician. CARL REINECKE (1824–) has composed many and good works; among others 2 concertos, sonatas, many sonatinas, fantasias, 'Alte und neue Tänze,' ballades, variations on a theme of Handel, many educational pieces ('Haus Musik'), 17 cadenzas for concertos by Bach, Mozart, Beethoven, Weber, excellent duets for 2 pianos, many good pieces for 4 hands, and very useful and well-written studies. FRIEDRICH SMETANA of Prague (1824–) has published 6 Morceaux caractèristiques, Album leaves, Bohemian dances, etc. ALBERT JUNGMANN (1824–) has written more than 400 easy and agreeable pieces for beginners and not very advanced players. EDOUARD FRANCK (1824–), a highly talented composer, has published a good many pieces; among them, a sonata (op. 6), scherzo (op. 7), and 25 variations (op. 14), have become known to a wide circle. EMANUEL AGUILAR (1824–) published nocturnes, melodies, several morceaux de salon, also 5 canons and a two-part fugue, intended as a preparation for the study of the works of Sebastian Bach. ANTON HERZBERG (1825–) composed a great number of drawing-room pieces (about 120 are published); among them the mazurkas are very good. JULIUS CARL ESCHMANN (1825–) has made himself a name by his excellent selections of classical works for beginners. His guide-book ('Wegweiser') to the literature of the pianoforte is very valuable. CHARLES WEHLE (1825–) has written many nocturnes, ballades,

romanzas, and other shorter pieces; his dance-music is particularly elegant and pleasing. JULIUS SCHULHOFF (1825–) has composed a sonata, 9 idyls, 3 impromptus, 1 morceau de concert, 33 nocturnes, valses, galops, mazurkas, etc., about 60 pieces, most of which have obtained a very wide circulation. LOUIS EHLERT (1825–) has published a 'Sonate romantique,' and several very graceful and refined shorter pieces. MORITZ STRAKOSCH (1825–) has written many books of elegant dance-music and transcriptions of Italian operatic airs. WALTER CECIL MACFARREN (1826–) has published gavottes, impromptus, characteristic pieces, melodies, nocturnes, galops, valses, mazurkas, etc., which are very carefully and tastefully composed. LINDSAY SLOPER (1826–) has composed good studies (op. 3, 13) and a number of pleasing smaller pieces, some of them full of interest. WILHELM SPEIDEL (1826–) has published several sonatas, Highland pictures, and, among other smaller pieces, a very good Saltarello (op. 20). HERMANN BERENS (1826–1880) left many most excellent educational pieces. His studies, op. 61, 66, 70, 73, 77, and 79 are indeed very valuable; so are his sonatinas, op. 81 and 89, and a small work entitled 'The Training of the Left Hand.' EDWARD SILAS (1827–) has composed a great number of characteristic pieces, romanzas, a capital gavotte in E minor, and excellent duets. GUSTAV MERKEL (1827–) has composed many practically written and effective pieces; among them op. 18, 20, 25, 61, 65, 81, and 84 have become very popular. HERMANN A. WOLLENHAUPT (1827–1863) wrote short but melodious and pleasing pieces, among which his marches, waltzes, and scherzos are well worthy of the wide recognition they have found. ADOLFO FUMAGALLI (1828–1856) published about 90 drawing-room pieces, consisting of serenades, tarentelles, fantasias, very effective transcriptions, etc. WOLDEMAR BARGIEL (1828–) has composed excellent suites, op. 7, 8, 31, very valuable 'Pianoforte-stücke,' op. 32 and 41, very interesting 'Bagatelles,' op. 4, a vigorous 'Fantasiestück,' op. 27, and a good many other valuable pieces. HANS SEELING (1828–1862) wrote 11 single pieces, among which his charming 'Loreley' obtained great success, and 3 collective works—'Concert Studies,' 'Schilflieder,' and 'Memoirs of an Artist.' Seeling's pieces are very fascinating. ERNST HEINRICH LÜBECK (1829–1876) wrote a small number of drawing-room pieces. L. M. GOTTSCHALK (1829–1869) composed about 60 drawing-room pieces; among them are 'Le Bananier,' 'Le Mancenillier,' and 'Bamboulo,' which obtained a wide circulation. OTTO GOLDSCHMIDT (1829–) has published a concerto (op. 10), 12 concert studies (op. 13), an andante and scherzo, rêveries, nocturnes, 'Rondo-Caprice,' etc. ANTON RUBINSTEIN[1] (1829–) has composed concertos, sonatas, fantasias, preludes and fugues, studies, all kinds of dance-music ('Le Bal,' etc.), many collective works, such as 'Kamennoi-Ostrow' (24 pieces), suite (10 pieces), 6 morceaux, op. 51, 'Album de Peterhof' (12 pieces), 'Miniatures' (12 pieces), 'Miscellanées' (8 books), a great many duets, cadenzas to Beethoven's 1st, 2nd, 3rd, and 5th Concertos, and to Mozart's D minor Concerto, etc. Only a few of Rubinstein's pianoforte pieces have obtained general popularity; being very difficult and requiring very large hands for their execution, not many persons can play them with proper effect. HEINRICH F. D. STIEHL (1829–) has written a considerable number of short drawing-room pieces. RENAUD DE VILBAC (1829–) has composed many (40) drawing-room pieces, among which the 3 morceaux de salon, op. 23, and 3 caprices, op. 25, have become well known; his duets, op. 19, op. 24, op. 26, and particularly his collective work 'Les Beautés des Opéras' (Norma, Barbier de Seville, Euryanthe, Freischütz, etc.), are very popular. JACQUES BLUMENTHAL (1829–) published a considerable number of drawing-room pieces, some of which obtained a certain popularity. HANS VON BÜLOW (1830–) has published several works, among which the collection of 10 pieces, 'Il Carnovale di Milano,' op. 21, has obtained popularity. His editions of Beethoven's sonatas and other classical works are marked by devotion and enthusiasm, and by a remarkable degree of intelligence. JULIUS HANDROCK (1830–) has written a great number of valuable instructive pieces, which are much used in Germany. WILHELM GANZ (1830–) has published a considerable number of brilliant and pleasing drawing-room pieces. ADOLPH SCHLOESSER (1830–) has composed many brilliant and effective drawing-room pieces; among his more ambitious efforts is a suite, op. 119, which contains excellent music. GUSTAV LANGE (1830–) a respected Berlin professor, has composed a great number of drawing-room pieces which enjoy also a certain popularity in England. KARL KLINDWORTH (1830–) is chiefly known by his critical edition of Chopin, and by excellent arrangements of Schubert, Wagner, Tschaikowsky, etc. W. S. ROCKSTRO (1830–), besides having arranged and edited various classical operas, is known as a voluminous composer of *salon* pieces, such as 'Mes Songes,' 'Christabel,' etc. SALOMON JADASSOHN (1831–) has published well-written pieces, among which 3 morceaux, bal masqué (7 airs de ballet), serenade, variations sérieuses, are popular; his cadenzas to Beethoven's Concerto, No. 4, are to be recommended. JULIUS VON KOLB (1831–) published rêveries and intermezzos. ALFRED JAELL (1832–) is the author of a great number of effective drawing-room and concerto pieces, and transcriptions; among these the transcriptions of some of Richard Wagner's operatic pieces are very well done. JOSEPH ASCHER (1831–1869) has composed a great number of light and effective drawing-room pieces, elegant dance-music, good marches (Fanfare militaire). Some of his works enjoy great popularity. EDUARD HECHT (1832–) has composed several well-written pieces, which deserve a better acquaintance. FRANCIS EDWARD BACHE (1833–1858), a highly gifted musician, of great promise, published about 20 pieces, full of melody and natural

[1] See Special Catalogue of Rubinstein's compositions (Leipzig, Senff).

expression. Among the most prominent are 'La belle Madeleine,' and the galop, 'L'irresistible.' JOHANNES BRAHMS[1] (1833–) has composed a concerto, 3 sonatas, a scherzo, variations on airs by Handel, Schumann, and Paganini, ballads, Hungarian dances (two sets), waltzes, etc., 8 clavierstücke (caprices and intermezzi), and 2 rhapsodies. The interest of these works is not so much in spontaneous charm or graceful expression, as in their solid substance, intellectual character and logical development, which rivet the attention and sustain it to the last. WILLIAM GEORGE CUSINS (1833–) is known by his Concerto in A minor, as well as by marches and other pieces. FRANZ BENDEL (1833–1874) wrote a great number of effective and brilliant pieces, among which several have become very popular; his transcriptions of songs by Rubinstein, Chopin, Brahms, and Franz, are most excellent. ALEXANDER WINTERBERGER (1834–), a pupil of Franz Liszt, has composed a fantasia (op. 19), 2 idyls, salon étude, valse-caprice and several other short pieces. ANTON KRAUSE (1834–) has produced sterling edutional music—namely, 25 sonatas and sonatinas for 2 and 4 hands, about 30 studies, also 2 books of arpeggio studies. CAMILLE SAINT-SAENS (1835–) is the composer of 4 concertos, and many smaller pieces, such as gavottes and mazurkas; also excellent variations for 2 pianos on a theme of Beethoven's, etc. ROBERT GOLDBECK (1835–) has published a great number of pleasing and light pieces. BERNHARD SCHOLZ (1835–) has composed a remarkably well-written collection of pleasing and practical pieces for amusement and instruction. EMIL BRESLAUR (1836–): among this composer's works, his 'Technische Grundlage des Klavierspiels,' op. 27, has created considerable attention. FRIEDRICH AUGUST WILHELM BAUMFELDER (1836–) has written a great number of light pieces, favourable for instruction. ADOLPH JENSEN (1837–1879) before his too-early death composed highly interesting pieces, among which the Wanderbilder, Lieder, and Tänze (20 pieces) Jagd-Scene, Praeludium and Romanze, Valses, Caprices, Idyllen, Hochzeit-musik' (duet), Ländler aus Berchtesgaden, Wald-Idylle (op. 47), and 'Erinnerungen,' have become well known. JOSEPH WIENIAWSKI (1837–) has published brilliant valses, fantasias, variations, songs without words, excellent mazurkas (op. 23). CONSTANTIN BÜRGEL (1837–) has composed several sonatas, a suite, Arietta e Gavotta (op. 25), 2 dance-caprices, etc., all of which enjoy a good reputation in Germany. ALEXANDRE CÉSAR LEOPOLD ('GEORGES') BIZET (1838–75), left 'Jeux d'enfants' (12 pieces), 'Les Chants du Rhin' (6 do.), many transcriptions and arrangements, and especially 'Le Pianiste-chanteur,' 150 pieces of all schools, transcribed, marked, and figured. THEODORE RITTER (1838–) is the author of a good number of effective and brilliant drawing-room pieces ('Chant du braconnier,' 'Sylphes,' etc.) JOHN FRANCIS BARNETT (1838–) has published a considerable number of characteristic, pleasing, and instructive pieces, also a concerto in D minor (op. 25). JOSEPH RHEINBERGER (1839–) has composed a great number of pieces for 2 and 4 hands (concerto, fantasias, toccatas, characteristic pieces, etc.); his op. 5, 53, and 'Jagd-Scene' are very popular. MICHAEL VON ASANTSCHEWSKY (1839–) has made himself a name by his op. 4, 3 pieces; op. 6, Passatempo; op. 8, 6 duets; op. 12, 'Festival Polonaise.' SYDNEY SMITH (1839–) has composed a great number of light and pleasing pieces, which in certain circles are very popular. FRIEDRICH GERNSHEIM (1839–) has composed several highly distinguished works. HERMANN GOETZ (1840–1876): of this too soon departed composer, we have Genrebilder (op. 13), six sonatinas, one duet sonata, and a grand concerto (op. 18). PETER TSCHAIKOWSKI (1840–) is known by a grand concerto, an impromptu and scherzo russe, and 8 other original pieces. ERNST RUDORFF (1840–) has published Etude (op. 29, no. 1); Concert-étude (do. no. 2); 8 Fantasiestücke and a Fantasie; 6 pieces for 4 hands, and Variations for two PFs. CARL TAUSIG (1841–1871), who, like Jensen, died too young, wrote 2 études de concert, and transcribed gipsy melodies, valses of Strauss ('Nouvelles Soirées de Vienne'), several movements from Beethoven's quartets, Wagner's 'Walküren Ritt,' etc. HEINRICH HOFMANN (1842–) has composed a good many pretty and highly effective pieces. His duets 'Italienische Liebes-Novelle' (op. 19), transcriptions of Norwegian, Hungarian, and Russian melodies, have become very popular. EDVARD GRIEG (1843–) has composed a concerto, a sonata, and several smaller pieces, all elegant, and strongly impressed with the Norwegian character. ALEXANDER MACKENZIE, of Edinburgh (1847–), has published a quartet for pianoforte and strings (op. 11), Trois Morceaux (op. 15), and other pieces. PHILIPP SCHARWENKA (1847–) has composed excellent solos and duets, and his brother, XAVER SCHARWENKA (1850–) has written a great number of highly effective, brilliant, and melodious works. HUBERT PARRY (1848–) has composed 2 sonatas, a duet for 2 pianos, a concerto, etc. MORITZ MOSZKOWSKI (1854–) born at Breslau, is one of the most talented amongst present composers; his charming duets, five waltzes, Album espagnol, Spanische Tänze (op. 12), and the suite 'From Foreign Countries,' as also his excellent concert studies, minuets, valses, polonaises, have gained great popularity in proportionately short time.

The foregoing list gives but a very incomplete and inadequate idea of the enormous quantity of music written for the piano. Each year produces thousands of pieces; and as every opera, oratorio, cantata, symphony, or quartet, is arranged for two or four hands, some idea may be formed of the magnitude and almost bewildering extent of the pianoforte library. Dance-music too, in its most popular and practical form, is the property of the piano; in fact the number of works written for it far surpasses

[1] See Special Catalogue of Brahms's compositions (Leipzig, Senff), and his biography.

those written for the church, the theatre, or all other branches of music. Indeed it is not too much to say that the progress of the art has been in great measure due to this noble instrument. The arrangements alone, a branch of art which, in the hands of such clever musicians as Watts, Czerny, Mockwitz, Winkler, Horn, Ulrich, Hugo, Horr, Wittmann, Klindworth, Prout, and many others, may be said to have reached perfection, may literally be counted by tens of thousands.

Our list has been compiled with an earnest endeavour to do justice to the names of all artists of importance; but so great is the activity of composers and publishers that it is possible some may have been omitted. Among those to whom we are unable to give more extended notice, but who deserve mention for their more-or-less-known productions, are:— Franz Behr, Ernst Berens, Francesco Berger, Jules Brissac, Ignaz Brüll, J. B. Calkin, Willem Coenen, Charles Delioux, Emile Doré, Jules Egghard (Count Hardegen, dead), A. Ehmant, G. J. van Eycken (dead), René Favarger (dead), George Forbes, Alban Förster, Adolph Gollmick, Hans Hampel, J. W. Harmston, Carl Hause, Heinrich Henkel, Siegfried Jacoby, E. Ketterer (dead), A. Klauwell, Richard Kleinmichel, J. Leybach, R. Löffler, Joseph Löw, Carl Mächtig, Tito Mattei, Theodor Mauss, Jean Louis Nicodé, Arthur O'Leary, A. Pieczonka, Joseph L. Roeckel, Julius Röntgen, Joseph Rummel (dead), Gustav Satter, J. Schiffmacher, Bernhard Scholz, W. Schulthes (dead), Boyton Smith, Berthold Tours, Ch. Wachtmann, Agnes Zimmermann. [P.]

PIANOFORTE-PLAYING. In order accurately to appreciate the pitch to which pianoforte-playing has reached in the present day, it is necessary to go back to the modest beginnings of virginal, spinet, clavichord, and harpsichord performances, as we find them exemplified in the works of the old English composers, and in those of the German, French, and Italian writers before 1700. In the old English works[1] we meet with a certain brilliancy—scales and broken chords frequently applied; whilst the slower pieces are to some extent conceived in the madrigal style. The old Italian, French, and German composers of the 16th and 17th centuries treat their spinets and clavecins very much like the organ, and indeed the indication 'for the Organ *or* Clavicembalo' (clavecin, harpsichord) is to be met with on almost every title-page of these early publications. The only life and animation which the Suites, Sonatas, and Fantasias of these ancient masters possess, is to be found in the dance-movements, such as the Gavotte, Rigaudon, Bourrée, Gaillarde, and Gigue. A great revolution was however brought about in Italy by DOMENICO SCARLATTI (1683–1760), in France by FRANÇOIS COUPERIN (1668–1733), and in Germany by SEBASTIAN BACH (1685–1750). Although Bach is by far the greatest genius of this remarkable triumvirate, it cannot be denied that both Scarlatti and Couperin contributed materially towards the progress of a regular clavecin style, towards a mode of writing and a production of effects which have nothing in common with the organ; and which rise by degrees to lightness, elegance, and grace. Scarlatti, although at times crude and harsh in his harmonies, is a highly original and genial composer. His pieces possess a delightful animation, the warm Italian blood runs through them; they testify to a wonderfully clever and adroit manipulation, and exhibit at times an almost electric rapidity of crossing the hands: in fact even *now*, when technical skill and execution are so enormously developed, they offer plenty of material for study and interest to the most experienced and practised performer. Couperin excels more in the refined and subtle working out of his short pieces. Less brilliant by far as an executant than Scarlatti, he is a more elegant, careful, and speculative musician. The preface to his works (published 1713, 1716, and 1717), in which he alludes to the manner of performing his pieces, is full of most interesting and useful hints and advice, and shows that the pervading principle of Couperin's activity is the desire to produce new effects. Scarlatti however is the more strikingly original, and more spontaneously creative musician of the two. But both were surpassed by Johann Sebastian Bach, and his Inventions, Symphonies, French and English Suites, Partitas, Toccatas, Preludes, and Fugues, are indeed the main source of our present style of playing. In Bach's music we find the greatest variety of expression, and his numerous works offer inexhaustible material for study. His manner of playing on the clavichord is said to have been remarkable at once for quietness and for the most perfect clearness; the time of his performance was slightly animated, though never so much so as to interfere with the most absolute correctness of execution. His fingers bent over the keyboard in such a manner that they stood with their points in a downward, vertical line, each finger at every moment ready for action. In taking a finger off the key, he drew it gently inwards with a sort of movement 'as if taking up coin from a table.' Only the end-joint was moved, all the rest of the hand remained still. Each finger was equally trained. The tranquil grandeur and the dignity of Bach's playing were eminently remarkable. Passionate passages he never expressed by violent or spasmodic movements, but relied solely on the power of the composition itself. His improvisations are said to have been in the style of his celebrated *Chromatic Fantasia*, and sometimes even surpassed that remarkable work in brilliancy and fire. His favourite instrument was the clavichord; he often said 'that he found no soul in the clavecin or spinet, and that the pianoforte (then newly invented) was too clumsy and harsh to please him.' On the clavichord he could give all the expression he desired, and he declared it to be the fittest instrument for private

[1] The 'Parthenia' is republished complete in Pauer's 'Old English Composers' (Augener & Co.).

use and for practice. In Bach's works we meet with polyphonic treatment in regard not only to *quantity*, but to *quality* also; and it is this treatment which gives its peculiar strength, its unsurpassable vitality, and its never-failing freshness, to the music of this great master.

We thus see that at the time when the pianoforte was invented and came into pretty general use (1740–1780) the art of playing had already attained a high degree of efficiency: it possessed indeed one special kind of excellence in which the generality of our present performers are wanting—namely, the art of individualising the single parts, and the great tranquillity and dignity of performance which arise from the perfect training of each finger.

With the pianoforte an entirely new style of expression came into existence; the power to play soft or loud (*piano, forte*) at will, developed by degrees the individual or personal feeling of the performer, and new effects were constantly invented, and applied with more or less success. If formerly, owing to the insufficient means of the instrument, the art of playing was considered from a more objective or external point of view, the richer means of the pianoforte allowed and even suggested the indulgence of more subjective or personal feeling. And thus not only the style of composing, but the manner of playing itself, altered in a material degree. In Sebastian Bach we find a polyphonic treatment founded on science and regulated by strict loyalty to rule and order; we find also a charming piquancy and quaintness of expression, resulting from the adoption of dance movements already mentioned, and many others, to which still greater variety is given by the introduction of short movements, such as the Caprice, Rondo, Burlesca, Echo, etc. Indeed the legacy which Sebastian Bach bequeathed to the world is one of the greatest importance, and of inexhaustible richness and beauty. It was left to his second son, Carl Philipp Emanuel Bach (1714–1788) to effect a great change in the principles hitherto observed. Emanuel Bach was the first to profit systematically by the change of treatment necessitated by the introduction of the hammer; to recognise with accuracy and method the great advantages suggested and allowed by the altered condition of things, and to adapt his style of composition to the new method of producing the tone. In Emanuel Bach's sonatas the polyphonic treatment and rigorous part-writing of his illustrious father disappear by degrees in favour of a more expressive and singing style—in short of the *lyrical* style. In many of his Sonatas we meet with a fantasia-like treatment hitherto unknown; and in his still valuable Essay 'On the true Method of playing the Clavier' (1753) he alludes over and over again to the necessity 'of singing as much as possible on the instrument.' 'Methinks,' he says, 'music ought principally to move the heart, and in this no performer on the pianoforte will succeed by merely thumping and drumming, or by continual arpeggio-playing. During the last few years my chief endeavour has been to play the pianoforte, in spite of its deficiency in sustaining the sound, as much as possible in a *singing* manner, and to compose for it accordingly. This is by no means an easy task, if we desire not to leave the ear empty, or to disturb the noble simplicity of the *cantabile* by too much noise.'

Emanuel Bach's maxims were closely followed by Haydn (1732–1809) and Mozart (1756–1791). In the sonatas and smaller pieces of these great composers, but especially in the 22 concertos of Mozart, we recognise a desire to please and to ingratiate themselves with the public by sweet melody and agreeable harmony, by an utter absence of eccentricity, spasmodic or fragmentary writing, and by the presence of a certain spontaneous elegance, suffused with ready wit and refreshing cheerfulness, the whole tempered by a never-failing expression of good-nature and innate amiability. Although Haydn and Mozart never forgot their duties to the art, they regarded the taste and likings of the public as of very great importance, and without yielding to its whims and caprices, they courted its legitimate demands loyally and in perfect faith, and sought to effect a satisfactory compromise in doubtful cases. The immense practice of both Haydn and Mozart in writing for the orchestra and for voices, both solo and in chorus, largely influenced their pianoforte compositions, and as a natural consequence their style of playing. Many of Mozart's most distinguished contemporaries testify to his excellence as a player, and to his supreme command over the instrument. His own remarks on pianoforte-playing are characteristic and completely to the point. He declares 'that the performer should possess a quiet and steady hand, with its natural lightness, smoothness, and gliding rapidity so well developed, that the passages should flow like oil.' 'All notes, graces, accents, etc., ought to be brought out with fitting expression and taste.' 'In passages (technical figures) some notes may be left to their fate without notice, but is that right?' 'Three things are necessary for a good performer'—and he pointed significantly to his head, to his heart, and to the tips of his fingers, as symbolical of understanding, sympathy, and technical skill.

A material change in pianoforte-playing took place at this time (1790–1800). The great technical execution of Clementi (1752–1832), Dussek (1761–1812), Steibelt (1764–1823), A. E. Müller (1767–1817), and J. B. Cramer (1771–1858), excited continual fresh interest, until at length excellence of technical execution claimed for itself an independent rank and position, which threw the more modest and less brilliant pieces of Mozart and Haydn for awhile into the background. Clementi's alterations, improvements, suggestions, and additions to the development of technical execution are of the utmost importance. A glance at Nos. 1, 3, 15, 20, 22, 23, 24, 27, 31, 34, 37, 44, 63, 65, 76, 86, of his celebrated collection of studies, 'Gradus ad [1] Parnassum,'

[1] Republished in Peters's Edition, No. 147.

will suffice to show the vast difference between the treatment of the pianoforte by Mozart and by Clementi. Clementi presents passages in thirds and sixths, he uses octaves in rapid succession, he widens the chords, and exhibits for the first time a hitherto unknown muscular force. The compass of the piano of Haydn and Mozart's Sonatas—5 octaves (rarely $5\frac{1}{2}$ and *less rarely* 6)—was soon extended to 6 and $6\frac{1}{2}$ octaves, and the instrument became for the first time a powerful, rich, sonorous, and highly effective one. The fact that Clementi entered into partnership with the firm of Collard, testifies to his keen and lively interest in the pianoforte manufacture, and is a guarantee for his intimate acquaintance with the connexion between the mechanism of the instrument and the minutest details of piano-playing. Compared with the manner in which Clementi writes his most difficult Sonatas and Studies—Concertos by him do not exist—the style of Haydn and Mozart appears almost small, thin and poor. Whilst Haydn and Mozart regard the instrument merely as a vehicle to convey their ideas, and think more of musical substance than of technical brilliancy, Clementi uses the instrument and the musical art rather for the display of his remarkable manual dexterity: his compositions are clever, in some instances grand and even bold, but on the other hand, they lack grace and especially warm and enthusiastic feeling; in short they do not possess that *feu sacré* which distinguishes so many of the productions of Haydn and Mozart, and which place Beethoven's works on so very high a pinnacle. Mozart's contemporaries declare Clementi to have been superior to Mozart in technical execution, brilliancy of effect, and masculine force of expression; they almost unanimously praise Clementi's thoroughly-trained velocity, the quiet position of his hands, the extraordinary power and fulness of his touch, the clearness and equality of his performance, and the judicious delivery of his slow movements. Clementi wrote for the pianoforte only, for the few Symphonies which he composed in 1820, when already 68 years old, count for little; the piano was therefore his only medium of expression, and the one chosen exponent of his activity as a composer. It was everything to him, and to the keyboard he entrusted every idea that crossed his mind. His ideas consequently adapted themselves by degrees to the nature of the instrument, and thus his Sonatas may with truth be called types of pianoforte compositions; for these he invented effects, technical passages, figures, combinations; and like Columbus, discovered a new world on the pianoforte. And this peculiar position of Clementi in relation to the piano explains the fact that Beethoven preferred his Sonatas to those of Mozart.

The extraordinary effect produced by Clementi brought him a host of admirers and followers, and he soon became one of the most desired of teachers. The difference between his style and that of Mozart resulted in the distinction between the so-called 'Vienna' or 'Mozart' school, and the 'Clementi' school. The original cause of this difference is chiefly to be sought in the instrument itself. Clementi used the English, Mozart and his successors the Vienna pianoforte. The English instrument had a richer, fuller and more sonorous tone, the hammer had a deeper fall, and was thus favourable to the sure execution of thirds, sixths, and octaves, and to the clear and precise playing of chords in succession; the tone of the Vienna piano, though thin and of shorter duration, was highly agreeable, and its action was so light that (as in the harpsichord) the most delicate pressure produced a sound from the key. From this facile mechanism results the rather extraordinary expression 'to breathe upon the keys,' an expression which the most distinguished disciples of the Vienna school, Hummel and Czerny, frequently used. Clementi's piano was therefore favourable to a substantial and masculine treatment; while the Vienna piano responded best to a rapid fluent style and to arpeggio playing. Clementi's piano was furthermore well adapted to the *cantabile*, and some of his pupils (as J. B. Cramer and John Field) made good use of this advantage, while the Vienna players, feeling the weak points of their native piano, sought by cleverness and taste to make up for its deficiencies, and surrounded their cantabile with such quantities of light, airy, elegant, tasteful passages, runs, broken chords, and ornaments of all kinds, as in great measure to hide the failing. The Vienna school strove rather to retain the character of the piano as a chamber instrument, whilst the stronger and more solid construction of the English one tended to make it an exponent of orchestral music. Both schools have their distinct history. The Vienna one deteriorated sooner than that of Clementi; after Mozart's death it lost much of the intellectual force and the innate gracefulness and affectionate warmth that distinguish the best of his Sonatas and Concertos, and some of his smaller pieces. With Hummel and Moscheles it reached its climax. Hummel's playing was distinguished by certainty, correctness, and transparent clearness, an admirable evenness and subtlety of touch, and refined and correct rhythmical feeling. His high and exceptional powers as a performer were, however, best shown in his extempore playing, a department in which he had no rival. Moscheles, superior to Hummel in the variety of his tone-gradations (light and shade of touch), and in a more decided and energetic *bravura* style, excels him also in grace and elegance; but both were wanting in warmth and spontaneity. In Mozart technical execution and intellectuality were still evenly balanced; with his successors—although both Hummel and Moscheles wrote works deserving the epithet 'classical'—technical execution gains the preponderance, and this led Woelfl (1772–1812), Steibelt (1764–1823), Czerny (1791–1857), and Herz (1805–) to devote themselves entirely to the demand for public amusement and momentary excitement, and thus to lose sight of the principles which made the school of Mozart so great.

At the same time it must be admitted that the technical execution of Woelfl was highly remarkable, and even exceptional; that Steibelt proved a dangerous rival to Beethoven at Vienna; that Czerny's merits as an educational writer, and a most painstaking, thorough, and successful [1] teacher were quite exceptional, and that Herz had in his best time no equal for elegance and brilliancy of execution. The effect produced by these excellent pianists was founded on legitimate principles of technical execution, and was due to a patient and complete training of the fingers. Czerny in particular, in his 'School of Velocity' (op. 299), in his admirable 'L'Art de délier les Doigts' (op. 740), and in his 'School of the Legato and Staccato' (op. 335), shows a consummate knowledge of all the minutest details of pianoforte-playing. To complete this part of the subject it may be mentioned, that amongst Hummel's pupils we find the names of Hiller, Henselt, and Willmers.

Clementi's direct pupils were J. B. Cramer (1771–1858), John Field (1782–1837), Ludwig Berger (1777–1839), A. A. Klengel (1784–1852): as indirect pupils may be mentioned, Dussek (1761–1812), Kalkbrenner (1788–1849), and Charles Mayer (1799–1862). The celebrated J. B. Cramer was one of the most excellent pianists in the history of the art. Though never overstepping the limits of the legitimate resources of the piano as a chamber-instrument, his performance displayed an unusual sense of that richness of variety and treatment which the piano can be made to reveal; his playing possessed plastic roundness and rare expression of harmony and beauty, while his appearance and deportment at the instrument were eminently gentlemanlike; in fact, Cramer may be said to have combined the best qualities of both the Mozart and the Clementi school. Beethoven preferred his 'touch' to all others; the quietness, smoothness, and pliability of the movements of his hands and fingers, the unexceptionable clearness and correctness of his execution, and the exquisite moderation of his style, rendered his performance unique; added to which he possessed an innate nobility of expression, and a rare suavity and euphony of delivery. His celebrated 'Studies' are the best proof of his incomparable manner of playing.

At this time the construction of the pianoforte was making great progress, and meeting more than ever the desires and needs of the executants. The richly gifted Irishman John Field, usually called 'Russian' Field, the inventor of the universally popular form of the 'Nocturne,' was one of the greatest pianists of all time. His touch, with an almost perpendicular position of the fingers, surpassed in sweetness, richness, and sostenuto all that had been heard before; and with regard to the picturesque distribution of light and shade, the greatest correctness and neatness, combined with a peculiar Irish frankness and simplicity of feeling, he had scarcely a rival. At this time the greatest attention was shown to the cantabile style; the varieties of touch, its beauty, mellowness, roundness, and singing quality, its brilliancy and crispness, were studied with unremitting zeal and care, and performers even thought it worth their while to investigate the anatomical construction of their hands and the sources of strength, elasticity, and endurance; the degrees of force were carefully measured, and all thumping, banging, indistinctness ('smearing' as the Viennese called it), was held up to ridicule.

Ludwig Berger, the teacher of Mendelssohn and Taubert, was a brilliant and excellent performer, remarkable for a certain spiritualistic, dreaming expression. August Alexander Klengel, on the other hand, was most successful in the strict style of performance—fugues, canons, etc.,—Dussek, already mentioned as an indirect pupil of Clementi, was a truly grand performer: he possessed a great nobility and grandeur of style, combined with a certain sentimentality, a characteristic German feature of his time; he could, like Field, boast of a beautiful and singing touch; he possessed furthermore very large hands, which allowed him to spread his chords up to tenths and elevenths; and he understood how to use the pedals with effect and judgment. Kalkbrenner excelled in a most carefully and systematically trained and thoroughly 'purified' technical execution: his scales, including those in thirds and sixths, were like strings of pearls; the most complicated figures came out with astonishing clearness; and even during the most daring and intricate gymnastic evolutions Kalkbrenner retained a perfectly quiet position of body and hands. Although entirely deficient in sympathetic warmth of expression or enthusiasm, he captivated his public by a singular elegance and neatness of style, and a 'technique' which was absolutely perfect. To complete the group of pianists who gather round Clementi, we mention Charles Mayer, a pupil of Field; he possessed most of Kalkbrenner's excellent qualities, but was in his best time (1830–1840) bolder and more original than Kalkbrenner in planning and carrying out new effects.

We now come to the centre of gravity of all that concerns pianoforte-playing in its best, noblest, and highest features,—to Ludwig van Beethoven (1770–1827). Himself one of the greatest executants, endowed with rare muscular force, possessing an iron will, which conquered all obstacles, glowing with a lofty enthusiasm, and last not least, a never-surpassed self-command, he was enabled in his Sonatas and Concertos, in some of his Variations, Fantasias, and Rondos, to produce entirely and astonishingly new, rich, and grand effects; indeed he gave to the piano a soul, and succeeded in winning for it a poetical expression. The great difference between Beethoven and all his contemporaries is found in the fact that in his piano works the technical figures grow out of the principal idea; they are natural and logical consequences or results of the leading theme, and are thus in every instance in thorough harmony and relation with the initiative part.

[1] Amongst his pupils may be named Mme. Belleville-Oury, Theodor Döhler, L. von Meyer, and Franz Liszt.

In his contemporaries, on the other hand, these technical figures are more or less annexes or supplements, which having no close relation to the principal theme, are wanting in that psychological reason for existence which makes them so strong, effective, and indispensable, in Beethoven's works. For this reason it is so difficult to find studies or exercises which bear on Beethoven's Sonatas, so as to assist the student immediately and directly in improving his performance of these unrivalled masterpieces. Beethoven recognises the beauty and importance of technical efficiency and brilliancy, but he considers them merely as accessories and powerful contributors to the harmony and unity of the whole. His genius required richer means of expression than those hitherto invented. We find in his pianoforte works a greater polyphony, stronger contrasts, a bolder rhythmical expression, a broader design and execution; indeed we meet with an entirely new instrument: yet in no single instance does he overstep its legitimate limits. At the same time the improvements which his compositions suggested to the manufacturers belong to the greatest and most important changes in the history of the piano. With his fancy penetrated by all the qualities (*timbres*) of tone which distinguish the reed, brass, and stringed instruments, and his imagination pregnant with grand and noble orchestral effects, he seeks to impart some of these effects to the piano, and succeeds without sacrificing the speciality—nay the idiosyncrasy—of the keyed instrument. It is more particularly in the slow movements of Beethoven's Sonatas that we recognise this desire to assimilate the piano to the sound of the orchestra. The absolute mastery which he had obtained in early years over all the various departments of technical execution is shown in his 21 sets of Variations—interesting collections of little pieces which may be called a pattern-card of every conceivable figure from Sebastian Bach to Beethoven, all full of originality, and in some instances (32 in C minor; 6, op. 34; 33, op. 120) anticipating many an effect for the invention of which later pianists have obtained credit. Beethoven's contemporaries (Tomaschek, Cramer, Ries, Czerny) agree that he was able both to rouse his audience to the highest pitch of excitement and enthusiasm, and to fill them with the greatest pleasure; they say that his performance was not so much 'playing' as 'painting with tones,' while others express it as recalling the effect of 'reciting'; all which are attempts to state the fact that in his playing, the means—the passages, the execution, the technical appliances—disappeared before the transcendent effect and meaning of the music. Beethoven, with a soul full of the purest and noblest ideas, and glowing with an enthusiasm which soared from the petty cares and miseries of this world up to the highest regions, was not particular in polishing and refining his performance, as were Hummel, Woelfl, Kalkbrenner, and others: indeed such 'special' artists he satirically calls 'gymnasts,' and expresses his apprehension 'that the increasing mechanism of pianoforte-playing would in the end destroy all truth of expression in music.' His apprehension was to some extent realised. After him the breach between the musical art in general, and technical efficiency and brilliancy in particular, became wider and wider. But before the fields of real music were inundated by those floods of arpeggios and cataracts of scales, two composers arose, who enriched the piano with entirely new effects, and offered to its performers much material for study. These were CARL MARIA VON WEBER (1786–1826) and FRANZ SCHUBERT (1797–1828). Weber's compositions are a proof of his extraordinary powers as a performer; and the tenderness, romantic charm, and chivalrous force and energy, but above all the enthusiasm they possess, met with universal sympathy; not only Mendelssohn and Schumann, but Chopin, Liszt, Henselt, and Heller, all felt the influence of Weber. The new features of his pianoforte effects are the emancipation of the left hand (see among others the Introduction to 'L'Invitation à la Valse,' Slow movement of 2nd Sonata) and the happy method of throwing as it were the whole weight of the tone into the melody, by breaking the chords and at once taking the fingers off whilst the melody is held (see beginning of Concertstück). Although Schubert was not a public performer, his Sonatas and smaller pieces (Impromptus, Moments musicals, etc.) testify to unusual skill in playing. His works demand a natural, affectionate, crisp and clear execution; they require a full yet exceedingly elastic and supple touch; although Schubert inclines in some of his pieces towards the Vienna school, in most of them he follows in the steps of Beethoven.

It was about 1830 that public taste inclined more and more in the direction of technical brilliancy, and the lighter, more pleasing style of composition. The cyclical forms of composition became by degrees more rare; concerts without the assistance of an orchestra began to be more frequent; even chamber-music, such as trios, quartets, and quintets, with string or wind instruments, were excluded, and the pianist reigned supreme. In one respect this change was satisfactory: to rivet the attention of an audience for an hour and a half to a pianoforte performance alone, the executant had to be very clever, to produce constant fresh variety and new charm; effect had to follow effect; indeed the ingenuity of the performer was constantly tasked to discover new devices for feeding the insatiable appetite of his hearers. It is to this state of things indeed that we owe the present extraordinary development of pianoforte-playing. Technical efficiency has a thoroughly legitimate and necessary, nay an indispensable, existence; it gives effect and power to the composition; it is in reality the garb in which the musical work is presented; but if the importance of this existence be exaggerated, the performance ceases to be the reproduction of an intellectual work, and becomes merely an amusement or excitement for the senses. Formerly rapid

passages acted as a contrast to the cantabile; but if that contrast is gradually reduced to a mere alternation of more or less rapid movement, the *cantilène* disappears almost entirely, and all becomes movement and bustle. The most insignificant figure is now swelled to the dimensions of an entire piece; thus the étude or study becomes the leading form of pianoforte pieces. Ever more brilliant and dazzling becomes the execution; effects are invented that may vie with those of the full orchestra; the physical strength required to thunder out the rapid octave-passages, the dexterity and almost electric rapidity in changing hands so as to produce the effect of three hands rather than two—indeed the number of qualities required to satisfy the various requirements of modern pianoforte-playing—is truly astonishing. Such increased force and rapidity demanded an alteration of the movement of the arm, hand, and fingers. The quiet unobtrusive position of the older players at the instrument, had to give way to a kind of swinging movement of the hand—'playing from the wrist'; or to a nervous force, that arises from a stiff elbow, and leads with some performers to the kind of playing commonly called 'thumping.' Spasmodic movements of the hands and arms, a continual rocking to and fro of the body, and a passionate, almost frantic, throwing back of the head, seem to be part of these exaggerated gymnastic feats. Curious to say, by these jerky movements the quality of tone suffered greatly; it lost its fulness and sustained power, and became shorter, drier, and less distinct. The greatest heroes of this period of pianoforte-playing were THALBERG, LISZT, HENSELT, and DREYSCHOCK; and in a lesser though still high degree, WILLMERS, DÖHLER, and LEOPOLD VON MEYER. THALBERG (1812–1871), whose exquisite playing caused quite a commotion among all who interested themselves in piano-playing,[1] possessed a wonderfully well-trained mechanism; the smallest details were polished and finished with the utmost care; his scales were marvels of evenness; his shakes rivalled the trill of the canary-bird; his arpeggios at times rolled like the waves of the sea, at others resembled the airy and transparent folds of the finest lace; his octaves were thundered forth with never-failing accuracy, and his chords seemed to be struck out with mallets of English steel rather than played by fingers. Indeed he was the Seigneur de Bayard of pianists, 'le Chevalier sans peur et sans reproche'; his tone was at once grand, delicate, and mellow, never harsh or short; the gradations between his *forte* and *piano* were exquisitely traced: in short, everything which concerned the technical execution was perfection.[2] The extraordinary ease and absolute certainty with which Thalberg played, was due to a practical mode of fingering, from which, after it was once adopted, he never departed, and from the fact that he never played a piece in public until he had made it the absolute property of his fingers. The feature which rendered Thalberg's so-called fantasias (in reality they are medleys on operatic airs, with variations) so celebrated, was his method of dividing the melody between the two hands, whilst at the same time the right hand performs in the higher register a brilliant figure, and the left hand exhibits a full and rich bass part, and supplements it with an accompaniment in chords. This device was, however, not invented by Thalberg[3] himself; it is anticipated in some studies of Francesco Giuseppe Pollini (1778–1847), and was successfully applied by the still unrivalled English harpist, Eli Parish-Alvars (1808–1849). Thalberg merely extended it, and adapted it to the pianoforte. So eminently successful was this method, that even Mendelssohn, in his Concerto in D minor, could not resist employing it; and besides this illustrious composer, almost all contemporary writers for the piano have more or less followed Thalberg's lead. But whilst Thalberg devoted his intellectual and digital powers only to his own compositions, and seemed not to take any interest in the works of other authors, Franz Liszt, endowed with even greater abilities, devoted them to the musical art in general: his transcriptions, paraphrases, and arrangements, comprise not only vocal and orchestral works of German, French, Italian, and Russian composers, but also the national melodies of Europe, Asia, etc. In versatility Liszt has probably never had an equal; he has tried (and in most cases with success) to assimilate his own talent with everything of note with which he came into contact; his Spanish Cancion, 'El Contrabandista,' is essentially Spanish; his 'Rhapsodies Hongroises' are true tone-pictures of Hungary; his transcriptions of Wagner's operatic pieces reproduce the orchestral effects as well as they can be reproduced, and his famous arrangements of the songs of Schubert, Schumann, Mendelssohn, and Franz, are justly esteemed and admired. Liszt has widened the domain of the piano to an extent which seems almost incompatible with the special nature of the instrument. His innovations in the art of playing are manifold; in transcribing Paganini's Caprices he secured for the piano technical figures never before applied; in arranging Beethoven's and Berlioz's Symphonies he expanded the chords to dimensions which, for the majority of players, are absolutely impossible. An adequate rendering of his pieces requires not only great physical power, but a mental energy—we might almost call it a fanatical devotion—which few persons possess. Liszt himself has these physical powers, this iron will, this spontaneous enthusiasm, but only a very few of his disciples can boast of possessing them in concert. If Thalberg was blamed because his successful Fantasias promoted the composition of shallow and worthless pieces, Liszt might be

[1] See the letters and papers of Mendelssohn and Schumann.

[2] Strange to say, his master was not a pianist, but an excellent bassoon-player, Mittag of Vienna.

[3] Some writers assert, erroneously, that it is foreshadowed by Beethoven, whilst another report attributes its actual source, still more erroneously, to the Prelude, op. 35, of Mendelssohn—Thalberg's Moïse-Fantasia having been composed previous to Mendelssohn's Prelude.

equally reproached for having caused more bad piano-playing, more 'thumping,' and more empty noise, than was known before his time. It must be admitted that he himself, thanks to his exceptional powers, has, in regard to technical execution, attained the highest point that human intelligence and skill can possibly attain; although even in his best time he was never so certain of a perfect performance as was his more phlegmatic, sober, and careful rival, Thalberg. Occasional shortcomings, however, are readily excused in a man so full of genius, and of grand liberal ideas and intentions, and so rich in all possible accomplishments, a man indeed, who, independently of his musical attainments, belongs to the most distinguished persons of this century. But the followers and disciples of Liszt cannot boast of the exceptional qualities of their idol, and therefore their thumping, jerky, and incoherent playing, their inability to produce a mellow singing tone, their want of respect for the old classical school, and their one-sidedness, will not meet with such ready excuse as was willingly granted to their great master.

Among celebrated musicians who took great interest in pianoforte-playing were Felix Mendelssohn Bartholdy (1809–1847) and Robert Schumann (1810–1856). Mendelssohn was an expert and fluent performer, but it was not so much the brilliancy of his playing that was admired, as his intelligent, genial, and thoroughly musician-like reading. Mendelssohn's charming 'Songs without Words' also afforded a welcome relief to the turbulence and passion which raged on the keyboard. It cannot however be said that his Fantasias, Sonatas, Concertos, or Caprices present any particular novelty with regard to technical execution; with the exception of the Capriccio in F♯ minor (op .5), his pieces are not very difficult, they are each and all practically written, sound uniformly well, and afford, without exception, capital material for study.

No composer has taken a deeper interest in pianoforte music and playing than Robert Schumann. His numerous remarks[1] upon the works and performances of celebrated pianists, his suggestions[2] as to the practice of certain figures, his desire to increase the sustaining power of the instrument, are all expressed in a lucid manner, and are thoroughly to the point. But above all, his own magnificent, original, and highly poetic pieces form an epoch in the pianoforte literature, and open a new era for pianoforte-playing. Schumann's four volumes of piano pieces contain indeed the noblest task for the student: many a new figure, many an original and ingenious combination, or valuable suggestion, will be detected by the attentive and thoughtful student. When Schumann's pieces are played in the proper manner, the instrument appears in its noblest and finest form, and in novelty and decided beauty and ingenuity of effect, his pieces are unrivalled.

Frederic François Chopin (1809–1849) was one of the most perfect pianists; his 'technique' was admirable, his touch supple, mellow, rich, full, sweet, and ethereal; his execution clear and uniformly correct; his expression noble, romantic, tender, and delicate. If in his Nocturnes he carries out the suggestions of John Field, and in other pieces recalls the romantic spirit and feeling of Carl Maria von Weber, in his later works he relies on his own peculiarly strong Polish individuality. In his Etudes, op. 10 and op. 25, in his Concertos and Fantasias, Impromptus and Preludes, Polonaises and Mazurkas, Valses and Ballades, in each and all, plenty of new material is to be found. There is a great affinity between Chopin and Schumann in point of poetical and romantic feeling; but Chopin's music is more like elegiac poetry, whilst Schumann's poetical feeling rests on an intellectual background, and has therefore a stronger substance. Each, however, completes the other, and each has rendered invaluable service to the art of pianoforte-playing in its best style. Adolph Henselt (1814–), for eight months a pupil of Hummel, owes the greater part of his excellent playing to a lady, Madame de Fladt. His playing is truly magnificent—a consummate mastery over the most intricate technical difficulties, combined with a noble and manly expression, producing a singularly rich and euphonious effect without the slightest effort, and without any risk of injury to the instrument, or of straining its limits of endurance. In one respect Henselt might be called a younger, stronger, brother of J. B. Cramer; he possesses the same plastic roundness, euphony, and mellowness of playing as did the celebrated composer of the excellent Studies. The style of performance of William (afterwards Sir W.) Sterndale Bennett (1816–1875), was full of grace and tenderness; a sweet and charming clear touch, a modest and quiet demeanour at the instrument, produced on the listener a highly pleasing and satisfactory impression—indeed his performance was that of a refined, thoughtful musician; at the same time it must be owned that his playing lacked energy, force, and enthusiasm. Wilhelm Taubert (1811–), a pupil of Ludwig Berger, possesses the best qualities of an eminent pianist; a crisp, clear, yet elastic touch, uniform correctness, refined phrasing, each and all contribute to create on the public a rare and satisfactory impression. Ferdinand Hiller (1811–), a pupil of Hummel, understood how to profit by the best that his contemporaries offered, and is justly admired for the fluency, fine rhythmical accentuation, and peculiarly clear phrasing of his performance. Stephen Heller (1815–), although seldom appearing in public, has shown in his beautiful Studies, and in many of his other poetical and agreeable pieces, that he is intimately acquainted with all the resources of the instrument. Alexander Dreyschock (1818–1869), a pupil of Wenzel Tomaschek (1774–1850), had, by untiring industry, obtained such wonderful facility and force in his left hand, as to be nicknamed the

[1] Originally published in the 'Neue Zeitschrift für Musik,' and since collected in his 'Gesammelte Schriften.'

[2] See Preface to his 'Etudes d'après les Caprices de Paganini,' op. 3.

pianist with the two right hands. THEODOR KULLAK (1818–), a pupil of Agthe (1790) and Carl Czerny (1791–1857), most valued as teacher (among his pupils are Charles Wehle, Xaver Scharwenka, Erika Lie, Helene Magnus, Grünfeld, Alma Holländer (Haas), Heinr. Hofmann), is also one of the most excellent, thoughtful, and poetical of performers; in playing tender passages and pianissimo he had in his best time (1842–1852) no rival. RUDOLPH WILLMERS (1821–1878) was a pupil of Hummel; his specialities were the shake and the staccato, and in those departments of playing he produced extraordinary effects. We have to mention also the celebrated ANTOINE RUBINSTEIN (1829–), a pupil of Villoing of Moscow. Rubinstein is a performer of Titanic force, yet capable of producing the softest, most ethereal tones; he is besides the interpreter of all imaginable styles and schools. The late CARL TAUSIG (1841–1871), a pupil of Liszt, possessed the most patiently trained and most carefully refined technical execution, and had in certain branches of pianoforte-playing no rival. If at times wanting in enthusiasm and warmth of feeling, the perfection of his technical execution was, on the other hand, sufficient to afford his audience the greatest pleasure and satisfaction. HANS VON BÜLOW (1830–) has given many proofs of a prodigious memory, which is however not always faithful to the original text of the composer, and for this reason has not the same value for the earnest musician which the general public seems to attach to it. His undertaking to play the five most advanced and most difficult Sonatas of Beethoven at one sitting, though in itself a prodigious feat, seems one of those exaggerations of the present time, which are also to be found amongst less interesting and noble occupations than pianoforte-playing. Beethoven himself would have been the first to deprecate such undertakings, as at once exhausting for the performer and wearisome for the listener. With regard to intelligence, knowledge, memory and technical execution, Bülow stands deservedly very high, and the programmes of his recitals embrace the masters of all schools and styles. JOHANNES BRAHMS'S (1833–) style of playing differs greatly from that of Liszt and his disciples. His piano works are founded on the polyphonic system of Sebastian Bach, strongly influenced by Robert Schumann; his style is exceedingly intricate, and presents many difficulties for the executant—difficulties which are hardly in proportion with the actual effect they produce; and his pieces demand for a clear execution a muscular force and a sustaining power, which few players possess; at the same time their earnestness, solid substance, and intellectual, logical development, are matters of deep interest for the true musician.

The distinguished pianists, Thalberg, Liszt, and Chopin, exercised a great influence on their contemporaries, and we find among those who followed the style and school of Thalberg, Theodor Döhler, Leopold von Meyer, Rudolph Willmers, Emile Prudent, A. Goria, Henri Ravina, and Vincent Wallace. Among those who inclined towards the style of Liszt are Antoine Rubinstein, Hans von Bülow, Carl Tausig, Charles Valentin Alkan, Henry Litolff, Camille Saint-Saëns; and among those who felt Frederic Chopin's influence are Eduard Wolff, Jacob Rosenhain, Stephen Heller, Julius Schulhoff, Joseph Wieniawski, Xaver Scharwenka, and Moritz Moszkowski. But Mendelssohn and Schumann also exercised a great influence upon a number of excellent musicians, who followed the maxims of those illustrious masters in their style both of composition and performance. Mendelssohn's style is reproduced in the works of the Dane, Niels W. Gade (1817–), William Sterndale Bennett, Otto Goldschmidt, Wilhelm Kalliwoda, and Carl Reinecke, whilst reminiscences of Schumann are to be found in the works of Woldemar Bargiel, Theodor Kirchner, Rudolph Volckmann, and Adolph Jensen.

In looking back over the growth and development of pianoforte-playing in the last hundred years we find that the rupture between the school of Mozart (called by Fétis 'les pianistes harmonistes') and that of Clementi ('les pianistes brillants') took place about 1780. Beethoven, whose first piano compositions were published between 1790 and 1800, appears as a connecting or mediating link between these schools; with Carl Maria von Weber romantic expression comes into the foreground; whilst Franz Schubert inclines more towards the lyrical phase. After this time (1830–1840) the technical school appears entirely in the ascendant; Mendelssohn and Schumann then succeed in diverting attention towards their poetical and classical tendency; whilst the genial Pole, Frederic Chopin, refines and polishes the technical material, and reintroduces the charming effect of a sweet, supple, and singing style of playing. With Liszt and Thalberg, Rubinstein and Tausig, the brilliancy of technical execution reaches its culminating point; with regard to rapidity, force, ingenuity of combinations, and dazzling effect, it is not too much to assert that the highest point has been gained, and that with respect to *quantity* of notes and effects our present players are unrivalled; whether the *quality* is as good as it formerly was (about 1825) may be questioned. Our present Grand or Concert pianos offer to the performer every possible advantage and facility, but the perfection of the instruments has in itself tended to lessen the earnest study on the part of the player which was formerly necessary for the production of tone. This defect is partly due to the ignorance of too many of the present pianists in regard to the construction of the instrument on which they perform. Whilst every player on the flute, oboe, clarinet, bassoon, horn, violin, or violoncello is intimately acquainted with the interior of his instrument, few pianists are able to describe the distinctive peculiarity of a Vienna, half-English, or English mechanism, to appreciate the difference between the actions of an Erard, a Pleyel, a Broadwood, a Steinway, or a Collard Grand

piano, or the degree of force which each of these different actions is calculated to bear. Something is also due to the piano itself. Whilst the Vienna hammer of the time of Beethoven and Hummel (1815–1830) was covered with four or five layers of buckskin of varying thickness, the present hammer is covered with only one piece of felt, and produces a tone which though larger and stronger, is undoubtedly less elastic; the action of the Vienna piano was very simple, and it lacked the escape-movement and many other improvements which enable the present piano, with its almost perfect mechanism, to do a considerable part of the work for the performer. Thus we find that while formerly tone, with its different gradations, touch, the position of the finger, etc., had to be made matters of special study, the present piano with its accomplishments saves this study: whilst formerly the pedal was used but sparingly, it is at present used almost incessantly. Clearness, neatness of execution, a quiet deportment at the instrument, were once deemed to be absolute necessities; it is but seldom that we are gratified at present with these excellent qualities. Whilst in past times the performer treated his instrument as a respected and beloved friend, and almost caressed it, many of our present performers appear to treat it as an enemy, who has to be fought with, and at last conquered. These exaggerated notions cannot last, and their frequent misapplication must in the end become evident to the public; and it is probable that sooner or later a reaction will set in, and the sound principles of our forefathers again be followed.

The enormous progress made by our leading piano-manufacturers, the liberal application of metal in the body of the instrument, and the rich, full, and eminently powerful tone thereby gained, are followed by a serious disadvantage in the effective performance of chamber music. The execution of a piece for the piano, violin and violoncello, in the style which Haydn, Mozart and Beethoven desired and imagined, is now an impossible thing; indeed the equilibrium between the instrument of percussion and the string instruments is now lost. The just rival of the present piano is no longer a single violin or violoncello, but the full orchestra itself. Increased muscular force on the part of the player, exerted on pianos of ten times the ancient tone, is now opposed to the tone of instruments which have undergone no increase of power—indeed the rise in the pitch of the concert piano necessitates at times the use of thinner strings in the violin and violoncello. The much fuller and almost incessant employment of broken chords (arpeggios) in the piano part of sonatas, trios, and other chamber-pieces, is absolutely overwhelming to the string instruments; passages which Mozart and Beethoven introduced in single notes appear now in octaves, which are mostly played so loud as almost to silence the weaker tone of the string instrument; and whilst formerly the thinner tone of the piano allowed an amalgamation of tone-colour, the preponderance of metal in the present instrument precludes it. It would therefore often be most desirable for the pianist to forego some of his undoubted advantages with regard to force, by playing with moderation, by using the pedal with discrimination, and (particularly in rooms of smaller dimensions), by not opening the entire top of the piano. If the above assertions are doubted, a comparison of the last movements of Beethoven's C minor Trio op. 1, and Mendelssohn's C minor Trio, op. 66, will at once show their correctness. If the piano is considered as (what it was to our forefathers) a chamber instrument, we may point to it as the most perfect and satisfactory of all; but when, on the other hand, it is used to substitute the orchestra, it falls—in spite of all its prodigious capabilities—short of the expected effect. The thoughtful pianist will therefore exercise a just discretion and moderation, and will thus be able to produce a legitimate effect of which neither Mozart nor Beethoven ever dreamt.

A list of the most distinguished executants on the piano in strictly chronological order will be of interest.

Carl Philipp Emanuel Bach	1714–1788	August Alexander Klengel	1784–1852	George A. Osborne	1806–
Schobert	1730–1768	Ferdinand Ries	1784–1838	Hubert Ferdinand Kufferath	1808–
Johann Christian Bach	1735–1782	Charles Neate	1784–1877	Felix Mendelssohn-Bartholdy	1809–1847
Johann Wanhal	1739–1813	Carl Maria von Weber	1786–1826	Frederic François Chopin	1809–1849
Johann Wilhelm Haessler	1747–1822	Ludwig Böhner	1787–1860	Louise (David) Dulcken	1811–1850
Johann Franz Xaver Sterkel (abbé)	1750–1817	Friedrich Kalkbrenner	1788–1849	Camille Marie Stamaty	1811–1870
Nicolas Joseph Hullmandel	1751–1823	Johann Peter Pixis	1788–1874	Marie Pleyel	1811–1875
Muzio Clementi	1752–1832	Aloys Schmitt	1789–1866	Wilhelm Taubert	1811–
Wolfgang Amadeus Mozart	1756–1791	Maria Szymanowska	? 1790–1831	Leopoldine Blahetka	1811–
Joseph Gelinek (abbé)	1757–1825	Catherina Cibbini-Kozeluch	1790–1858	Henri Rosellen	1811–
Louis Adam	1758–1848	Carl Czerny	1791–1857	Ferdinand Hiller	1811–
Nanette Streicher (Stein)	1760–1833	Johann Hugo Worzischek	1791–1825	Franz Liszt	1811–
Johann Ludwig Dussek	1761–1812	Wilhelm Würfel	1791–1852	Sigismund Thalberg	1812–1871
Daniel Steibelt	1764–1823	Cipriani Potter	1792–1871	Joseph Schad	1812–1879
Anton Eberl	1766–1807	Ignaz Moscheles	1794–1870	William Henry Holmes	1812–
August Eberhard Müller	1767–1817	Jacques Herz	1794–1880	Gustav Flügel	1812–
Ludwig van Beethoven	1770–1827	Jacob Schmitt	1796–1853	Ernst Haberbier	1813–1869
John Baptist Cramer	1771–1858	Lucy Anderson	1797–1878	Charles Valentin Alkan	1813–
Joseph Woelfl	1772–1812	Henri Bertini	1798–1876	Jacob Rosenhain	1813–
Christoph Ernst Friedrich Weyse	1774–1842	Carl Mayer	1799–1862	Louis Winkler	1813–
Wenzel Tomaschek	1774–1850	Joseph Christoph Kessler	1800–1872	Theodor Döhler	1814–1855
Josepha Aurenhammer	1776–1814	Carl Georg Lickl	1801–1877	Anton Gerke	1814–1870
Ludwig Berger	1777–1839	Jean Amédée Le Froid de Méreaux	1803–1874	Adolph Henselt	1814–
Francesco Giuseppe Pollini	1778–1847	Luise Farrenc (Dumont)	1804–1875	Delphine von Schauroth	1814–
Johann Nepomuk Hummel	1778–1837	Carl August Krebs (Miedke)	1804–1880	Stephen Heller	1815–
Johann Horzalka	1778–1860	Sir Julius Benedict	1804–	Carl Voss	1815–
Nicolaus von Krufft	1779–1818	Henri Herz	1805–	Carl Haslinger	1816–1868
Fanny Kurzbeck	about 1780–(?)	Joseph Nowakowski	1805–	Sir William Sterndale Bennett	1816–1875
John Field	1782–1837	Anna Caroline de Belleville-Oury	1806–1880	Joseph Adalbert Pacher	1816–1871

Eduard Wolff	1816—1880
Leopold von Meyer	1816—
Antoine François Marmontel	1816—
Emile Beunie Prudent	1817—1863
Alexander Dreyschock	1818—1869
Ignaz Tedesco	1817—
Antoine de Kontski	1817—
Alexandre Philippe Billet	1817—
Henri Ravina	1818—1862
Theodor Kullak	1818—
Mortier De Fontaine	1818—
Louis Lacombe	1818—
Adolph Gutmann	1818—
Clara Schumann, *née* Wieck	1819—
Albert Loeschhorn	1819—
Carl Evers	1819—
Carl Halle (Charles Hallé)	1819—
Alexander Ernst Fesca	1820—1849
Henry Litolff	1820—
Louis Köhler	1820—
Wilhelm Krüger	1820—
Charles Edward Horsley	1821—1876
Rudolph Willmers	1821–1878
Alexandre Edouard Goria	1823—1860
Wilhelm Kuhe	1823—
Adolph Blassmann	1823—
Theodor Kirchner	1824—
Carl Reinecke	1824—
Eduoard Franck	1824—
Anton Herzberg	1825—
Charles Wehle	1825—
Julius Schulhoff	1825—
Moritz Strakosch	1825—
Hermann Berens	1826–1880
Walter Cecil Macfarren	1826—
Lindsay Sloper	1826—
Wilhelm Speidel	1826—
Hermann A. Wollenhaupt	1827–1863
Edward Silas	1827—
Adolfo Fumagalli	1828—1856
Hans Seeling	1828—1862
Conrad Baldenecker	1828—
August Dupont	1828—
L. M. Gottschalk	1829–1869
Ernst H. Lübeck	1829–1876
Otto Goldschmidt	1829—
Anton Rubinstein	1829—
Heinrich F. D. Stiehl	1829—
Hans von Bülow	1830—
Adolph Schloesser	1830—
Carl Klindworth	1830—
Joseph Ascher	1831—1869
Salomon Jadassohn	1831—
Julius von Kolb	1831—
Alfred Jaell	1832—
Julius Epstein	1832—
Francis Edward Bache	1833—1858
Franz Bendel	1833—1874
Johannes Brahms	1833—
Wilhelmine Clauss-Szarvady	1834—
Alexander Winterberger	1834—
Guglielmo Andreoli	1835—1860
Camille Saint-Saëns	1835—
Joseph Wieniawski	1837—
Constantin Bürgel	1837—
Theodore Ritter	1838—
John Francis Barnett	1838—
Arabella Goddard	1838—
Joseph Rheinberger	1839—
Friedrich Gernsheim	1839—
Peter Tschaikowski	1840—
Louis Brassin	1840—
Carl Tausig	1841—1871
Heinrich Hofmann	1842—
Caroline Montigny-Rémaury	1843—
Edvard Grieg	1843—
Edward Dannreuther	1844—
Erika Lie	1845—
Anna Mehlig	1846—
Xaver Scharwenka	1850—
Marie Krebs	1851—
Moritz Moszowski	1854—
Nathalie Janotha	1856—

Among living pianists whose names are favourably known and deserve ample recognition are—Vincent Adler, Carlo Andreoli, Walter Bache, Carl Bärmann, jun., Heinrich Barth, Oscar Beringer, Ignaz Brüll, Charles Delioux, Mme. Essipoff, Herr Grünfeld, Frits Hartvigsen, Richard Kleinmichel, Ernst Rudorff, Giovanni Sgambati, Franklin Taylor, Marie Wieck, Agnes Zimmermann. [P.]

PIANO MÉCANIQUE. An invention of the late M. Debain of Paris (died 1877), for the mechanical performance of musical compositions upon a pianoforte without disturbing its keyboard, or its capability for manual performance. To manage this the pinned barrel employed in the street pianos and barrel-organs has to give place to a novel and ingenious apparatus invented and adapted to his 'Piano mécanique' by Debain, about thirty years since. To an ordinary upright piano he supplied a second set of hammers working the reverse way to the ordinary ones, that is, from above. These hammers are set in motion by iron levers, the further ends of which are tempered hard, and project as 'beaks' through a comb of four or five inches long, in which space five octaves of the keyboard are ingeniously compressed. The comb crosses transversely a smooth iron plate fixed along the top of the instrument. 'Planchettes,' or small boards upon which the piece to be played is pinned (as on a barrel), are by simple machinery connected with a handle, made to travel along this plate, the pins doing the work of the fingers upon the levers. The dynamic shades of piano and forte, accent, etc., are produced by varying the height of the pins. In this way a mechanical substitute for expression is obtained. The planchettes may be endless, and are sold by the metre or yard. Perhaps the greatest merit of Debain's invention is that his upper system of hammers has the same 'striking-place' (*i.e.* measured division of the string for the impact of the hammers) that the keyboard hammers have. This is achieved by moving the latter forward when the mechanical apparatus comes into play. The great defect of the contrivance is the want of damping during performance, but the dampers can be brought down bodily upon the strings by a stop adjacent to the 'beaks' when the playing is over. The additional cost of the planchette mechanism is 25 guineas; it does not disfigure the instrument. When applied by Debain & Co. to the organ or harmonium it is styled 'Antiphonal.'

The mechanical pianos called 'Handle pianos' that are so much used in and about London, come principally from Italy. According to particulars supplied by Messrs. Imhof & Mukle of Oxford Street, London, there are about 400 of these instruments in daily use in the metropolis, ranging in value from £16 to £100. Some are let upon hire by masters who charge from 8*s.* to 18*s.* a week for them; but in most instances they are the property of the Italians who take them about, the price having been paid by instalments. These instruments are strongly made, to stand hard work and weather; the felt hammers have leather coating, and there are three, and in the treble often four, strings to each note. The action is of the simplest kind, the pin of the barrel pressing down a crank, which gives the blow; a spring causing the immediate return of the hammer. There are no dampers excepting in a few instances in the lowest bass notes, and no attempt to regulate the pinning of the barrel to produce louder or softer notes. Messrs. Imhof & Mukle make superior mechanical pianos with chromatic scale; the perambulating 'handle-pianos' having at best a diatonic scale, with one or two accidentals. [A.J.H.]

PIANO-VIOLIN (Fr. *Violin Quatuor*; Germ. *Geigenwerk*). Schroeter, the German claimant to the invention of the pianoforte, refers in an autobiographical sketch[1] to a 'Geigenwerk,' that is fiddle-work, from Nuremberg, which partly solved the problem of a keyed instrument capable of more expression than the clavichord; but the trouble of working

[1] See Dr. Oscar Paul's 'Geschichte des Claviers,' Leipzig, 1868.

the treadles—like a weaver's, as he said—was too great a drawback to its use. This must have been the 'Nürnbergisch Gambenwerk' of Hans Haydn, organist to the church of St. Sebald, who made, about 1610, a harpsichord-shaped instrument, strung with catgut. The strings were beneath the soundboard, and were acted upon by rollers covered with rosined parchment. The rollers were set in motion by a wheel, and by pressure of keys came in contact with the strings. The tone was capable of increase and diminution, and resembled in *timbre* that of the Viol di Gamba—whence the name 'Gambenwerk.' The original idea exists in the Hurdy Gurdy.

A tolerably long list of similar experiments in France, Germany, and even Russia, is to be found in Welcker's 'Der Clavierbau' (Frankfort, 1870), p. 163, etc. It appears that Chladni much favoured the idea of a piano violin, and under his auspices one was made in 1795 by von Mayer of Görlitz. The form was that of a grand piano; each key acted upon a catgut string, and as many hairs as there are in a violin bow were adjusted in a frame for each string, a pedal setting them in motion. All these attempts however failed to produce a useful instrument, from the impossibility of playing with rapidity: slow movements alone being insufficient to satisfy either player or hearer.

At last, in 1865, Hubert Cyrille Baudet introduced one in Paris capable of rapid articulation, and named it 'Piano Quatuor,' patenting it in England as 'Piano-Violin.' The principle of Baudet's invention is very simple, although the wheel-machinery he employs is complex. The strings are of wire, as in a pianoforte, but of greater relative thickness, there being one only to each note. The strings are vertical; and attached to a nodal, or nearly nodal, point of each, is a piece of stiff catgut, projecting in front more than an inch. A roller, covered with fine linen and slightly rosined, is made to turn by means of treadles with great rapidity, just above the catgut ties, but not touching them until the keys are put down, when they rise into contact with the roller. Motion is then communicated through the ties to the wires, and their musical vibration is excited. The steel string by its vibrating length and tension determines the pitch; the catgut tie gives it the colour of tone or *timbre*; and the impression on the ear is that of the tone of a violin. Still we miss the attack of the bow, which gives life to the real quartet. [A.J.H.]

PIATTI, Alfredo, violoncellist, was born at Bergamo Jan. 1822. His father was first violin in the orchestra and 'chapel' of that town (not a singer as stated by Fétis). In his earliest youth Piatti had the advantage of the instruction of his grand uncle Zanetti, an excellent musician and performer; and he began playing in the orchestra at the age of seven. On Zanetti's death he was accepted at the Milan Conservatoire in 1832, studied under Merighi, and made his public appearance as a solo performer in 1837.

In 1844 Piatti came to England, where he has since resided during the musical season. He made his first appearance at a concert of the Philharmonic Society on June 24, 1844, in a concertino by Kummer, his performance of which at once established his claim to be ranked as an artist of extraordinary excellence.

It is of interest to mention that at this same concert Mendelssohn played Beethoven's PF. Concerto in G immediately before Piatti appeared; in spite of which the young violoncellist obtained an unqualified success. Mendelssohn played with him several times in private during this visit, and is said to have completed the first movement of a concerto for violoncello and orchestra for him. The MS. however, has not been found. [See Mendelssohn, ii. 285 *a*.] The instrument[1] (Nicolas Amati) he then used had been presented to him by Liszt. The 'Times' thus spoke of his first appearance. 'Piatti is a masterly player on the violoncello. In tone, which foreign artists generally want, he is equal to Lindley in his best days; his execution is rapid, diversified, and certain, and a false note never by any chance is to be heard.'

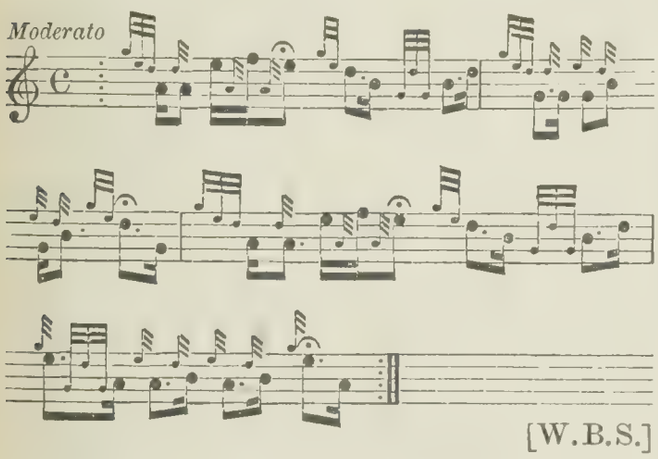
This criticism has been more than justified by Piatti's career, so well known to the musical world of England, and it is not too much to say that he has a reputation surpassed by that of no other musical artist. With an absolute command over all the technical difficulties of his instrument Piatti combines a faultless intonation and a rare purity of tone which, without any apparent exertion, never fails to sufficiently assert itself in the most delicate passages, while the exquisite taste with which he 'phrases' invests the simplest melody with infinite charm. Ever since their commencement in 1859 he has held the post of violoncellist at the well-known Monday and Saturday Popular Concerts, and has perhaps contributed as much as any artist to their deserved success.

Signor Piatti is also a composer of no mean merit. A concertino and two concertos for violoncello with orchestra, and also some graceful songs with violoncello obbligato, are among his most important original works. He has also done good service in arranging and bringing into notice many forgotten sonatas by Veracini, Valentini, Locatelli, Boccherini, and other writers for stringed instruments of the 18th century. [T.P.H.]

PIATTI (plates), the Italian equivalent for cymbals. It is the term by which the cymbals are usually designated in a score. 'Senza piatti' indicates that the bass-drum is to be played alone without the cymbals. [V. de P.]

PIBROCH (Gaelic *Piobaireachd*, a pipe tune). A series of variations for the bagpipe, founded on a theme called the *urlar*. Pibrochs are the highest form of bagpipe music, and are often very difficult to execute properly. The variations, generally three or four in number, increase in difficulty and speed, until the composition concludes with a *creanluidh*, or quick movement. Like all bagpipe music, pibrochs are not written in any proper scale, and it is impossible to note

[1] Now in the possession of the writer of this notice.

them down correctly for any other instrument, owing to the peculiarly imperfect tuning of the bagpipe, and particularly owing to the presence of an extra note between F and F♯, a peculiarity which is also found in the Alpenhorn. [See BAGPIPE and RANZ DES VACHES.] Pibrochs are generally of a warlike character, including marches and dirges; they often bear the names of various historical and legendary events. Thus 'The Raid of Kilchrist' is ascribed to Macdonald of Glengarry's piper, who composed and performed this pibroch in the year 1603, during the burning of a church with its whole congregation; and the specimen of which a portion is given below—'Failte Phroinsa,' the Prince's Salute—was composed by John MacIntyre, piper to Menzies of Menzies, on the landing of the Pretender in 1715. It must not however be supposed that the music is always contemporary with the events which the pibrochs commemorate; for although many of them are undoubtedly of considerable antiquity, yet the names of old pibrochs which have been lost are often transferred to new compositions. There are not many collections of Highland music, but the best are those by Patrick Macdonald (of Kilmore), Donald Macdonald, and Mackay. The following is the first part of the *urlar* of a pibroch, and is interesting, as showing the 'warblers' or grace-notes in which good pipers excel. It must be remembered that the note represented by F is rather sharper in the bagpipe.

[W.B.S.]

PICCINNI, NICCOLA, was born at Bari, in the kingdom of Naples, in 1728. Except for the circumstances which brought him into rivalry with Gluck, and the violent warfare waged between the partisans of the two masters, he is little remembered now; yet he was for a considerable time the most popular of Italian operatic composers.

The son of a musician, he was at first intended by his father for the church, but, as usual, the attempt to repress a strong natural inclination only resulted in confirming and strengthening it. He picked up by ear all the themes he heard, and learned to play them in secret, while the mere sight of a clavichord was enough to make him tremble with emotion. At length, at the instance of the Bishop of Bari, he was sent to the Conservatorio of San Onofrio, then presided over by Leo. He went there at the age of 14, and was at first instructed by a *maestrino*, a kind of pupil-teacher, who by his dry dogmatic lessons and severity only succeeded in disgusting the gifted boy, who showed on his part a disposition to throw aside all control. Leo averted this by taking him for his own pupil, and Durante (who, at Leo's death, resumed his previous mastership of San Onofrio) had also an especial affection for the young student. 'The others are my pupils,' he was wont to say; 'this one is my son.'

Piccinni quitted the Conservatorio in 1754, after twelve years of study, and made his *début* as a composer with the opera 'Le Donne dispettose,' at the Florentine theatre at Naples. The success of this piece was remarkable, as Logroscino's comic operas had so monopolised the stage that it was difficult for any others to obtain a hearing. Equally fortunate were 'Le Gelosie' and 'Il Curioso del proprio danno,' both in the light comic style, while 'Zenobia' (San Carlo, 1756), and 'Alessandro nelle Indie' (Rome, 1758), not only pleased the public, but showed advance in power, the last-named opera containing an overture which was greatly admired. Piccinni married, in 1756, Vincenza Sibilla, his pupil, who, to great personal charms, united that of a beautiful and touching voice. Her husband would not allow her to appear on the stage. She was however an exquisite singer in private circles, and Piccinni, with a wide experience of *prime donne*, said he never heard his own airs so perfectly rendered as by her.

It was at Rome, in 1760, that he produced 'Cecchina, ossia la Buona Figliuola,' perhaps the most popular *buffo* opera that ever existed, and which for years had a most extraordinary vogue. It was performed on every stage in Italy, and on most stages in Europe, and everywhere was received with the same enthusiasm. At Rome it was played not only at all the principal theatres, but at the most insignificant, even that of the *Burattini*, or marionnettes, and all classes of people were equally delighted with it. Fashions were all *alla Cecchina*: inns, shops, villas, wines—in fact all things that could be named—were called after her. Nor was more weighty appreciation wanting. 'Sarà qualche ragazzo o qualche ragazzata' ('probably some boy or boy's work'), said Jommelli, importuned on his return to Italy from Stuttgard with perpetual praises of 'La Cecchina' and its author. He went however to hear the work performed, and his *dictum* to the amateurs who crowded round him at the end to know his opinion, was 'Ascoltate la sentenza d'Jommelli: questo è inventore' ('Hear the opinion of Jommelli: this is an inventor'). It is difficult now to account for the immense preference given to 'La Cecchina' over other works of the time, although the airs it contains are lively, as well as graceful and pleasing. In the next year another triumph was won by 'L'Olimpiade,' previously set by Leo, Pergolesi, Galuppi, and Jommelli, but never so successfully as by Piccinni. Among his other improvements on existing operatic forms must be mentioned his extension of the Duet, hitherto

treated in a conventional, undramatic way, and the variety and importance he gave to the Finale, the invention of which, in many movements, is however due to Logroscino.[1] His fame was equalled by his industry. In the year 1761 alone he wrote six operas, three serious and three comic. In 1773 a rival appeared in the person of Anfossi, sometime Piccinni's pupil, and who owed to him his first theatrical engagement. He was very far inferior to Piccinni, but his 'Incognita perseguitata' had a popular success, as had two or three weak operas that followed it. The inconstant Roman public forsook its old favourite; an opera of Piccinni's was hissed by Anfossi's partisans, and withdrawn. This so affected the composer's sensitive nature that, returning to Naples, he fell seriously ill, and was in danger for many months. On his recovery he decided not to return to Rome. In 1774 he had given at Naples a second 'Alessandro nelle Indie,' superior to the first; he now wrote a *buffo* opera, 'I viaggiatori,' which had at Naples almost the success of 'La Cecchina' at Rome.

In 1776 he yielded to invitations and powerful inducements held out to him to go to Paris, where, with his family, he arrived in December, on a promised salary of 6000 francs, with travelling expenses. He knew not a word of the French language, but Marmontel undertook to be his instructor, and to make such changes in several operas of Quinault as should adapt them for modern music. For some time he passed every morning with Piccinni, explained a scene to him, taught him to repeat it, marked by signs the quantity of each word and each syllable, and then left him to work. The next morning Piccinni sang over to him what he had composed. His first French opera, 'Roland' (produced Jan. 17, 1778), was completed after a year's labour of this kind.

He had not long begun it when the famous feud arose, already alluded to, between his admirers and those of Gluck. This great man had brought about a revolution in French serious opera, worthy in its way to be compared to the political and social revolution which followed soon after. He had freed the tragic lyrical stage from a mass of uncouth antediluvian conventionality, and had substituted for it a new and living form of Art. Like all innovators, he had enemies, and those who had been disgusted by the uncompromising fury of his partisans ranged themselves under Piccinni's banner. A war of pamphlets and other writings raged unabated for years. It divided society; the subject was unsafe. Men met each other for the first time with the question, almost implying a challenge, 'Sir, are you Gluckist or Piccinnist?'

Poor Piccinni, quiet and peaceable, a stranger to intrigue, kept at a distance from all the turmoil, which was such that on the night of the first performance of 'Roland,' fears were entertained for his personal safety. To the general surprise, he was brought home in triumph to his family. The opera had had a complete success, especial enthusiasm being elicited by the pretty ballet airs,—a curious fact, as Piccinni had no sympathy with dancing, and disliked having to write dance music.

He was in favour with Marie Antoinette, and gave her two singing-lessons a week at Versailles. The satisfaction of teaching so distinguished a pupil was supposed to be its own sufficient reward; at any rate he received no other payment, not even his travelling expenses.

He was appointed Director of a *troupe* of Italian singers engaged to give performances on alternate nights at the Grand Opera, and in this capacity produced 'Le finte Gemelle' (June 11, 1778); 'La buona Figliuola' (Dec. 7, 1778); 'La buona Figliuola maritata' (April 15, 1779); 'Il Vago disprezzato' (May 16, 1779). The idea now occurred to the principal director to get two operas on the same subject from the famous rivals, and 'Iphigénie en Tauride' was fixed on. The poetical version given to Piccinni to set was so bad, that after composing the first two acts he took it to Ginguené, who to a great extent rewrote the book. Meanwhile the manager, violating a promise made to Piccinni to the contrary, had Gluck's 'Iphigénie' performed first, which met with the brilliant success it deserved. Piccinni in the meantime (Feb. 20, 1780) produced 'Atys,' a grand opera, superior to 'Roland'; some numbers of which, especially the 'Chorus of Dreams,' were for many years very popular at concerts; and 'Adèle de Ponthieu,' a lyric tragedy (Oct. 27, 1781). His 'Iphigénie,' produced Jan. 23, 1781, contained many beauties. It had small chance of succeeding after Gluck's, but was fairly well received in spite of the untoward incident which marred its second representation. No sooner had Mlle. Laguerre, the *Iphigénie* of the evening appeared on the scene, than it became painfully evident that she was intoxicated. She got through the part without breaking down, but the luckless composer heard Sophie Arnould's *bon mot* going from mouth to mouth, 'C'est Iphigénie en Champagne.' The opera had, however, seventeen consecutive performances.

Gluck had left Paris in 1780, but a new rival now appeared in Sacchini, whose 'Renaud' (Feb. 28, 1783) had considerable success. 'Didon,' reckoned Piccinni's best French opera, was first produced, by command, before the court at Fontainebleau (Oct. 16, 1783), and afterwards at the Grand Opéra, where it kept the boards till Feb. 8, 1826—its 250th representation. At the same time the smaller works of 'Le Dormeur éveillé' and 'Le Faux Lord' were being performed by the Italian company and were very popular. About this time a school for singing was established in Paris, of which Piccinni was appointed principal master, and which showed the results of his training in an excellent performance of 'Roland' by the pupils. But the tide of fortune seemed now to turn against him. 'Lucette' and 'Le Mensonge Officieux' failed in 1786 and 1787. 'Diane et Endymion' and 'Pénélope' had met with the same fate not long before. He was not, however, embittered by these reverses.

[1] See vol. ii. p. 514, note.

When Sacchini died, of vexation and disappointment, Piccinni pronounced his funeral oration, full of delicate and discriminating praise of all that was best in his works. When Gluck died, in 1787, Piccinni was anxious to found. by subscription, an annual concert in memory of the great man 'to whom,' he wrote, 'the lyrical theatre is as much indebted as is the French stage to the great Corneille.' From lack of support, the proposal was not carried out.

'Clytemnestra,' a serious opera, failed to obtain a representation, and when the Revolution broke out in 1789, and he lost his pension, he returned to Naples. Here he was well received by the king, who gave him another pension. Some of his old works were performed, as well as an oratorio, 'Jonathan' and a new *buffo* opera, 'La Serva onorata.' But he got into trouble owing to the marriage of one of his daughters with a young Frenchman of avowed Liberal opinions, was denounced as a Jacobin, disgraced at Court, and his next opera purposely hooted down. An engagement to compose two operas at Venice gave him the opportunity of absenting himself, but when, at the end of some months, he was foolish enough to return to Naples, he was immediately placed by the first minister, Acton, in a kind of arrest, and forbidden to leave his house. There he remained, in misery and indigence, for four years. He had previously heard that all the property he had left in France was lost, that a friend for whom he had become security was bankrupt, and that all his scores had been sold to pay this man's debts. He now supported himself, and beguiled the time by composing music to several Psalms, translated into Italian by Saverio Mattei. The convents and churches for which these were written became possessors of the original scores, as he was too poor to have them copied.

The treaty of peace with the French Republic brought hope for him. The ambassador, Canclaux, procured for him the means of communicating with his friends in Paris, and David, the famous singer, got him an offer of an engagement at Venice. With some difficulty a passport was procured for him by Garet, successor to Canclaux, and Lachèze, secretary of legation, who also furnished him with the means of going, he being absolutely penniless. At Rome he was fêted by the French Fine Arts Commission, and persuaded to go direct to Paris, where he arrived on Dec. 3, 1798. The annual distribution of prizes in the Conservatoire occurred next day, and Piccinni was invited to be present. He was conducted on to the stage and presented to the public amid deafening applause. 5000 fr. were granted him for his immediate necessities, as well as a small pension. This was, however, most irregularly paid, and when some months later his family arrived, in utter destitution, from Naples, whence they had had to fly in the wake of the French army, poor Piccinni found himself again in almost desperate circumstances. His troubles brought on an attack of paralysis, from which he did not recover for some months. Many melancholy MS. letters of his are extant, showing to what a miserable state he was reduced. Some are addressed to Bonaparte, praying that his pension might be paid, for the sake of the many dependent on him. Bonaparte showed him kindness, and paid him 25 louis for a military march. A sixth inspector's place was created for him in the Conservatoire, but he was now again prostrated by severe illness, aggravated by the treatment of surgeons who bled him recklessly. He rallied, however, and went to Passy, in the hope of recovering his strength, but fresh domestic anxieties pursued him, and he succumbed on May 7, 1800. He was buried in the common cemetery (which has since been sold), and a stone was placed over him by friends.

His place in the Conservatoire was given to Monsigny, on condition that half the salary attached to it should be paid to Mme. Piccinni during her life, she, in return, instructing four pupils of the Conservatoire in singing.

Piccinni was a good husband and father, and a man of most mild and amiable temper. Where art was concerned, he could be firm. Unlike many other composers he would never yield to the caprices of imperious *prime donne*, by altering his music to suit their fancies.

His Paris scores are much more fully orchestrated than those of his earlier Italian works, and show in this the influence both of the French and the German spirit. He was, however, opposed to innovation. It is interesting to read, in Ginguené's life of him, his views on this question. His strictures on elaborate accompaniments, over-orchestration, profuse modulation, etc., are, with a mere difference of degree, the very same as those we hear at this day from writers who represent the conservative side of Art.

That he should ever have been opposed, on equal terms, to Gluck, seems now incredible. Yet by numbers of contemporaries—critical and cultivated—he was reckoned Gluck's equal, and his superior by not a few. But his art was of a kind that adapts itself to its age; Gluck's the art to which the age has, in time, to adapt itself. Novelty brings such an unavoidable shock, that originality may find itself, for the time, in opposition to 'good taste,' and the *vero* be less readily accepted than the *ben trovato*. Piccinni was no discoverer, but an accomplished and successful cultivator in the field of Art.

A complete list of his very numerous works is to be found in Fétis's 'Biographie des Musiciens.' They comprise 80 operas—Guinguené says 133—several oratorios, and many long pieces of church music.

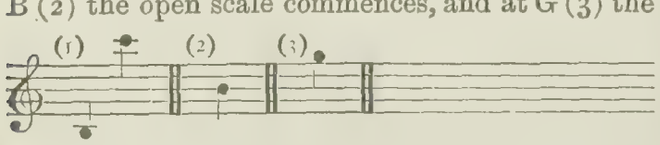
Piccinni left two sons, the second of whom, Ludovico, born at Naples in 1766, learned music from his father and followed it as a career. He followed his father to Paris in 1782, and after a long and checkered life died there on July 31, 1827. He wrote many operas, but they are dismissed by Fétis as works of no value. Certainly none of them have survived. The elder son,

GIUSEPPE, is known only through his natural son, LOUIS ALEXANDRE, born at Paris Sept. 10, 1779, a composer of more than 200 pieces for the stage, as well as of 25 comic operas, of which a list is given by Fétis. [F.A.M.]

PICCO, an Italian peasant (advertised as 'the Sardinian minstrel') who appeared in London in 1856—first at Covent Garden, Feb. 21, and afterwards very often during the season—and performed with immense execution and 'astonishing facility, to say nothing of delicacy, taste, and feeling,' upon a 'tibia,' or whistle, as described in the following article. He was then 25 years of age, and of very prepossessing appearance, and had been blind from his birth. His tone is described as 'between that of a flageolet and a flauto piccolo; at times somewhat shrill, at others as soft and suave as possible.' Like GUSIKOW, he was evidently a born genius, and we regret that we can obtain no information as to what happened to him before or after his appearance here. [G.]

PICCO PIPE. A small and unimportant member of the family of *flûtes à bec*. It owes whatever musical significance it may possess to the efforts of the single exceptional player named in the preceding article. It is stated that this performer was able to produce from it a compass of three octaves. The only other importance which it displays is due to its extreme simplicity. Perhaps no wind instrument ever constructed exhibits such limited mechanism. It consists, as usually made, of a box-wood tube $3\frac{1}{2}$ inches long. Of this, $1\frac{1}{2}$ inches are occupied by a mouthpiece, common to it and to the penny whistle, the flageolet, the *flûte à bec*, and the diapason pipe of the organ. The remaining two inches form all the modulative apparatus required. This consists of three lateral holes; two in front, one at the back, for the thumb and two first fingers of either hand, and an expanded bell, spreading to $\frac{7}{8}$ of an inch in diameter. It is obvious that some additional device is necessary to complete even the simplest and most rudimentary diatonic scale. This is furnished by first using it as a stopped pipe; the bell being blocked, wholly or partially, by the palm of the hand, twelve semitones being so produced; then as an open pipe, giving eight consecutive notes; and lastly, by overblowing on the first harmonic of a stopped pipe (the 12th), obtaining again with a stopped bell six more semitones. Besides these, some intermediate sounds are indicated by half stopping holes, or by forcing the wind, according as the vibrations have to be slackened or accelerated.

The compass is usually 26 semitones, and is made to commence with B below the treble stave; rising to C above it (1). The lowest note is only to be obtained by covering the bell with the palm of the hand and closing all the holes. At B (2) the open scale commences, and at G (3) the



harmonic. It is obvious that this notation is at best only approximative, and at least an octave lower than the real sounds emitted. Probably C is the fundamental note of the instrument, depressed somewhat by the irregular form of the sounding tube. It is just possible that this primitive contrivance may throw light on some of the three and four-holed flutes of antiquity. [See FLUTE.] [W.H.S.]

PICCOLO (*i. e.* Italian for 'little'), an abbreviation for FLAUTO PICCOLO, usually applied to the Octave Flute, otherwise called OTTAVINO, from its tonal relation to the larger instruments, of which it occupies the superior octave. Small flutes and fifes have been made in many keys; those now most commonly in use are the D and E♭ piccolos. The former name is correct; it being the super-octave of the ordinary flute, which has been shown to stand in the key of D. The D piccolo, however, is not furnished with the adventitious keys of C, B♮ (and sometimes B♭), which give the flute three or four semitones below its natural keynote. The so-called E♭ piccolo is really in D♭, as can be easily demonstrated by attempting to play on it music written for the E♭ clarinet, which actually stands in the key named; when it will be found to differ by a whole tone. The French scorers very properly term it 'Petite flûte en Réb.' Its use is now entirely limited to military bands, which habitually play in flat keys. The peculiar tonality thus adopted expunges five flats from the signature; enabling the instrument to avoid many mechanical difficulties, and to range around the lower sharp and flat keys from D to E♭, in which its intonation is most correct.

Its compass is from D or D♭ within the treble stave to at least A in altissimo (2 octaves and 5 notes), or even higher in the hands of a good player. It is customary to write for it an octave lower than the sound really produced.

It is, with the exception of the higher harmonic notes of the violin, by far the most acute instrument used in orchestral music; its sounds being much more powerful and piercing than the corresponding notes developed by a string. On the other hand, its lowest octave is feeble and devoid of character.

The piccolo appears to have been a favourite with composers, and especially with Berlioz; whose account of its musical value is so exhaustive as to render others unnecessary. He points out its use by Gluck; by Beethoven in the Storm of the Pastoral Symphony, to reproduce the whistling of the wind; by Weber in the drinking song of Der Freischütz, and by others; though he omits Handel's wonderful accompaniment to the bass song, 'Oh ruddier than the cherry' in 'Acis and Galatea,' where the essentially pastoral quality of the little instrument is admirably developed. He advocates, very justly, the orchestral use of the so-called E♭ piccolo, sounding the minor ninth above the violins, which in the key of E♭ would be playing in its best key, that of D major. Berlioz's remarks upon the Tierce flute, giving E♭ for C, and usually called the flute in F, and on the tenth

piccolo in Eb unisonous with the clarinet in Eb alt, but commonly named piccolo in F—deserve careful study. [W.H.S.]

PICCOLO PIANO, a low upright pianoforte introduced by Robert Wornum of London in 1829. The novelty consisted first in its small size, and then in the application of a new action invented by Robert Wornum and patented three years before. [See PIANOFORTE.] Though the strings were placed vertically, the height of the Piccolo piano did not exceed 40 inches. The facile touch gained by the new mechanism soon attracted the attention of the musical public, and with its long since proved durability has made it a favourite model of action for the manufacturers of the present day both here and abroad. The 'piccolo' was finished to stand out in the room away from the wall; its original price was 36 guineas. [A.J.H.]

PICCOLOMINI, MARIA, born 1834 at Siena, of the well-known Tuscan family. Being passionately fond of music she determined to become a public singer; and in spite of opposition from her family, studied under Signors Mazzarelli and Pietro Romani, both of Florence, and made her début in 1852 at La Pergola as Lucrezia Borgia; she afterwards played at Rome, Siena, Bologna, etc., and in 1855 at the Carignan Theatre, Turin, as Violetta in 'La Traviata,' on its production there, and was highly successful. She made her début in London at Her Majesty's Theatre, May 24, 1856, in the same opera, then produced for the first time in England. She immediately became the fashion, partly on account of her charming little figure, and clever, realistic acting—especially in the last act, where she introduced a consumptive cough; and partly perhaps on account of the plot of the opera, which excited much indignation and a warm newspaper controversy.[1] She next played Maria, in the Figlia, and Norma, with fair success. Whatever might be the merits of her acting, of her singing there were many adverse opinions; for instance, Chorley writes 'Her voice was weak and limited, a mezzo-soprano hardly one octave and a half in compass. She was not sure in her intonation, she had no execution. . . . Her best appearance was in La Traviata.' He admits that Mdlle. Piccolomini 'had the great gift of speaking Italian with a beautiful easy finished pronunciation such as few have possessed, and so for a while she prevailed where less appetizing pretenders to favour had failed.' She afterwards played at the Théâtre des Italiens, Paris. Mdlle. Piccolomini reappeared for the seasons of 1857 and 58 at Her Majesty's, and added Adina (L'Elisir) (described by Mr. Henry Morley[2] as one of her best acted parts), Zerlina and Susanna of Mozart; Arline in the Italian version of 'The Bohemian Girl'; Lucia, in 'Luisa Miller,' on the production of that opera June 8, 1858; and 'La Serva Padrona' of Paisiello, July 5, 58.[3] She then went to America, and made a great success. In 59 she played a short engagement at Drury Lane with diminished effect, and for a few nights in 60 at Her Majesty's, and took farewell of the stage April 33, as Almina, in a new opera of that name by Campana, and in a duet from 'I Martiri' with Giuglini. Soon after this she married the Marchese Gaetani. She nevertheless returned to the stage for four nights in 1863, and generously gave her services in aid of the benefit organised at Drury Lane for her old manager Lumley, having travelled to England for that express purpose. [A.C.]

PICHEL, WENZEL, good violinist and prolific composer, born 1740 at Bechin, Tabor, Bohemia. Having received a good education, general and musical, he went to Prague to study philosophy and theology at the university, and counterpoint under Segert. Here he formed a friendship with Dittersdorf, who engaged him as first violin in the band of the Bishop of Grosswardein. Having spent two years as Musikdirector to Count Louis von Hartig in Prague, he entered the orchestra of the court theatre at Vienna, and was sent thence, on the recommendation of the Empress, to Milan, as compositore di musica to the Archduke Ferdinand. He now took as much pains in perfecting himself by intercourse with Nardini, as he had previously done in the case of Dittersdorf. He visited all the principal cities of Italy, and was elected a member of the Filarmonici both of Bologna and Mantua. The occupation of Milan by the French in 1796 drove the Archduke back to Vienna, and Pichel not only accompanied him, but remained in his service till his death on Jan. 23, 1805, in spite of an offer twice renewed of the post of Imperial Capellmeister at St. Petersburg. Pichel's industry was extraordinary, and that his compositions were popular is proved by the fact that a large part of them were published in Paris, London, Amsterdam, Berlin, Offenbach, and Vienna. He sent a complete list in 1803 to Dlabacz, the Bohemian lexicographer, who inserted it in his 'Allgem. hist. Künstler-Lexicon für Böhmen' (Prague, 1815). An abstract of the extraordinary catalogue is given by Fétis and Gerber. The works — nearly 700 in number — include 88 symphonies; 13 serenatas; violin-concertos and solos; duets, trios, quartets and quintets for strings; concertos for various wind instruments; sonatas, etc., for PF.; 14 masses, and many church works of various kinds; 25 operas to German, Latin, French, and Italian librettos; and 'Sei Ariette,' words by Metastasio, op. 42 (Vienna, Eder). For Prince Esterhazy he composed 148 pieces for the baryton in several parts; and in addition to all wrote a Bohemian translation of Mozart's Zauberflöte. [C.F.P.]

PIECE. This word, which in the 17th and 18th centuries was used generally for a literary composition (for examples see the criticisms in

[1] This drama was formerly forbidden on the English stage; but Mme. Modjeska, the Polish actress, has played in a modified version of the same at the Court Theatre during the season of 1880 with very great success.

[2] 'Recollections of an Old Playgoer.'

[3] Having sung the music previously at Mr. Benedict's annual concert, June 21, at the same theatre.

the Spectator, vols. 4 and 5, on 'Paradise Lost,' which is constantly spoken of as 'that sublime piece'), and in later times for a dramatic work, has since the end of the last century been applied to instrumental musical compositions as a general and untechnical term. The earliest application of the word in this sense is to the component parts of a suite, which are called pieces (compare the French 'Suite de pièces'). It is not as a rule applied to movements of sonatas or symphonies, unless such movements are isolated from their surroundings, and played alone: nor is it applied to the symphonies or sonatas taken as a whole. An exception to this rule is found in the direction at the beginning of Beethoven's Sonata, Op. 27, No. 2—'Si deve suonare tutto questo pezzo (the first movement, of course) delicatissimamente e senza sordini.' It is not used of vocal music, except in the cases of portions of operas, such as finales etc. for many voices, to which the name 'Concerted piece,' 'Pezzo concertante,' is not unfrequently given. Cognate uses are found in most modern languages: the French using *pièce* or *morceau*, the Germans *Stück*, *Musikstück*, the Italians *pezzo*. [J.A.F.M.]

PIENO, 'full.' Examples of the use of this direction may be found in Handel's organ concerto, where 'Organo pieno' denotes that the organ part is to be played with full harmonies, as well as what is now called 'full,' i.e. with the full force of the stops. [J.A.F.M.]

PIERSON, Henry Hugo, was born at Oxford on April 12, 1815. He was the son of the Rev. Dr. Pearson, of St. John's College, afterwards Chaplain to George IV and Dean of Salisbury. He was sent to Harrow School, where he gave proof of the possession of no common abilities, gaining the Governors' prize for Latin hexameters. From Harrow he proceeded toTrinity College, Cambridge, intending, at that time, to take a medical degree. His genius, however, developed so rapidly as to make it evident that music was his destined career. He received his first instruction from Attwood, and was also indebted to Arthur Corfe. His first musical publication was a series of six songs entitled 'Thoughts of Melody'—the words by Byron—written while an undergraduate at Cambridge.

Mr. Pearson went to Germany for the first time in 1839, and studied under C. H. Rink, Tomaschek, and Reissiger. At Leipzig he had much intercourse with Mendelssohn, and during his residence in Germany also became acquainted with Meyerbeer, Spohr, and Schumann. Schumann reviewed the above-mentioned six songs most favourably in his 'Neue Zeitschrift für Musik.' In 1844 Pearson was elected to the Reid Professorship of Music in the university of Edinburgh, in succession to Sir Henry Bishop; but this post he very soon resigned, and returned to Germany, which from that time he virtually adopted as his country, changing his name from Henry Hugh Pearson to that given above. He had married Caroline Leonhardt, a lady distinguished by varied gifts and literary productions; and the sympathy thenceforward accorded to his genius in continental society was undoubtedly more congenial to his feelings than the slight appreciation he received from English critics.

His first important work was the opera 'Leila,' which was brought out at Hamburg with great success in Feb. 1848. From this opera may be instanced a striking song for bass voice, 'Thy heart, O man, is like the sea.' Much of his music at this time was published under the *nom de plume* of 'Edgar Mansfeldt.'

In 1852 appeared his best work, the oratorio 'Jerusalem.' This was composed for the Norwich Festival, and was performed there on Sept. 23 in that year with remarkable effect. The overture, the airs 'Of the rock that begat thee' and 'O that my head were waters,' the air and chorus 'What are these,' the quintet 'Blessed are the dead,' and the chorus 'The Eternal God is thy refuge,' are some of the most interesting numbers. The oratorio was repeated at Exeter Hall on May 18, 1853, by the 'Harmonic Union,' and was given again in 1862 at Würtzburg. An elaborate criticism of 'Jerusalem,' from the pen of Dr. G. A. Macfarren, was published in the 'Musical Times' of Sept. 1, 1852.

Pierson's next work was the music to the second part of Goethe's 'Faust,' composed in 1854, which added greatly to his reputation in Germany. It was repeatedly performed at Hamburg, and a selection from it, including the noble chorus 'Sound, immortal harp,' was given at the Norwich Festival of 1857. In acknowledgment of the merit of this composition, the author received the Gold Medal for Art and Science from the late King of the Belgians, Leopold I, who accepted the dedication of the pianoforte score. It has been performed several times at Frankfort and other places, on successive anniversaries of Goethe's birthday. Pierson was requested to write for the Norwich Festival of 1869, and offered a selection from a second oratorio, 'Hezekiah.' This work, unfortunately, was never completed; but several numbers were performed on the above-named occasion in Sept. 1869. 'Contarini,' an opera in five acts, produced at Hamburg in April 1872, was Pierson's last work on a large scale.

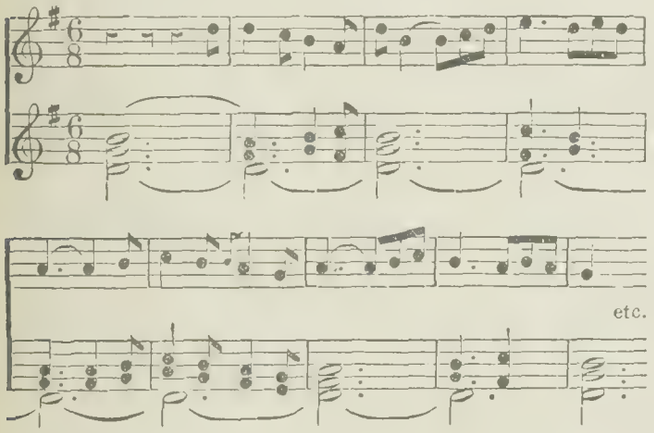
To those already mentioned, however, must be added a very large number of songs, written at different dates, and bearing, on the whole, more than any other of his works, the stamp of his characteristic style and delicate invention. As good examples may be cited 'Deep in my soul,' 'Thekla's Lament,' and 'All my heart's thine own.' His spirited part-song 'Ye mariners of England' is constantly performed. He left a vast number of works in manuscript, including several overtures, three of which—those to 'Macbeth,' 'As you like it,' and 'Romeo and Juliet,' have been performed at the Crystal Palace Concerts.

He died at Leipzig Jan. 28, 1873, and lies buried in the churchyard of Sonning, Berks. His death called forth remarkable tributes from the German musical press, showing the high

estimation in which he is held in the Land of Music. A Leipzig journal published on the day after his death, after speaking of him as a 'great artist, whose strivings were ever after the noblest ends,' continues as follows: 'Holding no musical appointment, and consequently without influence; highly educated, but, after the fashion of true genius, somewhat of a recluse, and withal unpractical, he did not know how to make his glorious works valued. He showed himself seldom, though his appearance was poetic and imposing; and he was such a player on both organ and pianoforte as is rarely met with.' [H.P.]

PIETRO IL GRANDE. 'A new grand historical opera'; words by Desmond Ryan and Maggioni, music by Jullien. Produced at Covent Garden Aug. 17, 1852. [G.]

PIFFERO is really the Italian form of the English word *Fife*, and the German *Pfeife*. In the 'Dizionario della Musica' it is described as a small flute with six finger-holes and no keys. But the term is also commonly used to denote a rude kind of oboe, or a bagpipe with an inflated sheepskin for reservoir, common in Italy, and occasionally to be seen about the streets of London, the players being termed Pifferari. [See PASTORAL SYMPHONY, vol. ii. p. 670 *b*.]

Spohr, in his Autobiography (Dec. 5, 1816), quotes a tune which he says was played all over Rome at that season by Neapolitan pipers, one playing the melody on a sort of 'coarse powerful oboe,' the other the accompaniment on a bagpipe sounding like three clarinets at once. We give a few bars as a specimen.

It is a very different tune from Handel's 'Pastoral Symphony.' [W.H.S.]

PIGGOTT, FRANCIS, Mus. Bac., was appointed Jan. 18, 1686, organist of Magdalen College, Oxford, which office he resigned in 1687. He was chosen, May 25, 1688, first organist of the Temple Church. On Dec. 11, 1695, he was sworn organist extraordinary of the Chapel Royal, and on March 24, 1697, on the death of Dr. Child, organist in ordinary. He graduated at Cambridge in 1698. He composed some anthems, now forgotten, and died May 15, 1704. He was succeeded as organist of the Temple by his son, FRANCIS, afterwards organist of St. George's, Chapel, Windsor, who became possessed of a large fortune on the death of his relation, Dr. John Pelling, rector of St. Anne's, Soho, and died in 1736. [W.H.H.]

PILGRIME VON MEKKA, DIE. A comic opera, translated from Dancourt's 'Rencontre imprévue,' set to music by Gluck, produced at Schönbrunn 1766, and revived 1780. One air in it, 'Unser dummer Pöbel meint,' Mozart has rescued from oblivion by writing a set of variations upon it (Köchel, No. 455). He improvised them at Madame Lange's concert, March 22, 1783, in Gluck's presence. [G.]

PILKINGTON, FRANCIS, Mus. Bac., Oxon. 1595, was a lutenist and member of the choir of Chester Cathedral. In 1605 he published 'The First Booke of Songs or Ayres of 4 parts: with Tableture for the Lute or Orpharion, with the Violl de Gamba.' In 1613 he issued 'The First Set of Madrigals and Pastorals of 3, 4 and 5 parts,' and in 1614 contributed two pieces to Leighton's 'Teares or Lamentacions.' In 1624 he published 'The Second Set of Madrigals and Pastorals of 3, 4, 5 and 6 parts; apt for Violls and Voyces'; on the title of which he describes himself as 'Chaunter of the Cathedrall . . . in Chester.' A part-song by him, 'Rest, sweet Nymphs,' is included by Mr. Hullah in his 'Vocal Scores.' [W.H.H.]

PINAFORE, H.M.S. A comic opera in 2 acts; words by W. S. Gilbert, music by Arthur Sullivan. Produced at the Opera Comique, Strand, May 25, 1878. The success of this piece has been prodigious: in London it celebrated its 209th night at the Opera Comique on the 24th Oct. 1880; and in America no piece is ever remembered to have had such an extraordinary and long continued reception. It is said to have been on the stage at four theatres at once, in New York alone, for months together. [G.]

PINSUTI, CIRO (IL CAVALIERE), native of Sinalunga, Siena, where he was born May 9, 1829. He was grounded in music and the piano by his father; at ten he played in public; at eleven, being in Rome, he was made honorary member of the Accademica Filarmonica, and was taken to England by Mr. Henry Drummond, M.P., in whose house he resided until 1845, studying the pianoforte and composition under Cipriani Potter, and the violin under H. Blagrove. In 1845 he returned home, and entered the Conservatorio at Bologna, where he attracted the notice of Rossini, and became his private pupil. In 1847 he took his degree at Bologna, and remained there another year under Rossini's eye. In 1848 he went back to England and started as a teacher of singing, dividing his time between London and Newcastle, where he founded a Musical Society which still exists. Since that time Mr. Pinsuti's head-quarters have been in London, though he keeps up his connection with Italy by frequent visits. Thus he brought out his first opera, 'Il Mercante di Venezia,' at Bologna, Nov. 8, 1873, and a second, 'Mattia Corvino,' at the Scala at Milan, March 24, 1877. Both operas have been very successful in Italy, and the theatre at Sinalunga is now the 'Teatro Ciro Pinsuti.' In 1859 he composed the Te Deum for the annexation of Tuscany to the Italian

kingdom, and was decorated with the order of SS. Maurice and Lazarus. In 1878 King Humbert further created him a knight of the Italian crown. In 1871 he was selected to represent Italy at the opening festival of the International Exhibition, and contributed a hymn in A♭ to words by Lord Houghton, beginning, 'O people of this favoured land.'

In London Mr. Pinsuti is well and widely known. Since 1856 he has been professor of singing at the Royal Academy of Music. In addition to a large circle of pupils of all ranks, many eminent artists have profited by his counsels, as Grisi, Bosio, Patti, Ronconi, Graziani, Mario, etc. His works are largely diffused, and his charming part-songs, full of melody and spirit, are great favourites with the singing societies of England. The list of his published compositions embraces more than 230 songs, English and Italian, 35 duets, 14 trios, 45 part-songs and choruses, and 30 PF. pieces, the Te Deum and the opera 'Il Mercante di Venezia' already mentioned. [G.]

PINTO, Thomas, son of a Neapolitan of good family, born in England, at 11 played Corelli's concertos, and led the concerts in St. Cecilia's Hall in Edinburgh. His reading at sight was marvellous; he would even turn the book upside down, and play correctly from it in that position. His great gifts inclined him to carelessness, from which he was fortunately roused by the appearance of Giardini. After 1750 he played frequently as leader and soloist in benefit concerts, at the Worcester and Hereford Festivals, at Drury Lane Theatre, and, after Giardini, at the King's Theatre. His first wife was Sibilla Gronamann, daughter of a German pastor; after her death he married (1766) Miss Brent, the celebrated singer, who died in 1802. [See *Appendix.*] A speculation with regard to Marylebone Gardens, into which he had entered with Dr. Arnold, failed, and he took refuge in Scotland, and finally in Ireland, where he died in 1773. A daughter by his first wife married a Londoner named Sauters, and had a son

George Frederic, born Sept. 25, 1786, at Lambeth, who took his grandfather's name. He early showed a decided talent for music, and the education and progress of the pretty and lively boy were watched over with the greatest interest by his gifted grandmother. His first teachers were soon outstripped, and then Salomon proved a first-rate master and true friend. From 1796 to 1800 the young Pinto frequently appeared at Salomon's concerts, and afterwards under his wing at Bath, Oxford, Cambridge, Winchester, and specially in Scotland. A second and longer tour extended to Paris. Besides playing the violin, he sang with taste, and made considerable progress on the pianoforte, for which he composed, among other music, a sonata dedicated to his friend John Field. In 1805 his health, never strong, suddenly broke down, having been undermined by excesses, and he died at Little Chelsea, March 23, 1806. His remains lie in St. Margaret's, Westminster, beneath the same monument with those of his grandmother. Pinto's technique was perfect, and his tone full, powerful and touching. Salomon, a shrewd observer, declared that if he had only been able to control his passions, he might have been a second Mozart. [C.F.P.]

PIOZZI, Gabriel, a Florentine of good birth, who, prior to 1781, had established himself in Bath as a music master. He numbered among his pupils the daughters of Henry Thrale, the opulent brewer, and whilst engaged in instructing them won the heart of their widowed mother, whom he married in 1784, a proceeding which drew down upon the lady the wrath of Dr. Johnson, who had been for 20 years the cherished guest of Thrale and herself. After his marriage Piozzi visited Italy with his wife, and, returning to England, lived with her in uninterrupted happiness until his death, which occurred at his residence, Brynbela, Denbighshire, in March, 1809. A Canzonet of his composition for a soprano voice, called 'La Contradizzione,' is printed in the Musical Library, vol. iv. [W.H.H.]

PIPE and TABOR. The pipe formerly used with the tabor was of the old English pattern, somewhat larger than the modern flageolet, blown at the end, as already described under Flute, and played by the left hand. The tabor was a diminutive drum, without snares, hung by a short string to the waist or left arm, and tapped with a small drumstick. There is a woodcut of William Kemp the actor playing pipe and tabor in his Morris dance to Norwich, and another of Tarleton, the Elizabethan jester, in the same attitude. The writer is informed by Mr. William Chappell that Hardman, a music-seller at York, described the instruments to him fifty years ago as above, adding that he had sold them, and that country people still occasionally bought them. [W.H.S.]

PIPES, VIBRATION OF AIR IN, may be illustrated by a simple experiment. If a piece of stout tubing, from a foot to two feet long, be taken, of an inch or more in diameter, its ends smoothed and rounded, it will furnish all the apparatus required. Holding it in one hand, and striking the open end smartly with the palm of the other, sufficient vibration will be excited in the contained air to produce a distinct musical note, often lasting a second or more, long enough for its pitch to be heard and determined. If, after striking, the hand be quickly removed, a second note is heard to follow the first at the interval of an octave above. In the former case the pipe vibrates as what is termed a 'stopped pipe' with one end closed, in the latter case as an 'open pipe.' All the various forms of pipe used in the organ and elsewhere, differ from this rudimentary form only in having a more complex mechanism for originating and maintaining the musical vibration.

When both ends of the tube are open, a pulse travelling backwards and forwards within it is completely restored to its original state after traversing *twice* the length of the tube, suffering in the process two reflections; but when one end

is closed, a double passage is not sufficient to complete the cycle of changes. The original state cannot be recovered until two reflections have occurred from the open end, and the pulse has travelled over four times the length of the pipe. To make the unstopped tube in the above experiment yield the same note as the stopped, it would be necessary to give it double the length. This law is universal, and may easily be explained.

Vibration may be set up in the column of air otherwise than by the blow above described. If a gentle stream of breath from the lips be sent obliquely across the open end of either an open or a stopped tube, an audible note results; indeed a common instrument, the Pandean pipe, acts on this principle. [See PANDEAN PIPES.] This may be also seen in the Nay or Egyptian FLUTE figured under that heading. In the organ pipe, a more complicated arrangement occurs. From the wind-chest a tube leads into a cavity, the only outlet of which is a linear crack forming the foot of the pipe. Just over this fissure, the wood or metal is cut away so as to leave a feather-edged portion communicating with the interior of the pipe, and exactly splitting the stream of wind. An explanation has of late been tendered as to the action here set up. The flat plate of compressed air blown through the slit is compared to the elastic material of a vibrating reed. In passing across the upper orifice it momentarily produces a slight exhaustive or suctional effect, tending to rarify the air in the lower part of the pipe. This, by the elasticity of air, soon sets up a corresponding compression, and the two allied states react upon the original lamina of air issuing from the bellows, causing it to communicate its motion to that within the pipe. Schneebeli drove air rendered opaque by smoke through a moveable slit. When it passed entirely outside the pipe, no sound was produced, but appeared when the issuing sheet was gently blown on at right angles to its direction, continuing until a counter current was produced by blowing down the upper orifice of the pipe. Little or no smoke penetrated into the pipe. If the sheet of air passed entirely into the pipe there was also no sound, but on blowing into the upper end, it was produced. He concludes that the *Luft-Lamelle* or air-lamina acts a part analogous to that of the reed in reed-pipes.

In all cases the air may assume several modes of undulation. In the Open Pipe the embouchure at which the wind enters is obviously a place of greatest motion, corresponding to the ventral segment of a string. So also will be the open upper extremity. Half-way between these, at the point where the two opposite motions meet and neutralise each other, will be a node or place of rest. In this instance the pipe will give its lowest or fundamental note. If the force of the current be increased, a shorter wave may be set in action, a node being established at one-fourth of the whole length from the embouchure, and another at the same distance from the top. The pipe then speaks its first harmonic, the octave of the fundamental. By a further wind-pressure three nodes may form, the first one-sixth from the mouth, the third at a similar distance from the top, and the second half-way between the two, the pipe giving its second harmonic, a twelfth above the foundation.

In STOPPED PIPES a different law obtains; for the waves have clearly to traverse the length of the tube twice, instead of once, being reflected by the closed end. This fact influences the position of the nodes. When the fundamental note is struck, the only node is at the stopped end. In sounding the first possible harmonic, another node is set up at one-third of the length from the open end. With the second harmonic, the first node forms at one-fifth of the length from the open end, the second dividing the lower four-fifths into two equal parts. In any case the stopped end must be a node; so that the second form of vibration of the open pipe, and all others which would render the stopper the centre of a loop or ventral segment, are excluded. Hence the harmonics of a stopped pipe follow the series of odd numbers, 1, 3, 5, etc. These relations were discovered by Daniel Bernouilli, and are generally known as the LAWS OF BERNOUILLI. In both stopped and open pipes the distance from an open end to the nearest node is a quarter wave-length of the note emitted. In the open pipe there is no further limitation; but in the case of the stopped pipe, the nearest node to the mouth must also be distant an even number of quarter wave-lengths from the stopped end, which is itself a node.

These laws hold good with pipes of which the bore is cylindrical or prismatic with parallel sides. It was shown by Wheatstone that a pipe of conical bore, while giving out a similar fundamental note to one of the same length of cylindrical shape, differs as regards the position of the nodes when emitting harmonic sounds. The first node in a conical pipe is not in the middle, but some distance towards the smaller end. It appears from modern observations that the laws of Bernouilli require correction. If an open pipe be stopped at one end, its note is not exactly an octave below that given by it when open, but about a major seventh. According to theory, the hypothesis is made that the change from constraint to a condition of no constraint takes place suddenly at the point where the wave-system leaves the pipe. This is not the case, and practically the open pipe is equivalent to one a little longer than its actual length, by about ·635 of the radius of the pipe for the open end, and ·59 for the mouth. Kundt has made some valuable researches on the influence of the diameter of a pipe on the velocity of sound within it, which are beyond our present limits. They are however fully discussed in Lord Rayleigh's 'Theory of Sound,' vol. ii. p. 55. [W. H. S.]

PIRATA, IL. Opera in two acts; libretto by Romani, music by Bellini. Produced at the Scala, Milan, in the autum of 1827; in Paris at Théâtre Italien, Feb. 1, 1832; in London, at the King's Theatre, April 17, 1830. [G.]

PIRATES OF PENZANCE, THE. A comic opera in 2 acts; words by W. S. Gilbert, music by Arthur Sullivan. Produced at the Fifth Avenue Theatre, New York, Dec. 31, 1879; and at the Opera Comique, London, April 3, 1880. [G.]

PISARI, PASQUALE (called Pizari in Santini's catalogue), eminent church composer, and, according to Padre Martini, 'the Palestrina of the 18th century,' son of a mason, born in Rome in 1725. A musician named Gasparino, struck by his beautiful voice as a child, urged him to devote himself to music. His voice developed afterwards into a fine bass, but he took less to singing than to composition, which he studied under Giovanni Biordi. In 1752 he was admitted into the Pope's chapel as supernumerary, and remained a member till his death in 1778. His poverty was extreme, and many, perhaps apocryphal, stories are told of his writing his compositions with ink made from charcoal and water, etc. His finest work is a 'Dixit' in 16 real parts, sung at the SS. Apostoli in 1770 by 150 performers. A Kyrie and Gloria in 48 parts by Ballabene were performed on the same occasion. Burney was in Rome the same year, and speaks with astonishment of the learning displayed in the 'Dixit' (Present State, etc., iii. 383). It was composed for the court of Lisbon, together with a service for every day in the year, but the payment was so long delayed that by the time it arrived Pisari had died, and his nephew, a journeyman mason, inherited it. The singers of the Pope's chapel, disappointed with Tartini's 'Miserere,' requested Pisari to write one, which he did in 9 parts, but it was a comparative failure. Baini conjectures that the arduous nature of his task for the King of Portugal had exhausted his powers. For the Pope's chapel he composed several masses, psalms, motets in 8 parts, two Te Deums in 8 parts, and one in 4, which Baini pronounces a lastingly beautiful work. Santini had twelve large church compositions by Pisari; for full list see Fétis. [F.G.]

PISARONI, BENEDETTA ROSAMUNDA, an excellent contralto singer, was born at Piacenza, Feb. 6, 1793. Her instructors were Pino, Moschini, and Marchesi. Her first public appearances were made at Bergamo in 1811, in the *rôles* of Griselda, Camilla, and others, popular at that period. Her voice was then a high soprano, and her accomplishments as a singer so great that, in spite of a singularly unprepossessing appearance, she excited great admiration, and her fame spread rapidly all over Italy. A serious illness which she had at Parma, in 1813, resulted in the loss of some of her upper notes, which forced her to abandon her old soprano parts. She then applied herself to cultivating the lower register of her voice, which gained considerably in extent and volume, while the artistic resources she displayed were so great that the career by which she is remembered began in fact at this time. Some few of her notes had always a guttural, unpleasant sound, but in spite of this she was universally admitted to be the first Italian contralto. She appeared at Paris, in 1827, as Arsace in 'Semiramide.' Fétis writes of this occasion: 'Never shall I forget the effect produced on the audience when, advancing up the stage with her back to the public, contemplating the interior of the temple, she enunciated in a formidable voice, admirably produced, the phrase 'Eccomi alfine in Babilonia!' A transport of applause responded to these vigorous accents, this broad style, so rare in our days; but when the singer turned round, displaying features horribly disfigured by small-pox, a sort of shudder of horror succeeded to the first enthusiasm, many among the spectators shutting their eyes so as to hear without being condemned to see. But before the end of the opera her performance had gained a complete victory. After a few months the public thought no more about Madame Pisaroni's face, dominated as all were by her wonderful talent.'

She herself was so sensible of her physical defects that she never accepted an engagement without first sending her portrait to the manager, that he might be prepared exactly for what he was undertaking.

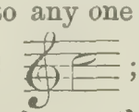
After singing in 'La Donna del Lago' and 'L'Italiana in Algeri,' displaying eminent dramatic as well as vocal qualities, she appeared in London in 1829, but was not appreciated. For two years afterwards she sang at Cadiz, and then returned to Italy. Here she failed to find the favour shown her in past days. Contralto parts were out of fashion; she had, too, earned an independent fortune. She retired accordingly into private life, and died at Piacenza, Aug. 6, 1872. [F.A.M.]

PISTON. A name given to one form of valve used in brass instruments for altering the course of the vibrating column of air, and thus producing alteration of pitch. The other form is termed a rotatory valve. The piston consists of a vertical tube inserted in the main air-way; usually, but not necessarily, at right angles to it. Four orifices communicate with it laterally; two belonging to the original bore; two connected with a bye-path or channel of greater length termed the 'valve slide.' In the vertical tube itself slides an air-tight cylinder or piston, pressed upwards by means of a spiral spring beneath it, and prolonged above into a circular button or finger-piece which can be depressed at pleasure. Across the cylinder are two oblique perforations occupying its central portion. In a state of rest, one of these is continuous on either side with the bore of the instrument, and the bye-path is obstructed. But when the finger-piece is depressed in opposition to the action of the spiral spring, the former is closed, and communication is established by the other between the main bore and the valve slide or channel. The ordinary *cornet à pistons*, so named from this ingenious contrivance, usually possesses three of these pistons worked by the first three fingers of the right hand, the musical effect of which has been described under that title. [CORNET, vol. i. p. 403.] The Euphonium or bass saxhorn is generally furnished with a fourth valve for the left hand. The series may, however, be extended to six or more, though it is rare to see the above

numbers exceeded. The French horn, from the closeness of its harmonic sounds, hardly needs more than two, respectively depressing the open note a tone and a semitone: these are usually attached to a removable slide, and can be replaced by a plain metal tube. [See the woodcut under HORN, vol. i. p. 747.] The early pistons were of complicated plan, causing several abrupt angles in the air-way, which to a certain extent interfered with the purity and freedom of the tone. Modern improvements have to a great degree removed this defect; though there still exists a prejudice against their use, especially among players of the French horn.

In the rotatory valve the vertical piston is replaced by a horizontal fourway cock, also kept in position by a spring, moved by a lever like that of a clarinet or flute, but possessing on its circumference the same pair of orifices, and establishing exactly the same connexions between tube and slide as does the piston. The rotatory valve, when really well made, is perhaps the more perfect of the two as a mechanical contrivance; but it is somewhat more liable to stick fast, and less easily accessible for cleaning than the piston-valve. The device is quite of recent invention, due in great measure to M. Adolphe Sax, and has completely superseded the older contrivance of keys, as in the key-bugle, ophicleide, and the ancient serpent. It is liable to considerable imperfections of intonation from the fact that it does not distinguish between major and minor tones and semitones; also from the different theoretical length of the valve-slides due to alterations of key or of crook. Mr. Bassett has ingeniously added to the trumpet an extra valve, which he terms the 'comma valve' or piston, and which corrects the former error; the latter must be left to the ear of the performer, and is often sadly neglected. [W. H. S.]

PITCH. This word, in its general sense, refers to the position of any sound in the musical scale of acuteness and gravity, this being determined by the corresponding *vibration-number*, i.e. the number of double vibrations per second which will produce that sound. Thus when we speak of one sound being 'higher in pitch' than another, we mean that the vibrations producing the former are more rapid than those producing the latter, so giving what is recognised as a higher sound. The general nature of this relation may be studied in works on acoustics; it is sufficient here to state that, as a matter of practice, when the exact pitch of any musical sound has to be defined, this is most properly done by stating its vibration-number.

Standard of Pitch. It becomes, then, an important practical question for the musician, what is the exact pitch corresponding to the written notes he is accustomed to use? or, to put the question in a simpler form, what is the true vibration-number attached to any one given note, say, for example, treble C  ; for if this is known, the true pitch of any other note can be calculated from it by well-known rules.

This opens the vexed question of what is called the 'Standard of Pitch.' According to reason and common sense there ought to be some agreement among the musicians of the world as to what musical note should be denoted by a certain musical sign; but unfortunately there is no such agreement, and the question is therefore still undetermined. It has been much debated,[1] but it must suffice here to state some of the more important facts that have been elicited in the discussion.

We have no positive data as to the pitch used in the earliest music of our present form, but we may arrive at some idea of it by inference. The two octaves of Pythagoras's Greek scale must have corresponded with the compass of male voices, and when Guido added the Gamma (G), one tone below the Proslambanomenos of the Greeks, we may fairly assume that it expressed the lowest note that could be comfortably taken by ordinary voices of the bass kind. This is a matter of physiology, and is known to be somewhere about 90 to 100 vibrations per second; according to which the treble C, two octaves and a fourth higher, would lie between 480 and 532.

At a later period some information of a more positive kind is obtained by organ pipes, respecting the dimensions of which evidence exists; and it is found that the pitch varied considerably, according to the nature of the music used, there being very different pitches for religious and secular purposes respectively. The inconvenience of this however seems to have been found out, and early in the 17th century an attempt was made to introduce a *Mean Pitch* which should reconcile the requirements of the church with those of the chamber. It was about a whole tone above the flattest, and a minor third below the highest pitch used. The effort to introduce this was successful, and the evidence shows that from this date for about two centuries, down to about the death of Beethoven, the pitch in use was tolerably uniform. Mr. Ellis gives a long list of examples taken at various dates over this period, varying for A, from 415 to 429, or for C from 498 to 515 vibrations. This is an extreme range of only about half a semitone, which, considering the imperfect nature of the means then practicable of obtaining identity and uniformity, is remarkably satisfactory. During this period lived and wrote all the greatest musicians we know, including Bach, Handel, Purcell, Haydn, Mozart, Beethoven, Weber, Schubert, and partly Spohr, Mendelssohn, and Rossini. That is to say, the heroes of music, the founders and perfecters of modern musical art, all thought out their music and arranged it to be played and sung in this pitch. This is therefore emphatically the *Classical Pitch* of music. And singularly enough, it agrees with the presumptive determination we have made of the pitch that must have been used in the earliest times.

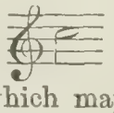
But, unhappily, this satisfactory state of things was disturbed by influences arising from modern

[1] The most thorough investigation of this subject will be found in two papers read before the Society of Arts, May 12, 1877, and March 3 1880, by Mr. A. J. Ellis, F.R.S.

progress. The orchestra began to assume greater importance as regards its wind element, new and improved wind instruments being introduced, and the use of them being much extended. This led to a constant desire for louder and more exciting effects, and both makers and users of wind instruments soon perceived that such effects might be enhanced by raising slightly the pitch of the sounds. The wind instruments were of course the standards in an orchestra, and so a gradual rise crept in, which both strings and voices were obliged to follow. The conductors, who ought in the interests of good music to have checked this, were either ignorant of, or indifferent to, the mischief that was being done, until at length it assumed alarming proportions. In 1878 the opera band at Covent Garden were playing at about A = 450 or C = 540, being a rise of a semitone above the 'classical pitch' used down to Beethoven's day.

Such a change was attended with many evils. It altered the character of the best compositions; it tended to spoil the performance and ruin the voices of the best singers; and it threw the musical world into confusion from the uncertainty as to the practical meaning of the symbols used; and all for no object whatever, as no one could affirm that the new pitch was on any ground better than the old one. Accordingly strong remonstrances were expressed from time to time, and efforts were made either to restore the original pitch, or at least to stop its further rise, and to obtain some general agreement for uniformity. In 1834 a 'Congress of Physicists' held at Stuttgart adopted a proposal by Scheibler to fix the A at 440 (true C = 528), but it does not appear that this had any practical result. In 1858 the French government appointed a commission, consisting partly of musicians[1] and partly of physicists, to consider the subject. The instructions stated that 'the constant and increasing elevation of the pitch presents inconveniences by which the musical art, composers, artists, and musical instrument makers all equally suffer, and the difference existing between the pitches of different countries, of different musical establishments, and of different manufacturing houses, is a source of embarrassment in musical combinations and of difficulties in commercial relations.' The Commission reported in Feb. 1859.[2] After substantiating the facts of the rise (which they attributed to the desire for increased sonority and brilliancy on the part of instrument-makers) and the great want of uniformity, they resolved to recommend a fixed standard: A = 435 (C true = 522; C by equal temperament = 517). This was confirmed by a legal decree, and it has been adopted in France generally, to the great advantage of all musical interests in that country.

Soon afterwards an attempt was made to do something in England. A committee was appointed by the Society of Arts, who reported in 1869, recommending the Stuttgart standard of C = 528; but the recommendation fell dead, and had no influence. Other agitations and discussions have taken place since, but all without effect, and the state of matters in this country in regard to the standard of pitch is as follows. The principal orchestras continue to play at the elevated pitch; but this is repudiated by the general consensus of vocal performers, and in all cases where an orchestra does not come into requisition, as in churches and at vocal concerts, a much lower pitch is used, corresponding nearly with either the French or the 'classical' one. Hence all idea of uniformity in the practical interpretation of music becomes out of the question;—a state of things most deplorable, and a disgrace to the musical education of the country.

It is an interesting consideration whether, as a matter of theory, a philosophical standard of pitch can be devised, based on natural facts, like the standards of measure, weight, and time. Such a standard is easily deducible. We may assume the existence of a note corresponding to the simplest possible rate of vibration, viz. *one per second*; and the various octaves of this note will be represented by 2, 4, 8, etc. vibrations, being a series of powers of the number 2. This theoretical note is found to agree so nearly with the musician's idea of the note C (the simplest or fundamental note in our modern musical system), that they may be assumed to correspond, and we thus get = 512 double vibrations per second, which may be called the 'Philosophical Standard of Pitch,' and which is adopted, for theoretical purposes, in many books on music. And as it will be seen that this corresponds very fairly with the 'Classical Pitch' which was in vogue during the best periods of music, and differs very little from the authorised French pitch and the vocal pitch now followed in England, it would form a reasonably good standard in a practical as well as in a theoretical point of view. [W.P.]

PITCHPIPE. A small stopped diapason pipe with long movable graduated stopper, blown by the mouth, and adjustable approximately to any note of the scale by pushing the stopper inwards or outwards. A pipe of this kind is so much influenced by temperature, moisture, force of blowing, and irregularities of calibre, that it can only be depended on for the pitch of vocal music, and is not to be trusted for more accurate determinations. A small reed pipe of the free species, in which the length of the vibrating portion of metal is controlled by a rotating spiral, is somewhat superior, and far less bulky than the older contrivance. It is known as Eardley's patent chromatic pitchpipe. Sets of single free reeds, each in its own tube, arranged in a box, forming a more or less complete scale, are to be obtained, and form comparatively trustworthy implements; if tuned to equal temperament they may be employed to facilitate pianoforte or organ

1 The musicians were Auber, Halévy (who drew the Report), Berlioz, Meyerbeer, Rossini, and Thomas. The other members were Pelletier, Despretz, Doucet, Lissajous, Monnais, and Gen. Mellinet.

2 Rapport et Arrêtés pour l'établissement en France d'un diapason musical uniforme. Paris, Imprimérie Impériale, 1859.

tuning. All pitchpipes are however inferior in accuracy to tuning-forks: the only advantage they possess over the latter being their louder, more strident, more coercive tone, and the readiness with which beats are produced. No accurate tuning is practicable except by the principle of beats and interferences. [W.H.S.]

PITONI, GIUSEPPE OTTAVIO, eminent musician of the Roman school, born March 18, 1657, at Rieti; from the age of five attended the music-school of Pompeo Natale, and was successively chorister at San Giovanni de' Fiorentini, and the SS. Apostoli in Rome. Here he attracted the attention of Foggia, who gave him instruction in counterpoint during several years. In 1673 he became Maestro di Capella at Terra di Rotondo, and afterwards at Assisi, where he began to score Palestrina's works, a practice he afterwards enjoined on his pupils, as the best way of studying style. In 1676 he removed to Rieti, and in 1677 became Maestro di Capella of the Collegio di San Marco in Rome, where his pieces for two and three choirs were first performed. He was also engaged by various other churches, San Apollinare and S. Lorenzo in Damaso in 1686, the Lateran in 1708, and St. Peter's in 1719, but he retained his post at San Marco till his death, Feb. 1, 1743, and was buried there.

Pitoni's 'Dixit' in 16 parts is still one of the finest pieces of music sung at St. Peter's during Holy Week, and his masses 'Li Pastori a Maremme,' 'Li Pastori a montagna,' and 'Mosca,' founded openly on popular melodies, still sound fresh and new. His fertility was enormous; for St. Peter's alone he composed complete services for the entire year. He also wrote many pieces for six and nine choirs. He compiled a history of the Maestri di Capella of Rome from 1500 to 1700, the MS. of which is in the Vatican library, and was used by Baini for his life of Palestrina. Gaspari drew the attention of Fétis to a work of 108 pages, 'Guida Armonica di Giuseppe Ottavio Pitoni,' presumably printed in 1689. The MS. is lost. Among Pitoni's numerous pupils were Durante, Leo, and Feo. The library of the Corsini Palace in Rome contains a biography of him by his friend Geronimo Chiti of Siena. Proske's 'Musica Divina' contains a mass and a requiem, 6 motets, a psalm, a hymn, and a 'Christus factus est,' by Pitoni. [F.G.]

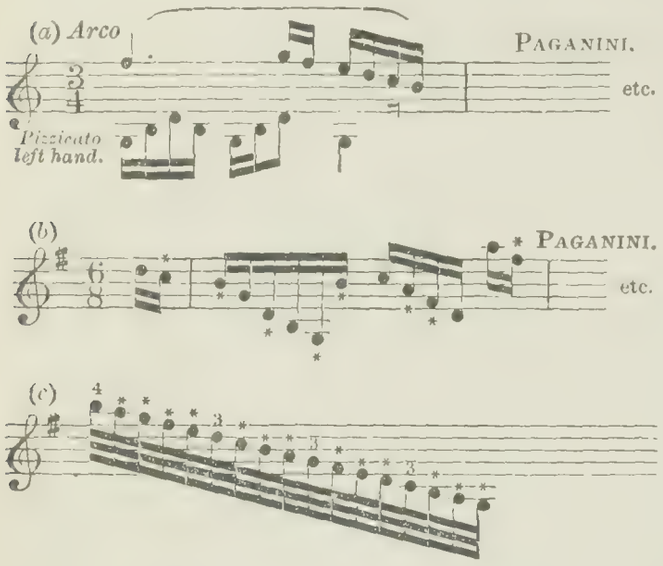
PITTMAN, JOSIAH, the son of a musician, born Sept. 3, 1816. He began to study both theory and practice at an early age, and became a pupil of Goodman and of S. S. Wesley on the organ; and at a later date, of Moscheles on the piano. He held the post of organist at Sydenham (1831), Tooting (1833), and Spitalfields (1835) successively—the last of the three for 12 years. Feeling the need of fuller instruction in theory he visited Frankfort in 1836 and 7, and studied with Schnyder von Wartensee. In 1852 he was elected organist to Lincoln's Inn: the service was in a very unsatisfactory condition, but Mr. Pittman's zeal, perseverance and judgment improved it greatly, and he remained there for 12 years. It was in support of this reform that he wrote a little book entitled 'The People in Church,' which at the time excited much attention. He also composed many services and anthems for the Chapel. Since then Mr. Pittman has been connected with the Opera as accompanyist, first at Her Majesty's (1865–68) and since at Covent Garden. His early predilections were for the German organ music, and like Gauntlett, Jacob, and the Wesleys he worked hard by precept, example and publication to introduce Bach's fugues, and pedal organs, into England. When Mendelssohn came here he lost no opportunity of hearing him play and of profiting by his society. For several years Mr. Pittman delivered the annual course of lectures on music at the London Institution. [G.]

PIXIS, a family of musicians. FRIEDRICH WILHELM, the elder, was a pupil of the Abbé Vogler in Mannheim in 1770, and still lived there in 1805. He published organ-music, and sonatas and trios for PF. His eldest son, also

FRIEDRICH WILHELM, born in Mannheim, 1786, studied the violin under Ritter, Luigi, and Fränzel, early made a name, and travelled throughout Germany with his father and brother. At Hamburg he took lessons from Viotti. In 1804 he entered the Elector's Chapel at Mannheim, and afterwards went to Prague, where he became professor at the Conservatorium, and Capellmeister of the theatre, and died Oct. 20, 1842. His brother,

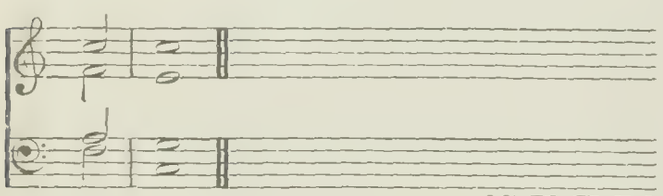
JOHANN PETER, born 1788, pianist and composer for the PF., lived with his father and brother till 1809, when he settled in Munich. In 1825 he went to Paris, and became a teacher of great note there. His adopted daughter, FRANZILLA GÜRINGER (born 1816 at Lichtenthal, Baden), developing a good mezzo soprano voice and real talent, he trained her for a singer, and in 1833 started with her on a tour, which extended to Naples. Here Pacini wrote for her the part of Saffo in his well-known opera of that name. After her marriage to an Italian, Pixis settled finally in Baden-Baden, and gave lessons at his well-known villa there almost up to his death on Dec. 21, 1874. He composed much for the PF.—concertos, sonatas, and drawing-room pieces, all now forgotten. The fact that he contributed the 3rd variation to the 'Hexameron,' in company with Liszt, Czerny, Thalberg, Herz and Chopin, shows the position which he held in Paris. His works amount in all to more than 150. Though not wholly devoid of originality he was apt to follow too closely in the footsteps of Mozart, Haydn, and Beethoven. In 1831 he composed an opera 'Bibiana' for Mme. Schroeder-Devrient, produced in Paris without success. 'Die Sprache des Herzens' was composed in 1836 for the Königstadt Theatre in Berlin. [F.G.]

PIZZICATO (Ital. for 'pinched'). On the violin, and other instruments of the violin-tribe, a note or a passage is said to be played pizzicato if the string is set in vibration not by the bow, but by being pinched or plucked with the finger. The pizzicato is used as much in orchestral and chamber music as in solo pieces. A well-known

instance of effective orchestral pizzicato occurs in the scherzo of Beethoven's C minor Symphony, just before the entry of the finale, and also in the adagio of the same master's B♭ Symphony. The canzonetta in Mendelssohn's Quartet in E♭, op. 12, affords an illustration of its use in chamber-music. In solo-playing a distinction is made between the pizzicato executed with the left, and that with the right hand. The former one is more frequently used, but not so much in classical as in brilliant modern pieces. Paganini made an extensive use of it, either by playing a pizzicato accompaniment to a tune played with the bow (*a*), or in quick passages with arco notes interspersed (*b*) and (*c*).

(The notes marked * to be played pizzicato with the left hand.)

A natural harmonic note, when played pizzicato, produces an effect very similar to that of a note on the harp. Sterndale Bennett makes use of it in the serenade of his Chamber-Trio. There is, however, hardly another instance of this effect to be found. [P. D.]

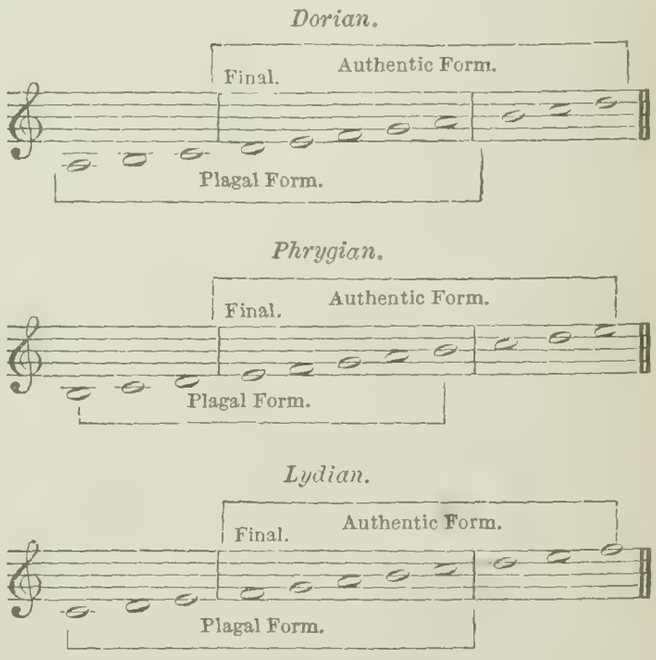
PLAGAL CADENCE is the form in which the final Tonic chord is preceded by Subdominant Harmony. [See CADENCE.]



[C. H. H. P.]

PLAGAL MODES (Lat. *Modi plagales*; Gr. πλάγιοι ἦχοι[1]; Germ. *Plagaltöne, Seitentöne, Nebentöne*). When the Plain Chaunt Melodies were first reduced to systematic order, traditionally by S. Ambrose, Bishop of Milan, towards the close of the 4th century, four Modes only were in use—those beginning and ending on the notes now called D, E, F, and G. These venerable Scales, known as the 'Four Authentic Modes,' were named and numbered, in imitation of certain still more antient Greek tonalities from which they were more or less directly derived. Thus, the first, having D for its Final, was called 'Authentus primus,' or, the 'Dorian Mode'; the second, with E for its Final, 'Authentus deuterus,' or, the 'Phrygian Mode'; the third, with F for its Final, 'Authentus tritus,' or, the 'Lydian [2] Mode'; the fourth, with G for its Final, 'Authentus tetrardus,' or, the 'Mixolydian [3] Mode.' And the compass of these Modes was sufficiently extended to include that of all the Ecclesiastical Melodies then in common use.

Some two hundred years later—if tradition may be trusted—S. Gregory added to these Modes four others, directly derived from them, and hence called Plagal Modes (from πλάγιος, oblique, borrowed). These supplemental Scales involved no new combinations of Tones and Semitones. They were simply formed by enlarging the compass of the Authentic Modes, downwards, to the extent of a Perfect Fourth, the three upper notes being removed, in order that the compass of the Scale might still be comprised within the limits of an Octave, while the Final remained unchanged. This will be readily understood, if we bear in mind that every Authentic Scale consists of a Perfect Fifth, and a Perfect Fourth, the Fourth being placed above the Fifth, and beginning on the note on which the Fifth ends. [See MODES, THE ECCLESIASTICAL.] Thus, the First, or Dorian Mode, consists of a Fifth, D, E, F, G, A, surmounted by a Fourth, A, B, C, D. Now, if we add an A, B, and C, beneath the lower D, and compensate for this extension by removing the upper B, C, and D, we shall produce a Scale consisting of a Perfect Fourth, A, B, C, D, surmounted by a Perfect Fifth, D, E, F, G, A; and this Scale will be the Plagal form of the Dorian Mode, and will serve as the type of all similar derivations, as may be seen from the following examples:—

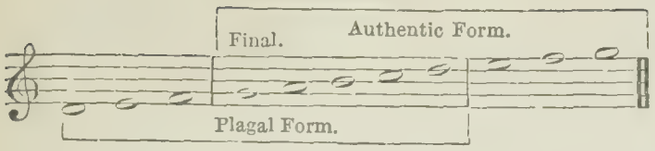


[1] In contradistinction to the κυριοι ἦχοι, or Authentic Modes.

[2] The Hyperphrygian of Martianus Capella. Called, also, by those who contend for the purely Greek origin of the Ecclesiastical Modes, the Æolian; the true Greek Lydian being a whole Tone higher than the Phrygian, and not, as in this case, a Semitone

[3] The Hyperlydian of Capella.

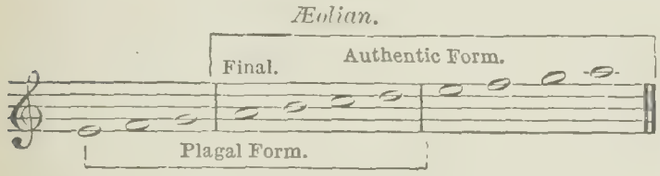
Mixolydian.



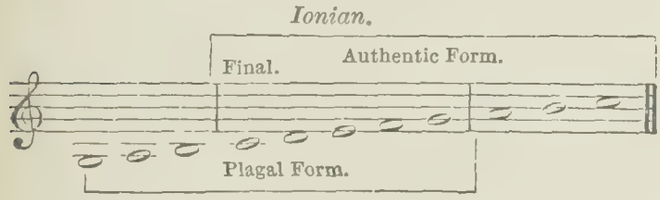
The number of the Modes being thus increased to eight, a new form of nomenclature was naturally demanded for them, while a new system of numbering became still more imperatively necessary. The change of nomenclature was easily arranged. In order to prevent unnecessary confusion, the old names Dorian, Phrygian, Lydian, and Mixolydian, were still retained for the Authentic Modes, while the Plagal forms were distinguished from them by the addition of the prefix Hypo (under), the new Scales being called the Hypodorian,[1] Hypophrygian,[2] Hypolydian, and Hypomixolydian,[3] Modes. On the other hand, it was indispensable that the numbers of the Modes should be entirely changed; the Phrygian becoming the Third Mode, instead of the Second; the Lydian, the Fifth; and the Mixolydian, the Seventh: the Second, Fourth, Sixth, and Eighth places, being reserved for the newer Plagal forms.

The next great change was the introduction of two new Authentic Modes, called the Æolian, and the Ionian,[4] having A and C for their Finals, and naturally giving rise to two new Plagal forms, entitled the Hypoæolian,[5] and Hypoionian,[6] and lying between E and E, and G and G, respectively.[7]

Æolian.



Ionian.



The precise time at which these new Modes were brought into general use cannot be ascertained; but we hear of them, with certainty, as early as the reign of Charlemagne (ob. 814), though the earliest exhaustive account of the entire system bequeathed to us is that contained in the Dodecachordon of Glareanus, published in 1529. The learned author of this invaluable work insists strongly upon the use of twelve distinct tonalities, and prefaces his volume with a list of them, divided into two parallel columns, the first of which contains the Plagal, and the second the Authentic Modes, arranged in their natural order, the series being supplemented by the rejected Hyperæolian Mode,[8] having B for its Final, and its Plagal derivative, the Hyperphrygian,[9] with the necessary caution, *sed est error*.[10]

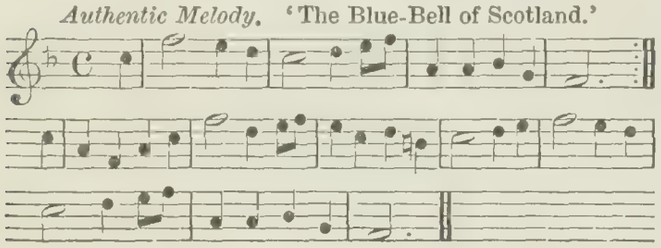
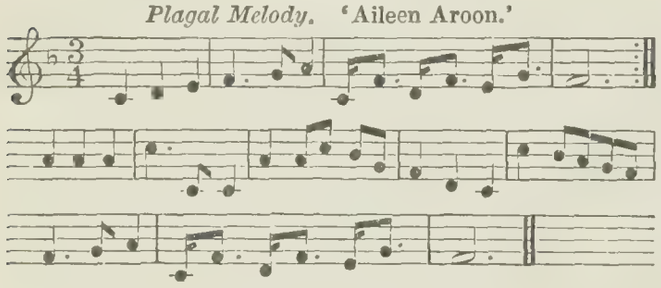
The completion of the Gregorian system by the addition of the Æolian and Ionian Modes, with their respective Plagals, was productive of very important results, and enriched the series with the capability of introducing a far greater amount of varied expression than is apparent at first sight. Some writers have objected to them, on the ground that they are in reality no more than unnecessary reduplications of already existing Scales, since, in its compass, and the disposition of its Semitones, the Æolian Mode corresponds exactly with the Hypodorian, the Hypoæolian with the Phrygian, the Ionian with the Hypolydian, and the Hypoionian with the Mixolydian.[11] By parity of reasoning, the Hypomixolydian Mode should also be regarded as superfluous, since its compass, and Semitones, correspond precisely with those of the Dorian. But a little consideration will prove this argument to be utterly fallacious. In all that concerns expression, the Eighth Mode differs, *toto cœlo*, from the First; for its Final—the note to which the ear is constantly attracted—lies in the middle of its series of sounds, whereas, in the Dorian Mode, it occupies the lowest place. This peculiarity invests all the Plagal Modes, without exception, with a character entirely different from that which distinguishes the Authentic series; a fact which was so well known to the earlier writers on the subject that they assigned to each Mode a special epithet descriptive of its æsthetic peculiarities, Thus, the First Mode was called 'Modus Gravis,' the Second, 'Modus Tristis,' the Third, 'Modus Mysticus,' the Fourth, 'Modus Harmonicus,' the Fifth, 'Modus Lætus,' the Sixth, 'Modus Devotus,' the Seventh, 'Modus Angelicus,' and the Eighth, 'Modus Perfectus.'[12] On carefully examining this classification, we shall find that the Plagal Modes are everywhere characterised by a calmer and less decided force of expression than their authentic originals; thus, while the latter are described as Grave, Mystical, Joyful, and Angelic, the former are merely Sad, Harmonious, Devout, and Perfect. The solemn grandeur of the First

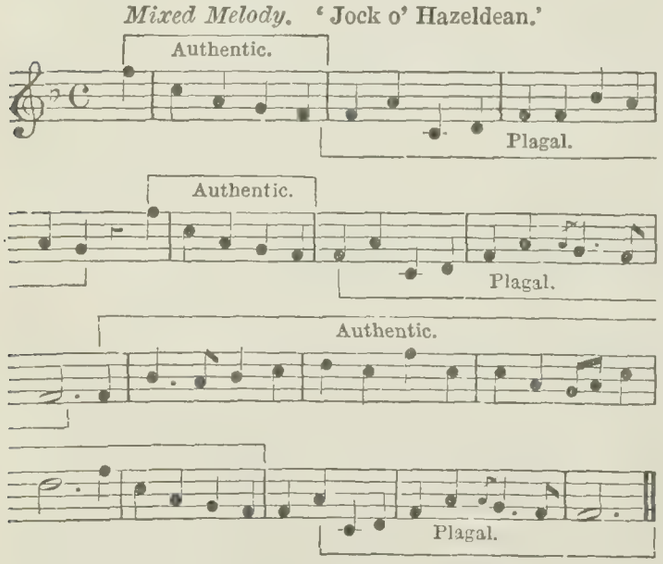
1 The Hypermixolydian of Ptolemy.
2 The Hyperæolian of Capella.
3 The Hyperiastian, or Hyperionian, of Capella.
4 So called by Porphyrius. By Apuleius and Capella called the Iastian.
5 The Hyperdorian of Capella. 6 The Hypoiastian of Capella.
7 In the Ecclesiastical Music of the Eastern Church, nine Modes only are admitted, under the following titles:—

i. Dorian (α′).
ii. Hypodorian (πλάγιον α′).
iii. Phrygian (β′).
iv. Hypophrygian (πλάγιον β′).
v. Lydian (γ′).
vi. Hypolydian (πλάγιον γ′).
vii. Mixolydian (δ′).
viii. Hypomixolydian (πλάγιον δ′).
ix. Æolian.

8 More generally known as the Locrian Mode.
9 The Hyperlydian of Politianus; but now more generally known as the Hypolocrian.
10 It is probable that this caution is directed only against Politian's method of nomenclature; but it is equally applicable to the Mode itself, which is utterly discarded by the Great Masters.
11 The later editors of Proske's 'Musica Divina,' adopting this erroneous theory, have described Palestrina's 'Missa Papæ Marcelli' as being written in the Mixolydian Mode, whereas it is really in the Hypoionian. In this particular case, even Baini has fallen into an error which Proske, himself the most conscientious of editors, was always careful to avoid.
12 Figulus interprets the sentiment of the Modes somewhat differently—in the case of the First Mode, with a very wide difference indeed. His epithets are, i. Hilaris; ii. Mœstus; iii. Austerus; iv. Blandus; v. Jucundus; vi. Mollis; vii. Gravis; viii. Modestus. The difference of sentiment between the Authentic and Plagal Modes is even more strongly set forth here than in the more generally-received synopsis given above, in the text.

Mode gives place to the sadness of the Second; while the joy of the Fifth merges, in the Sixth, into devotion. That this distinction can be in no wise dependent upon the position of the Semitones is evident; for we have already shown that these are similarly placed, in different Modes; it must, therefore, be entirely due to the peculiar aspect of the tonality with regard to the situation of its Final—to the difference of effect produced by a point of ultimate repose placed in the middle of the Scale, as contrasted with that peculiar to one resting on the lowest degree. And a similar difference of expression may be found, even in Sæcular Music, if we only examine it carefully. Take, for instance, the three following beautiful old Melodies, in the Ionian Mode transposed; the first of which lies between the Tonic and its Octave; the second, between the Dominant and its Octave; and the third, between the Dominant, and the Tonic in the Octave above. Is it possible to deny, that, apart from its natural individuality, each of them owes a peculiar character to the position it occupies in the Scale?

Authentic Melody. 'The Blue-Bell of Scotland.'

Plagal Melody. 'Aileen Aroon.'

Mixed Melody. 'Jock o' Hazeldean.'



Now, the first of these Melodies, lying entirely between the Tonic and its Octave, is strictly Authentic; the second, lying between the Dominant and its Octave, is strictly Plagal; and the third, occupying the entire range of the Mode, from the Dominant below to the Tonic in the next Octave above, is Mixed. [See MODES, THE ECCLESIASTICAL.] Here, then, are three varieties of expression producible by the Ionian Mode alone; and, when we remember the number of Modes, which, in addition to this distinction, obtainable by mere change of position, possess a distinct tonality also, we cannot but be struck with the immense fund of variety with which the Gregorian system is endowed. Moreover, it is not absolutely necessary that the Melody should be restricted to the exact compass of an Octave. Originally, as we learn from Hermannus Contractus, no licence was permitted in this matter; but Theogerus, Bishop of Metz, writing about the year 1100, allows the elongation of the Scale, whether Authentic or Plagal, to the extent of a Tone above, and a Tone below its normal limits. The same licence is permitted by Hucbaldus of S. Amand, and the Abbat Oddo; and it has become a recognised rule that the First Mode may be extended a Tone downwards, and a Tone, or even a Minor Third, upwards; the Second, a Tone downwards, and a Semitone, Tone, or Minor Third, upwards; the Third Mode, a Major Third downwards, and a Semitone upwards; the Fourth, a Tone downwards, and a Semitone upwards; the Fifth, a Semitone, or Minor Third, downwards, and a Tone upwards; the Sixth, a Semitone downwards, and a Tone upwards; the Seventh, a Tone downwards, or upwards; the Eighth, a Tone downwards, or upwards; and so with the later forms; one Degree, either upwards or downwards, being always conceded, and a Major or Minor Third, in one direction, very frequently claimed. Guido d'Arezzo's rule is, that 'Though the Authentic Modes may scarcely descend more than a single Degree, they may ascend to the Octave, the Ninth, or even Tenth. The Plagal Modes, however, may be extended by carrying them down to the Fifth (i.e. below the Final); but authority is granted to extend them (upwards) to the Sixth, or the Seventh (i.e. above the Final) as the Authentic form rises to the Ninth and Tenth.'[1] Here, then, we see a new and prolific source of variety, in the elaboration of which the Plagal Modes play a very important part; an advantage which is turned to equally good account in Plain Chaunt and Polyphonic Music. Indeed, it is perhaps even of greater significance in the latter, than in the former: for, where numerous vocal parts are concerned, the benefit to be derived from an extended Scale is obvious; while, as we have elsewhere explained, where the Tenor, and Cantus, are written in an Authentic Mode, the Bassus and Altus, naturally fall within the compass of the Plagal form, and *vice versa*. To the Polyphonic Composer, therefore, the use of the Plagal Modes is indispensable. [W.S.R.]

1 'Autenti vix a suo fine plus una voce descendunt—Ascendunt autem autenti usque ad octavam et nonam, vel etiam decimam. Plagæ vero ad quintam remittuntur et intenduntur; sed intensioni sexta vel septima auctoritate tribuitur, sicut in autentis nona et decima.' (Discipl. Artis Mus. xiii.)

PLAIDY, Louis, born Nov. 28, 1810, at Wermsdorf, in Saxony, learnt the pianoforte from Agthe, and the violin from Haase, of Dresden. He was first known as a violinist in the Dresden concerts, but afterwards turned his attention especially to the pianoforte, and was so successful as to attract the notice of Mendelssohn, who in 1843 induced him to take the post of pianoforte teacher in the Leipzig Conservatorium. There he attained a great and deserved reputation. His class was always thronged, and his instruction eagerly sought by pupils from all parts of the world. This popularity arose from his remarkable gift (for it was a gift) of imparting technical power. Were a pupil ever so deficient in execution, under Plaidy's care his faults would disappear, his fingers grow strong, his touch become smooth, singing, and equal, and slovenliness be replaced by neatness. He devoted his life to technical teaching, and brought all his powers and experience to bear upon his celebrated work 'Technische Studien,' which is now a standard textbook in every music school. Great attention to every detail, unwearying patience, and a genuine enthusiasm for the mechanical part of pianoforte-playing were his most striking characteristics. He was a man of a most simple and kindly nature, and took a warm interest in his pupils. He died at Grimma, March 3, 1874. [S.]

PLAIN SONG (Lat. *Cantus planus, Cantus Gregorianus*; Ital. *Canto piano, Canto fermo, Canto Gregoriano*; Fr. *Plain Chant, Chant Grégorien*; Gregorian Chant, Gregorian Music, Plain Chant). A solemn style of unisonous Music, which is believed to have been sung in the Christian Church since its first foundation.

The origin of Plain Song—the only kind of Church Music the use of which has ever been formally prescribed by Ecclesiastical authority—has given rise to much discussion and many diverse theories.[1] On one point, however, all authorities are agreed, viz. that it exhibits peculiarities which can be detected in no other kind of Music whatever; peculiarities so marked, that they can scarcely fail to attract the attention of the most superficial hearer, and so constant, that we shall find no difficulty in tracing them through every successive stage of development through which the system has passed, from the beginning of the Christian Æra to the present time.

Turning, then, to the history of this development, we find that, for nearly four hundred years after its introduction into the Services of the Church, Plain Song was transmitted from age to age by oral tradition only. After the Conversion of Constantine, when Christianity became the established Religion of the Empire, and the Church was no longer compelled to worship in the Catacombs, Schools of Singing were established, for preserving the old traditions, and ensuring an uniform method of singing. A *Schola Cantorum* of this description was founded at Rome, early in the 4th century, by S. Sylvester, and much good work resulted from the establishment of this and similar institutions in other places. Boys[2] were admitted into them at a very early age, and instructed in all that it was necessary for a devout Chorister to know, under the supervision of a 'Primicerius,' and 'Secundicerius,' of high rank, and well-known erudition; and by this means the primitive Melodies were passed on from mouth to mouth with as little danger as might be of unauthorised corruption. But oral tradition is at best but an uncertain guide; and in process of time the necessity for some safer method of transmission began to excite serious attention. The first attempt to reduce the traditional Melodies to a definite system was made towards the close of the 4th century, by S. Ambrose, Bishop of Milan (ob. 397), who, taking the praxis of the Eastern Church as his model, promulgated a series of regulations which enabled his Clergy to sing the Psalms, Canticles and Hymns, of the Divine Office, with a far greater amount of precision and purity than had hitherto been attainable. It is difficult, now, to determine the exact nature of the work effected by this learned Bishop, though it seems tolerably certain that we are indebted to him for a definite elucidation of the four Authentic Modes, in which alone all the most antient Melodies are written.[3] [See Modes, the Ecclesiastical.] He is also credited with having first introduced into the Western Church the custom of Antiphonal Singing, in which the Psalms are divided, Verse by Verse, between two alternate Choirs, in contradistinction to the Responsorial method, till then prevalent in Italy, wherein the entire Choir responded to the Voice of a single Chorister. Another account, however, attributes its introduction to S. Hilarius, as an imitation of the usage of the Eastern Church, at Poictiers, from whence—and not from Milan—S. Cœlestin is said to have imported it to Rome.

The next great attempt to arrange in systematic order the rich treasury of Plain Song Melodies bequeathed to the Church by tradition, was made, some two hundred years after the death of S. Ambrose, by S. Gregory the Great. The work undertaken by this celebrated reformer was far more exhaustive than that wrought by his predecessor. During the two centuries which had elapsed since the introduction of the Ambrosian Chaunt at Milan, innumerable Hymns had been composed, and innumerable Melodies added to the already lengthy catalogue. All these S. Gregory collected, and carefully revised, adding to them no small number of his own compositions, and forming them into a volume sufficiently comprehensive to suffice for

[1] Consult, for the different views:—(1) P. Martini, 'Storia della Musica,' Tom. i. pp. 350, *et seq.*; Gerbert, 'De Cantu et Mus. Sacr.'; Coussemaker, 'Memoire sur Hucbald,' pp. 5-7; Père Lambillotte, 'Esthétique theor. et prat. du Chant Gregorien,' p. 14; Jakob, 'Die Kunst im Dienste der Kirche,' p. 193, etc. etc. (2) Menestrier, 'Traité des Representations en Musique, anciennes et modernes.' (3) Rousseau, 'Ce Chant, tel qu'il subsiste encore aujourd'hui, est un reste bien défiguré, mais bien précieux, de l'ancienne Musique Grecque.' (Dict. de Mus., art. Plain-Chant.) Consult also Mersennus, 'Harmon. universelle.' (4) 'Ambros, Geschichte der Musik,' ii. 11. (5) Forkel, 'Allgemeine Geschichte der Musik,' Tom. ii. p. 91. See also Kiesewetter, 'Geschichte der Europ.-abendländischen Musik.' Introd. p. 2.

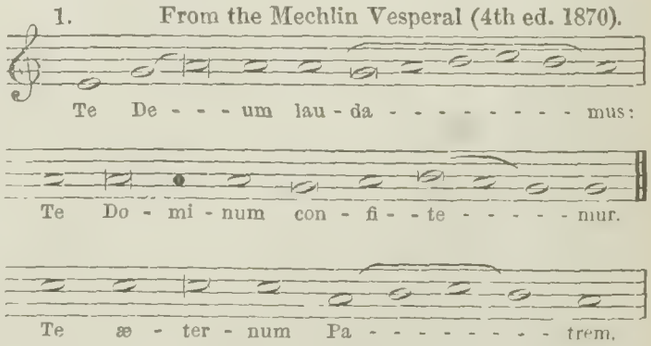
[2] Mostly orphans—whence the Schools were called 'Orphanotropia.' (Anastasius Bibliothecarius, in vit. Sergii II. Pontif.)

[3] Consult, on this subject, a tract by the R. P. Cam. Perego, entitled 'La regola del Canto Fermo Ambrosiano.' (Milano, 1622.)

the entire cycle of the Church's Services. The precise manner in which these Melodies were noted down is open to doubt: but, that they were committed to writing, in the celebrated 'Antiphonarium' which has made S. Gregory's name so justly celebrated, is certain; and, though the system of Semiography then employed was exceedingly imperfect, it cannot be doubted that this circumstance tended greatly to the preservation of the Melodies from the corruption which is inseparable from mere traditional transmission. [See NOTATION.] But we owe to S. Gregory even more than this; for, notwithstanding the objections raised by certain modern historians, it is almost impossible to doubt that it was he who first introduced into the system those four Plagal Modes, which conduce so materially to its completeness, and place the Gregorian Chaunt so far above the Ambrosian in the scale of æsthetic perfection.[1] [See PLAGAL MODES.]

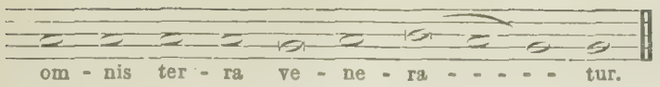
For many centuries after the death of S. Gregory, the 'Antiphonarium' was regarded as the authority to which all other Office-Books must of necessity conform. It was introduced into our own country in the year 596, by S. Augustin, who not only brought it with him, but brought also Roman Choristers to teach the proper method of singing it. The Emperor Charlemagne (ob. 814) commanded its use in the Gallican Church; and it soon found its way into every Diocese in Christendom. Nevertheless, the work of corruption could not be entirely prevented. In the year 1323, Pope John II found it necessary to issue the famous Bull, *Docta sanctorum*, in order to restrain the Singers of his time from introducing innovations which certainly destroyed the purity of the antient Melody. Cardinal Wolsey complained of the practice of singing Votive Masses 'cum Cantu fracto seu diviso.' Local 'Uses' were adopted in almost every Diocese in Europe. Paris, Aix-la-Chapelle, York, Sarum, Hereford, and a hundred others, had each their own peculiar Office-Books, many of them containing Melodies of undeniable beauty, but all differing, more or less, from the only authoritative norm. After the revision of the Liturgy by the Council of Trent, a vigorous attempt was made to remove this crying evil. In the year 1576, Pope Gregory XIII commanded Palestrina to do the best he could towards restoring the entire system of Plain Song to its original purity. The difficulty of the task was so great, that the 'Princeps Musicæ' left it unfinished, at the time of his death; but, with the assistance of his friend Guidetti, he accomplished enough to render his inability to carry out the entire scheme a matter for endless regret. Under his superintendence, Guidetti published, in 1582, a 'Directorium chori'; in 1586, a 'Cantus Ecclesiasticus Passionis D. N. J. C.'; in 1587, a 'Cantus Ecclesiasticus officii majoris hebdomadæ'; and, in 1588, a volume of 'Præfationes in Cantu firmo'; all printed at Rome, the first 'apud Robertum Gran Ion Parisien,' the three last by Alexander Gardanus. These splendid volumes were, however, anticipated by the production of a splendid folio Antiphonarium, printed at Venice by Pet. Liechtenstein (of Cologne), in 1579–1580. In 1599 the celebrated 'Editio Plantiniana' of the Gradual was issued at Antwerp; while, in 1614–15, the series was closed by the production, at Rome, of the great Medicean edition of the same work, believed to be the purest and most correct which has yet appeared. These fine editions are now exceedingly scarce; but the necessity for a really good series of Office-Books, obtainable at a moderate price, has long been felt, and several attempts have been made to meet the exigencies of the case. In 1848 a Gradual and Vesperal were published at Mechlin, the former based upon the Medicean edition,[2] and the latter, upon the Venice 'Antiphonarium' of 1579-80. Both these works, with an 'Officium Hebdomadæ sanctæ' compiled with equal judgment, have already passed through many carefully revised editions; and, not many years after their appearance, similar volumes were issued by the Archbishops of Rheims and Cambrai, and also by Père Lambillotte, whose Gradual and Antiphonarium were posthumously published in 1857. All these editions were infinitely more correct than the corrupt reprints in general use at the beginning of the present century; and, moreover, they were issued at prices which placed them within the reach of all. Their only fault was a not unnatural clinging to local 'Uses.' This, however, struck at the root of absolute purity: and, to obviate this difficulty, Pope Pius IX empowered the Sacred Congregation of Rites to subject the entire series of Office-Books to a new and searching revision, and to publish them under the direct sanction of the Holy See. In furtherance of this project the first edition of the Gradual was published, under special privileges, by Herr Pustet of Ratisbon, in 1871, and that of the Vesperal in 1875. Other editions soon followed, and we believe the series of volumes is now complete. A comparison of their contents with those of the Mechlin series is extremely interesting, and well exhibits the difference between a Melody corrupted by local 'Use,' and the self-same Strain restored to a better authenticated form, as in the following Verse of the Hymn 'Te Deum laudamus.'

1. From the Mechlin Vesperal (4th ed. 1870).

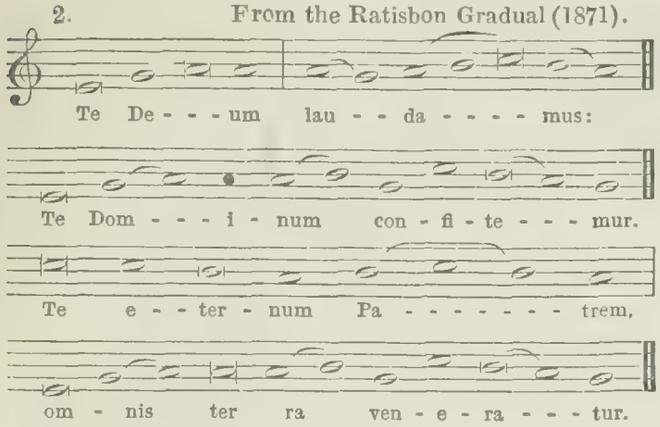


[1] It has been objected to this, that the so-called 'Ambrosian Te Deum' is in the Mixed Phrygian Mode—which is true. But it has yet to be proved that the Melody, as we now possess it, exhibits the exact form in which it was left by S. Ambrose.

[2] Except in the 'Ordinarium Missæ,' which followed the Editio Plantiniana.



2. From the Ratisbon Gradual (1871).



We have already seen that Plain Song was introduced into England by S. Augustin, in the year 596. That it flourished vigorously among our countrymen is proved by abundant evidence: but the difference observable between the Sarum, York, and Hereford Office-Books proves that the English Clergy were far from adopting an uniform Use. Some of us, perhaps, may find little to regret in this, seeing that many of the Melodies contained in those venerable tomes—more especially those belonging to the Diocese of Sarum—are of indescribable beauty:[1] yet none the less are such interpolations fatal hindrances to that uniformity of practice which alone can lead to true purity of style. No sooner was the old Religion abolished by Law than the Litany was printed in London, with the antient Plain Song Melody adapted to English words. This work was published by Grafton, the King's printer, on June 16, 1544; and six years later, in 1550, John Marbecke published his famous 'Booke of Common Praier, noted,' in which Plain Song Melodies, printed in the square-headed Gregorian character, are adapted to the Anglicised Offices of 'Mattins,' 'Euen Song,' 'The Communion,' and 'The Communion when there is a Buriall,' with so perfect an appreciation of the true feeling of Plain Song, that one can only wonder at the ingenuity with which it is not merely translated into a new language, but so well fitted to the exigencies of the 'vulgar tongue' that the words and Music might well be supposed to have sprung into existence together.

Except during the period of the Great Rebellion, Marbecke's adaptation of Plain Song to the Anglican Ritual has been in constant use in English Cathedrals from the time of its first publication to the present day. Between the death of Charles I. and the Restoration, all Music worthy of the name was banished from the Religious Services of the Anglican Church; but, after the Accession of Charles II, the practice of singing the Plain Song Versicles and Responses, was at once resumed, but the Gregorian Tones to the Psalms fell into entire disuse, giving place in time to a form of Melody, of a very different kind, known as the 'Double Chaunt.' This substitute for the time-honoured inflections of the more antient style reigned with undisputed sway, both in English Cathedrals, and Parish Churches, until long after the beginning of the present century. Little more than thirty years have elapsed since the first attempts were made to dethrone it. The campaign was opened by Mr. W. Dyce, who, in 1843–44, brought out his 'Book of Common Prayer Noted,' on the system of Marbecke, in two splendid quarto volumes, which, unfortunately, were much too costly for general use. Mr. Oakeley soon afterwards published his 'Laudes Diurnæ,' containing the Psalms and Canticles, adapted to Gregorian Tones, for the use of Margaret Street Chapel.[2] A more important step was taken by the Rev. Thomas Helmore, who produced his 'Psalter and Canticles Noted' in 1850, his 'Brief Directory of Plain Song' in the same year, and his 'Hymnal Noted' in 1851. These works, more especially the first, obtained immediate recognition. The 'Psalter and Canticles' and the 'Brief Directory' were used with striking effect at S. Mark's College, Chelsea, which soon came to be regarded as a sort of normal School of Gregorian Singing: and, at the Church of S. Barnabas, Pimlico, not these two works only, but the 'Hymnal Noted' also, became as familiar to the Congregation as is now the popular Hymn-book of the present day. Since that time adaptations of Plain Song to English words have appeared in numbers calculated rather to confuse than to assist the well-wishers of the movement. Warmly encouraged by the so-called 'High Church Party,' and willingly accepted by the people, 'Gregorians' now form the chief attraction at almost every 'Choir Festival' in the country, are sung with enthusiasm in innumerable Parish Churches, and frequently heard even in Cathedrals.

Having now presented our readers with a rapid survey of the history of Plain Song, from its first appearance in the Christian Church, to the present day, we shall proceed to treat, with equal brevity, of its laws, its constitution, and its distinctive character.

Plain Song Melodies are arranged in several distinct classes, each forming part of a comprehensive and indivisible scheme, though each is marked by certain well-defined peculiarities, and governed by its own peculiar laws. Of these Melodies, the most important are the Tones, or Chaunts, adapted to the Psalms—a series of Inflections usually described by modern writers as the 'GREGORIAN TONES,' though four of them, at least, might be more fairly called 'Ambrosian.' [See TONES, THE GREGORIAN.] That the Psalm Tones are by far the most antient examples of Ecclesiastical Music in existence, has never been doubted. In structure they are nothing more than the simplest imaginable Chaunts, each written in one of the first eight Modes, from which it derives its name—or rather, number—and each consisting of two distinct members, corresponding to the two responsive phrases into

[1] Witness the glorious Melody to 'Sanctorum meritis' (printed in the Rev. T. Helmore's 'Hymnal Noted'), which finds no place in the 'Vesperale Romanum.'

[2] Now the Church of All Saints', Margaret Street.

which, in accordance with the well-known laws of Hebrew Poetry, the Verses of the Psalms are often divided, while, in nearly every case, the final Cadence, or 'Ending,' is invested, for the sake of variety, with several different forms. The First, Third, Fifth, and Seventh Tones, representing the four Authentic Modes, are represented by tradition to have been the only ones used by S. Ambrose [see MODES, THE ECCLESIASTICAL]; and to these, S. Gregory is said to have added the Second, Fourth, Sixth, and Eighth, each written in a Plagal Mode: but more than one writer on the subject is of opinion that these last-named Tones were in common use long before the time even of S. Ambrose. [See PLAGAL MODES.] It is, in fact, impossible to trace back the eight familiar forms to the time of their first adoption into the Services of the Church; and still more so, to account for the origin of a supplementary form, which, though unquestionably written in the Ninth, or Æolian Mode, is uniformly described, not as the Ninth Tone, but as the 'Tonus Peregrinus.' [See TONUS PEREGRINUS.]

Every Psalm and Canticle sung in the Divine Office is accompanied by an ANTIPHON, which, on Festivals, precedes and follows it, but, on Ferias, follows it only. Antiphons, selected from Holy Scripture, and other sources, are appointed for every Feast, Fast, and Feria, in the Ecclesiastical Year; and each is provided with its proper Plain Song Melody, which will be found in the 'Antiphonarium Romanum.' It is indispensable, that, in every case, the Psalm and Antiphon should be sung in the same Mode; the Tone for the Psalm is therefore suggested by the Mode of the Antiphon; and, as the Psalm Tones—if we except the Tonus Peregrinus, with which we are not now concerned—are written in the first eight Modes only, it follows that the Melodies proper to the Antiphons must necessarily conform to the same rule. Some of these Melodies are extremely beautiful. They are of later date, by far, than the Psalm Tones, and much more elaborate in construction; but they are, none the less, models of the purest Ecclesiastical style. [See ANTIPHON.]

Next in importance—and, probably, in antiquity also—to the Psalm Tones, are the Inflections used for the VERSICLES and RESPONSES proper to the Liturgy and the Divine Office; such as the 'Deus in adjutorium' at Vespers, the 'Dominus vobiscum,' and 'Per omnia sæcula sæculorum,' in the 'Ordinarium Missæ,' and other similar passages. All these are exceedingly simple, and bear strong evidence of very high antiquity. [See RESPONSORIUM; VERSICLE.]

Intimately connected with them are the various ACCENTS which collectively constitute the 'Tonus Orationis,' the 'Tonus Lectionis,' the 'Tonus Capituli,' the 'Tonus Prophetiæ,' the 'Tonus Epistolæ,' and the 'Tonus Evangelii.' Each Accent is, in itself, a mere passing Inflection, consisting of two, or at most three notes; but the traditional commixture of the various forms gives to each species of Lection a fixed character which never fails to adapt itself to the spirit of the text. [See ACCENTS.]

More elaborate than any of the forms we have hitherto described, and, no doubt, of considerably later date, are the Melodies adapted to certain portions of the Liturgy, which have been sung at High Mass from time immemorial. We shall first discuss those belonging to the 'Proprium Missæ'—i.e. that part of the Mass which varies on different Festivals.

The first, and one of the most important, of these, is the INTROIT; which partakes, in about equal degrees, of the characters of the Antiphon and the Psalm Tone. The words of the Introit are divided into two portions, of which the first is a pure Antiphon, and the second, a single Verse of a Psalm, followed by the 'Gloria Patri,' after which the Antiphon is again repeated in full. Except that it is perhaps a little more elaborate, the Melody of the first division differs but little, in style, from that proper to the Antiphons sung at Lauds and Vespers; and, for the reasons we have mentioned in speaking of these, it is always written in one of the first eight Modes. The Verse of the Psalm, and its supplementary 'Gloria Patri,' are sung to the Tone which corresponds with the Mode of the Antiphon; but, in this case, the simple Melody of the original Chaunt, though permitted to exhibit one single 'Ending' only, is developed into a far more complicated form, by the introduction of accessory notes, which would be altogether out of place at Vespers, when five long Psalms are sung continuously, though they add not a little to the dignity of this part of the Mass. The Antiphon is then repeated exactly as before, care being taken to sing it in a style which may contrast effectively with the preceding Chaunt; and, in Paschal Tide, this is followed by a double Alleluia, of which eight forms are given in the Graduale, one in each of the first eight Modes. [See INTROIT.]

The GRADUAL, though consisting, like the Introit, of two distinct members—the Gradual proper, and the Versus—differs from it in that no part of it is recited, after the manner of a Psalm, upon a single note. The Melody, throughout, bears a close analogy to that of the more elaborate species of Antiphon, as exhibited in the first part of the Introit: and its two sections, though always written in the same Mode, are quite distinct from each other, and never repeat the same phrases. [See GRADUAL.]

On Festivals, the Gradual is supplemented by a form of ALLELUIA peculiar to itself, which, in its turn, is followed by another Versus, wherefrom it takes its Mode, and after which it is again repeated, after the manner of a Da Capo. This Alleluia is twice repeated, and then echoed, as it were, by an elaborate Pneuma, in the same Mode. [See PNEUMA.] The style of the Versus corresponds exactly with that of the Gradual; and, after that has been sung, the Alleluia and Pneuma are repeated as before.

Between the Seasons of Septuagesima and Easter, the Alleluia, and Versus, are omitted,

their place being supplied by a TRACTUS, with one or more Versus attached to it, the music of which corresponds exactly, in style, with that of the Gradual and Versus already described.

On the Festivals of Easter, Pentecost, Corpus Christi, and the Seven Dolours of our Lady, and also at Masses for the Dead, the Gradual is followed by the SEQUENTIA, or PROSA—a species of Hymn of which a great many examples were once in existence, though five only now remain in use. These five are the well-known 'Victimæ Paschali,' 'Veni Sancte Spiritus,' 'Lauda Sion,' Stabat Mater,' and 'Dies iræ'—a series of Hymns which, whether we regard their quaint mediæval versification, or the Music to which it is adapted, may safely be classed among the most beautiful that ever were written. [See PROSA; SEQUENTIA.] Compared with the Melodies we have been considering, those of the Sequences are of very modern origin indeed. The tuneful rhymes of 'Veni Sancte Spiritus'—known among mediæval writers as the 'Golden Sequence'—were composed by King Robert II of France, about the year 1000. 'Victimæ Paschali' is probably of somewhat later date. The 'Dies iræ' was written about the year 1150, by Thomas of Celano, while the 'Lauda Sion' of S. Thomas Aquinas can scarcely have been produced before the year 1260. In all these cases, the Plain Song Melody was undoubtedly coæval with the Poetry, if not composed by the same author; and we are not surprised to find it differing, in more than one particular, from the Hymns collected by S. Ambrose and S. Gregory. Four out of the five examples now in use are in mixed Modes; and, in every instance, the Melody exhibits a symmetry of construction which distinguishes it alike from the Antiphon and the Hymn. From the former, it differs in the regularity of its rhythm, and the constant repetition of its several phrases; from the latter, in the alternation of these phrases with one another; for, while the Verses of the Hymn are all sung to the same Melody, those of the Sequences are adapted to two or more distinct Strains, which are frequently interchanged with each other, almost after the manner of a Rondo, a peculiarity which is also observable in some very fine, though now disused Sequences, which were removed from the Missal on its final revision by the Council of Trent.

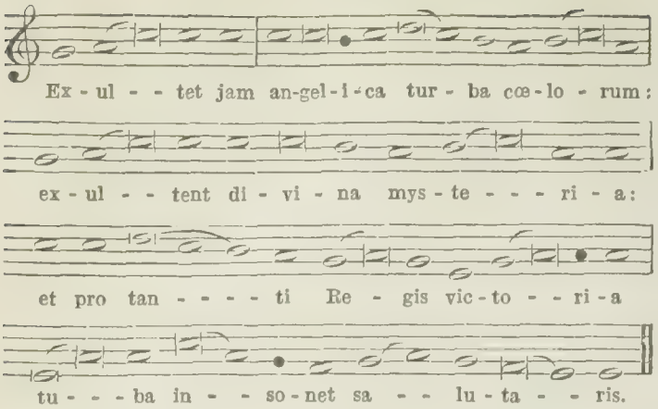
The style of the OFFERTORIUM differs but little from that of the Gradual, though it is sometimes a little more ornate, and makes a more frequent use of the Perielesis. Like the Gradual, it is sometimes—as in the 'Missa pro Defunctis'—followed by a Versus; but it more frequently consists of a single member only, without break or repetition of any kind. In Paschal Tide, however, it is followed by a proper Alleluia in its own Mode. [See OFFERTORIUM; PERIELESIS.]

The last portion of the 'Proprium Missæ' for which a Plain Song Melody is provided in the Office-Books is the COMMUNIO. This is usually much shorter than either the Gradual or the Offertory; from which it differs in style so slightly as to need no separate description. It is followed, in Paschal Tide, by a proper Alleluia, which, of course, conforms to its own proper Mode.

The 'Ordinarium Missæ'—*i.e.* that part of the Mass which is the same on all occasions—is preceded. on Sundays, by the ASPERGES, which exactly resembles the Introit, both in the arrangement of its words, and the style of its Music—an extremely beautiful instance of the use of the Seventh Mode.

Of the KYRIE, GLORIA, SANCTUS, BENEDICTUS, and AGNUS DEI, the Ratisbon Gradual gives ten Plain Song versions, in different Modes, and adapted to Festivals of different degrees of solemnity; besides three Ferial Masses, in which the 'Gloria' is not sung, and the beautiful 'Missa pro Defunctis.' The Mechlin Gradual gives eight forms only for Festivals, and one for Ferial Days. Of the CREDO, four versions are given, in each volume. It is impossible even to guess at the date of these fine old Melodies, some of which are exceedingly complicated in structure, while others are comparatively simple. The shorter movements, such as the Kyrie and Sanctus, are sometimes very highly elaborated, with constant use of the Perielesis, even on two or more consecutive syllables; while the Gloria and Credo are developed from a few simple phrases, frequently repeated, and arranged in a form no less symmetrical than that we have described as peculiar to the Sequence, though the alternation of strains, which serves as the distinguishing characteristic of that form of Melody, is carried out in a somewhat different way.

The oldest known copy of the SURSUM CORDA and PREFACES dates from the year 1075. The style of these differs very materially from that of the other portions of the Mass, and, like that of the PATER NOSTER, is distinguished by a grave dignity peculiarly its own. In addition to these, the repertoire is enriched by certain proper Melodies which are heard once only during the course of the Church's Year; such as the ECCE LIGNUM CRUCIS and IMPROPERIA, appointed for Good Friday; and more especially, the EXULTET, sung during the blessing of the Paschal Candle on Holy Saturday. This truly great composition is universally acknowledged to be the finest specimen of Plain Song we possess. It is written in the Tenth, or Hypoæolian Mode; and is of so great length, that few Ecclesiastics, save those attached to the Pontifical Chapel, are able to sing it, throughout, without a change of pitch fatal to the perfection of its effect; yet, though it is developed, like the 'Credo,' and some other Melodies we have noticed, from a few simple phrases, often repeated, and woven, with due attention to the expression of the words, into a continuous whole, the last thought one entertains, during its performance, is that of monotony or weariness. The first phrase, which we here transcribe, will perhaps suffice to give the reader a good idea of the general effect of the whole.



Very different in style from the 'Exultet' is the wailing Chaunt, in the devoutly sad Sixth Mode, to which, in the Pontifical Chapel, the Second and Third Lessons, taken from the Lamentations of Jeremiah, are sung on the three last days in Holy Week. The Chaunt for the LAMENTATIONS, which will be found reduced to modern Notation at page 86 of the present volume, stands as much alone as the more jubilant Canticle; but in its own peculiar way. While the one represents the perfection of triumphant dignity, the other carries us down to the very lowest depths of sorrow; and is, indeed, susceptible of such intensely pathetic expression, that none who have ever heard it sung, in the only way in which it can be sung, if it is intended to fulfil its self-evident purpose,—that is to say, with the deepest feeling the Singer can possibly infuse into it,—will feel inclined to deny its title to be regarded as the saddest Melody within the whole range of Music.

Well contrasted with this are the Antiphons and RESPONSORIA for the same sad days—the former far more simple generally, than Antiphons usually are, while the Responsoria are often graced with Perieleses of great beauty.

Upon these, and many minor details, we would willingly have dwelt at greater length; but have now no choice but to proceed, in the last place, to speak of the Hymns included in the Divine Office. The antiquity of these varies greatly, their dates extending over many centuries. Among the oldest are those appointed in the Roman Breviary for the ordinary Sunday and Ferial Offices, and the Lesser Hours. The more antient examples are adapted, for the most part, to simple Melodies, in which Ligatures, even of two notes, are of rare occurrence, a single note being, as a general rule, sung to every syllable. Of these, the well-known inspirations of Prudentius, 'Ales diei nuntius,' 'Lux ecce surgit aurea,' 'Nox et tenebrae,' 'Salvete flores martyrum,' and a few others, date from about the year 400. 'Crudelis Herodes,' and 'A solis ortus cardine,' by Sedulius, were probably written some twenty years later. 'Rector potens, verax Deus,' 'Rerum Deus tenax vigor,' 'Æterne Rex altissime,' and a few others, are also generally referred to the 5th century; 'Audi, benigne Conditor,' and 'Beati nobis gaudia' to the 6th. 'Pange lingua gloriosi,' and 'Vexilla Regis prodeunt,' were written by S. Venantius Fortunatus, about the year 570. 'Te lucis ante terminum,' and 'Iste Confessor' are believed to date from the 7th century; 'Somno refectis artubus' from the 8th; and 'Gloria, laus, et honor,' from the 9th. Of the later Hymns, 'Jesu dulcis memoria' was composed by S. Bernard in 1140; and 'Verbum supernum prodiens' by S. Thomas Aquinas, not earlier than 1260. Hymn-melodies of later date frequently exhibit long Ligatures of great beauty; and, as a rule, the more modern the Hymn, the more elaborate is the Music to which it is adapted; though it does not follow that it is to be preferred, on that account, to the rude but dignified strains peculiar to a more hoary antiquity.

Leaving the student to cultivate a practical acquaintance with the various forms of Plain Song to which we have directed his attention, by referring to the Melodies themselves, as they stand in the Graduale, Vesperale, and Antiphonarium Romanum, it remains only for us to offer a few remarks upon the manner in which this kind of Music may be most effectively performed.

As a matter of course, the Priest's part, in Plain Song Services of any kind, must be sung without any harmonised Accompaniment whatever, care only being taken that the pitch chosen for it may coincide with that necessarily adopted by the Choir, when it is their duty to respond in Polyphonic Harmony. For instance, if the 'Sursum corda,' and 'Preface,' be unskilfully managed in this respect, an awkward break will seriously injure the effect of the 'Sanctus'; while the 'Gloria' and 'Credo' will lose much of their beauty, if equal care be not bestowed upon their respective Intonations. No less judgment is required in the selection of a suitable pitch for the far more difficult 'Exultet,' the first division of which is interupted by a form of 'Sursum corda,' analogous to that which precedes the 'Preface': and, in all cases, a perfect correspondence of intention between Priest and Choir is absolutely indispensable to the success of a Plain Song Service.

The 'Kyrie,' 'Gloria,' 'Credo,' and other movements pertaining to High Mass, may be sung in unison, either by Grave, or Acute Equal Voices, and either with, or without, a fitting Organ Accompaniment. It must, however, be understood that unison, in this case, does not mean octaves. The clauses of the 'Gloria' and 'Credo' produce an excellent effect, when sung by the Voices of Boys and Men alternately: but, when both sing together, all dignity of style is lost in the general thinness of the resulting tone. This remark applies with equal force to the Psalms sung at Lauds and Vespers, and even to the Hymns. In the Pontifical Chapel, the Verses are entrusted either to Sopranos or Altos in unison, or to Tenors and Basses; alternated, on certain occasions, with the noblest and most severe forms of Faux Bourdon—of course unaccompanied. At Notre Dame de Paris, and S. Sulpice, one Verse of a Psalm, or Canticle, is very effectively sung by Tenors and Basses in unison, and one in Faux Bourdon; both with a grand Organ Accompaniment, which, when well managed, by no means destroys the peculiar

[W.S.R.]

character of the antient Melody, though it is undoubtedly preferable, that, wherever it is possible to dispense with the instrumental support, the Voices should be left to themselves. The misfortune is, so very few Organists are willing to confine themselves to the only Harmonies with which Plain Song can be consistently accompanied. The Ecclesiastical Modes are wholly unsuited to diversified combinations, which have no more affinity with them than mediæval architecture with that of the Parthenon: and the needless introduction of Diminished Sevenths and Augmented Sixths into the Accompaniment of the Psalms is as grave an offence against good taste as would be the erection of a Doric Pediment in front of Westminster Abbey. Until this fact is generally recognised, there will always be a prejudice against Plain Song among those who judge by results, without troubling themselves to enquire into the causes which produce them: for no well-trained ear can listen to a 'Gregorian Psalm,' with Chromatic Accompaniment, without a feeling of disgust akin to that which would be produced by the association of Chopin's wild Melodies with the Harmonies of Orlando Gibbons.[1]

On the other hand, an intimate connection exists between Plain Song and true Polyphony —which indeed was originally suggested by and owes its very existence to it. Almost every class of Melody we have described has been treated by the Great Masters in Counterpoint of more or less complexity; and that, so frequently, that we possess Polyphonic renderings of the Music used at High Mass, at Solemn Vespers, and in the awful Services of Holy Week, in quantity sufficient to supply the needs of Christendom throughout the entire cycle of the Ecclesiastical Year. The Psalm Tones have been set, by Bernabei, and other learned Contrapuntists, with a full appreciation of the grave simplicity of their style, and a careful adaptation of the four- and five-part Harmony of the mediæval Schools to the Modes in which they are written: and Palestrina, Felice Anerio, the two Nanini, Luca Viadana, and a host of their contemporaries, have supplemented them with innumerable original Faux Bourdons intended to alternate with unisonous Verses of the simple Chaunt.[2] A fine MS. collection of them was discovered, in Rome, by Dr. Burney, whose autograph copy of it is now preserved, in the Library of the British Museum, under the title of 'Studij di Palestrina'; and many others are in existence, both in MS. and in print. Of works of greater pretension, the number is inexhaustible. Without reckoning the great Masses and Motets founded on Plain Song Canti fermi, which naturally fall into another category, we possess no end of harmonised Plain Song, in the form of Litanies, Responses, Hymns, and other movements of inestimable value. Some of the finest of them will be found among the 'Cantiones sacræ' of Tallis and Byrd; but, for the most perfect work of the kind we possess, we are indebted to the genius of Palestrina, whose 'Hymni totius anni,' published at Rome by F. Coattinus, in 1589, contain a series of forty-five of the Hymns most frequently sung in the various Offices of the Church, in each of which the antient Canto fermo is made to serve as the basis of a composition of the rarest beauty, no less remarkable for the skill displayed in its construction, than for the true artistic feeling with which that skill is concealed beneath the rugged grandeur of the original Melody. [See HYMN, vol. i. 760*b*.]

We find ourselves, then, after the lapse of more than eighteen centuries, in possession of a treasury of Plain Song, rich enough to supply the Church's every need, so long as her present form of Ritual remains in use, and sufficiently varied to adapt itself to any imaginable contingency. Though we can bring forward no evidence old enough to enable us to trace back the earliest of our treasures to their origin, and thus establish their purity beyond all possibility of doubt, the comparison of innumerable mediæval MSS. justifies us in believing that the materials which have been handed down to us have suffered far less deterioration than might reasonably have been expected, when their extreme antiquity is taken into consideration. The scrupulous care which has been bestowed upon these MSS. within the last thirty years leaves little room for fear that the written text will be corrupted in time to come: but, that the style of performance is neither free from present corruption, nor from the danger of still greater abuses in the future, is only too painfully evident. Those, then, who are really in earnest in their desire to preserve both the letter and the spirit of our store of antient Melodies from unauthorised interference, will do well to fortify their own taste and judgment by careful study; remembering, that, however worthy of our reverence the true Music of the Early Christian Church may be, modernised Plain Song is an abomination which neither gods nor men can tolerate. [W.S.R.]

[1] Forbidden Harmonies may be found, in no small number, even in some of the publications issued at Ratisbon, since the death of Dr. Proske, who, himself, was the most conscientious of editors, and tolerated no compromise with impurity of any kind.

[2] A large collection of these will be found in Proske's 'Musica Divina.' Tom. iii.

END OF VOL. II.

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